



PluckedStrings

Newsletter for FAME members

Fame.asn.au

Spring 2023

President's Report



At the risk of repeating myself (from the last Edition of Plucked Strings) – It is such a delight to be living a fairly normal life again. I know there is still a lot of Covid-19 around and people are getting sick, but we seem to have 'learnt how to live with it' – I also think having lots of 'jabs' has helped too!!

I am starting to get excited about the prospect of the next FAME Festival – Brisbane, July 2024 – and I hope you are all registered? It promises to be a great Festival (as they all are, let's be honest!) and a great time of the year to be in Brisbane.

Richard Charlton is a great composer, who has written many wonderful pieces for mandolin (of course many more for guitar!), is a great guitarist and, I am told, is also a great conductor! Make sure you're there to see for yourself!

Since international travel is now well and truly back on a lot of people's agendas, you might like to travel to the Classical Mandolin Society of America's upcoming Convention in Kansas City (at the Kansas City Marriott Country Club Plaza) from November (8th – 12th). The first link takes you to the CMSA website, the 2nd allows you to register for the Convention. (I hope they both work after being 'copied and pasted', but I'm sure you'll find a way!)

<https://classicalmandolinsociety.org>. [Register Now](#)

Festivals, or Conventions, are a wonderful way to experience and enjoy ensemble playing, on a grand scale! To be a part of an orchestra of 60 or more players is a wonderful experience; a great way to be exposed to new music and to make new friends. Players of all standards are always welcome – as Beethoven said; “To play a wrong note is insignificant, to play without passion is inexcusable!”

If you know of other Festivals/Conventions/Workshops for Mandolin around the world, please let us all know ... themed travel is ‘the thing’ at the moment, and what better theme to travel with, than mandolin music!

Cath Kench
President

“So long as the human spirit thrives on this planet, music in some living form will accompany and sustain it.” Aaron Copland

Western Australian Mandolin Orchestra



At the time of writing WAMO is preparing for 4PM. With our newest conductor Jana Buvari stepping up, the program should be well received being an ‘around the world theme’. Jana has chosen a variety of works visiting Spain, America, Italy, Croatia, Cuba, and of course Australia. WAMO has set the starting time for this one-hour concert to then make available the kitchen and bar facilities at the Club for everyone to hang out afterwards.

Due to the kitchen facilities at the Rhein-Donau Club being renovated next January, WAMO will move its Summer School to the Easter break. Ideas are being assessed as to what we may present to WAMO players and others who wish to attend. Usually over a 4 day period running from 10 am - 4 PM this is an opportunity for us to focus on ensemble playing and improving our techniques as well as experiencing small group ensemble playing (duos, trios and quartets). This will most likely be a ‘bring your own lunch’ affair’ so there will probably be a ‘best sandwich’ competition somewhere in the mix.

The current committee is already starting to plan for WAMO’s 50th year in 2026.

It has been decided by the current committee (with approval of WAMO players) to put aside \$1,000 per year to be used for commissioning new works. Small payments of \$300 each will result in 3 new works each year and smaller amounts will be available for arrangements if needed. Ed Bettiga is the first recipient of this project

with his new work 'Castanettes' which will be featured in our December program. Conditions state the new works have to be approved and guaranteed of a performance before being accepted.

A Small group of WAMO players volunteered for a short concert (at short notice) for a fund raiser at UWA Callaway Auditorium last month. The Royal Schools Music Club (through the University Music Program), fund raise on a monthly basis to send students overseas for further study. A nice size audience and very well appreciated by everyone. AND we were served afternoon tea afterwards!!

To conclude 2023 WAMO will present a full concert program on Sunday December 3rd at the Melville High School Performing Arts Centre. Two works will be included which were both written for the BDZ Festival Lin 2018. 'Daintree' by Richard Charlton and 'High School Music Drama' by myself will be staged. Our guest artist will be flautist Charlotte Kirke playing Fried Walter's 6 Kleine Waltzes.

As WAMO is moving towards one hour concert programs, there will be 4 planned for 2024. It has been decided to include in all programs, some works which have been performed recently but worth a re-visit.

Robert
Schulz
Music
Director.





Robert Schultz and Jana Buvari

Mandolins in Brisbane

Greetings from the Sunshine State!

Our performances of late have been slow and few. This is more to do with sickness including COVID and the flu, and people are still concerned about coming out in groups. As a group we have also been affected by illness and it seems to be ongoing, at times we can have all players attending rehearsals then the next week there may only be a few. Hoping as the weather warms it will drive away the “bugs in the air”.

One of our most recent concerts was Italian themed and was called “Salute Italia”, held at St Matthew’s Anglican Church, Holland Park, picture to the right. The music was all Italian except for a rousing Vivaldi Concerto in G.

The concert was well received and the fantastic crew of the Anglican Church even themed our venue and after-concert afternoon tea, which included pizzas, Italian wine and other delightful Italian nibbles.



We are practicing for our next concert to be held towards the end of the year at Old Government House and this will be an Australian themed concert. We are currently practicing a number of Australian creations including Euoggera (Duncan Gardiner),

Matilda Bay (Robert Kay), Dances for the Mandolin and the Moon (Richard Charlton), and Gungaia (Robert Schulz).

Preparations are going well for our FAME festival in July 2024, with our feelers out for community grants and sponsorship. MIB is also looking at ways to attract new members via contact with guitar and music groups and interaction with audiences at our concerts. We recently welcomed a new member (Bev) to our 2nd mandolin section. Welcome Bev!

Looking forward to welcoming as many of you as possible to our “Songs of the River City” FAME festival in 2024. Mandolins in Brisbane hopes to see you all first week of July 2024. Register now and put it in your diary. A registration form is attached at the end of this newsletter.

Lynette Hanson

FAME 2024 in Brisbane

MIB have announced that a FAME Youth subsidy of up to \$300 is available by application to encourage young players to participate in FAME Festival 30 June- 7 July 2024.

More information on the Youth subsidy is available on the flyer attached at the end of this newsletter.

“Sounds of the River City”

One of the many highlights of the Perth festival Jan 2023 for me occurred when at the Final Concert, I found myself sitting next to someone I had not met before. He told me he had only been playing for a few months and was very nervous. Apparently after the first morning of the Festival he had been ready to quit and go home, as he had found the whole enterprise daunting. His friends encouraged him to hang in there, and I hope he was really proud of himself at the conclusion of the concert as he did really well. Everyone learns from a music Festival such as the FAME one.

There were so many other unforgettable moments at the Festival for me. If you missed it make sure you do not miss the opportunity to meet fascinating new people, and catch up with old friends at the Brisbane FAME festival “Sounds of the River City”, to be held from Sunday 30 June to July 7 2024, as it will be an unforgettable experience.

We already have over 60 registrations, but if you can make it, there is still time to register. The cost is \$400 for registration (non-player \$350) but you will need to register and pay before NOV 15, 2023. Late registrations after that will cost \$450 (non-player \$400) and is payable before Feb 29 2024. All accommodation for everyone needs to be paid by 29 Feb 2024 too. The cost of accommodation is \$859 for a single bedroom with shared bathrooms at the Women’s College. Unfortunately, there are no ensuite rooms left as there were only a few of these. If you decide to find your own accommodation, then the cost of meals will be \$350.

We do understand that someone may be unsure as to whether they can get this time off away from work or other commitment. My advice is to book anyway. There is a

cancellation policy which is explained in the attached registration document. FAME has very kindly also made available a number of youth subsidies for anyone under 26. They need to be an Australian or NZ citizen, register for the full festival (and attend!). An application form is also attached.

Don't leave it till it is too late and you miss out on an unforgettable experience. Richard Carlton will be our conductor and he has composed a major piece inspired by our theme.

If you are unsure about anything please do not hesitate to either ring me (0417 017704) or email (marian.z@bigpond.com.au).

As we lead up to Christmas 2023 we are probably thinking about cost of gifts and forthcoming holidays, with the cost of living increases that we are experiencing. One thing I have learned from my oldest daughter is that experiences can never be taken away from us and are priceless. Our possessions may be numerous but our memories are precious. Come and make some memories.

Marian Zaunbrecher
(secretary MIB)

Sydney Mandolin Orchestra

90th Anniversary Concerts

On Sunday May 7, we performed at the Joan Sutherland Performing Arts Centre's Q Theatre in Penrith to an audience of around 150. This concert titled "Mosaic" was the 2nd of 3 concerts celebrating 90 years of SMO by our CreateNSW Grant. The program featured 2 Blue Mountains musician Ann Palumbo on double bass in the delightful first movement of a concerto by Karl Ditters von Dittersdorf. Ann also joined SMO on vocals for a wonderful collection of Australian folk songs arranged by Eric Austen Phillips & Glen Tomasetti for the 1980 Australian Mandolin Orchestra tour of Germany. Members of the Austen Phillips family were in the audience which made the performance very special!

Penrith Conservatorium Head of Guitar Jacob Wielgosz featured in Siegfried Behrend's Spanish Impressions for classical guitar & mandolin orchestra. Other highlights included Stephen Lalor's "A Bridge Across Time", Richard Charlton's Adventures of the Duyfken and Song of the Japanese Autumn by Kuwahara.



Excerpts from the concert are available at

<https://www.youtube.com/@AuhkdenMandolin>



On Sunday 25 June, we put on our annual concert for members, guests and the public at our rehearsal venue, The Wollstonecraft Club. Gigs at the Club are always intimate and enjoyable with very enthusiastic audiences and generous catering!

Evocative Images, our third and final 90th anniversary concert scheduled for 10 September 2023 will take us to the superb performing arts centre at Pacific Hills Christian School in Dural, in the northwest of Sydney, courtesy of our mandolinist and staff member Natalie Budinsky, now also a whiz with stylish targeted social

media marketing campaigns. In return for being a guest performer Sydney radio station 2MBS FineMusic promotional events, we were thrilled to receive a complementary promotional package of EDM and on-air to help us get the message out

While including some pieces from our May concert, Evocative Images will feature Die Heimreise Overture (The Homecoming) by Konrad Wölki, Six Spanish Dances for flute & orchestra by Fried Walter, with guest soloist Jocelyn Fazzone on flute, a mandolin and vocal solo, *Another New World* by Josh Ritter performed by our 1st mandolinist George Teasdell. We're all excited to perform the world premiere of Backyard Images, a suite for flute & orchestra composed by our Musical Director Werner Ruecker inspired by his local Pittwater environment and featuring Jocelyn Fazzone on flute and 2nd mandolinist Wayne Richmond on percussion.



Throughout our 90th Anniversary Concert series, we have had to bravely (and sometimes naively) venture into new territory in producing, promoting, preparing for and performing at major concerts. As a management committee and orchestra, we've learned a great deal and developed some materials that should help us greatly with future concert productions.

From Mark Berlage

A Celebration of Charlton.

The Sydney Mandolin Orchestra was honoured to be invited to be a part of “A Celebration of Charlton” presented by the Classical Guitar Society Sydney. It was held on Saturday 16th September, at Ascham School, Edgecliff, where Richard had been Director of Music Performance for many years and is currently Co-ordinator of Guitar Studies and Composer in Residence.

It was a wonderful evening of ‘all Charlton’ music, played by various ensembles. The opening item, featuring the Classical Guitar Society Orchestra, was the world premiere of, *From the High Country* (2023), conducted by Richard.

Also on the first half of the programme were –
Oliver Fartach-Naini, playing *Suite Latina* (2006),
The Sydney Guitar Collective (Janet Agostino, Tobias Dracoulis, Jonathon Moran, Reede Palmer, Alexander Frendo & Josh McLellan), playing *Winter Under Capricorn*, (adapted from Vivaldi’s *Four Seasons*; *Winter*),
Giuseppe Zangari playing *Berceuse and Tango in the Rain* (1994) and the Sydney Guitar Trio (Raffaele Agostino, Janet Agostino & Richard Charlton) with Daniel Sharkey as narrator playing two very entertaining pieces *Geebung!* (2004) & *SPIKE!* (2014).

After interval, when the ‘Celebration of Charlton’ cake was cut, (see photo)
The Sydney Mandolin Orchestra played *The Adventures of the Duyfken*, (2007).
SMO recorded this piece on their *Quiver* CD.

SMO was followed by Simon Powis, playing *The Black Cockatoo* (flying alone), and Duo Agostino (guitars) with Rachel Scott on cello.

Giving another premier performance, Andrew Blanch played *Darkness Over a Field of Light* (2021) and finally to end the programme, Guitar Trek (Timothy Kain, Minh LeHoang, Callum Henshaw & Matt Withers) played *Transforming Friday* (2021) and three movements from *Five Tails in Cold Blood* (2017).

It was a wonderful evening of celebration of the variety and breadth of Richard Charlton’s musical career (so far!) ... we can all look forward, even more, to the next FAME festival, in Brisbane 2024, where Richard will be the Musical Director and will have composed a new piece especially for us!



From Cath Kench

Orchestral Mandolas

When we were looking for a mandola for Jo to play in SMO we luckily had a conversation with Graham McDonald in Canberra. We needed an instrument that had a beautiful and orchestral sound like the European mandolas, was not too big for Jo's slight stature, and was easy to play. Graham has long experience crafting plucked string instruments, these days specializing in the mandolin family, and has written books on the subject. He was very interested in the project. We had a number of discussions about string length, neck shape, fret size, body dimensions, tone and playability. Last week we collected the instrument you see in the photos. It not only looks beautiful, it sounds lovely and is a delight to play. Jo has named it 'Birdie' because its as light as a feather. We are thrilled with the outcome!!

If you are interested in talking to Graham about a European style orchestral mandola, you can contact him on 0402 026 962

You can see more examples of his work at his website: mcdonaldstrings.com

Happy Music Making,

From Jeff and Jo Longhurst





Melbourne Mandolin Orchestra

The MMO has been busily working towards its 3rd of September concert at Barwon Park Mansion in Winchelsea, south of Geelong. This beautiful old bluestone mansion was the home of Sir Thomas Austin who was infamous for importing both rabbits AND foxes from England to Australia for the purpose of hunting! After his death his widow became the major benefactor for Melbourne's Austin Hospital, possibly in an attempt to make up for her late husband's mistakes!



Anyway, the MMO has performed in this venue to enthusiastic audiences on a couple of occasions in the past and it seemed about time to return. This time our theme is "Baroque & Beyond" with pieces such as "Sinfonia in Dmaj" by Giovanni Battista Gervasio, "Prelude and Fugue" from the Well Tempered Clavier BWV 867 by J.S. Bach, "La Follia" by Arcangelo Corelli, Concerto for 2 solo mandolins, 2 solo guitars and mandolin orchestra by Antonio Vivaldi as well as a few more contemporary works including "Triologie" by Michael Troster and "Palladio" by Sir Karl Jenkins.

The MMO performed a concert at Chapel Off Chapel in Prahran on the 25th of June this year. We once again obtained a generous grant from the City of Stonnington which enabled us to use this expensive venue as part of the grant and also covered all the costs of holding this concert! The theme of this concert was "Women of Note" featuring works mostly by female composers and a couple of pieces by male composers but with female soloists. The program included "In An Old English Garden" by Eileen Pakenham, "Okinawa Suite" by Miwa Naito, "But Still She Is There", the fourth movement from Michelle Nelson's Amorevolezza Suite as well as Michelle's "Capricorn Light" featuring flautist, Johanna Selleck. Johanna also performed Claude Debussy's "Syrinx" for solo flute. We also performed the Behrend arrangement of the "Concerto for Guitar and Mandolin Orchestra" by Sylvius Leopold Weiss featuring Deniz Kaplan on classical guitar. Other works included "She Who Sails Into The Wind" by Elena Kats-Chernin, a piece commissioned by the MMO.

"MMO Lite". featuring the front row players and bass/mandocello players will give a concert for the Emmy Monash Aged Care residents a week after our September concert in Barwon Park.

We will finish our year with a concert in Castlemaine near the end of November which will feature a new work, Concerto for Sopranino Recorder and Mandolin Orchestra by Antonio Vivaldi featuring young recorder virtuoso, Will Hardy.

Finally, in case this hasn't been mentioned in previous reports, the MMO has a new conductor - Darryl Barron. Darryl is a long-standing member of the MMO and is a very talented multi-instrumentalist playing classical guitar, mandolin, mandola and, more recently, mando-bass, a rare beast of an instrument!

Darryl is also a very good conductor who is passionate about the mandolin orchestra. In his day job as head of plucked strings at Carey Grammar School he has actually created not one but two student mandolin orchestras, one for beginners and the other for more advanced players. And just this past fortnight one of the latter groups has started attending MMO rehearsals and has significantly lowered the average age of the entire MMO! This bodes well for the MMO's future.



Hoping to see you all at FAME in Brisbane next year, From Danny Silver

Melbourne Mandolin Orchestra-“ Interview with our new conductor 2023”

Darryl Barron interviewed by Lorraine Le Plastrier

Lorraine – Darryl would you select five pieces of music you love/like across any genre.

Darryl -

1. *One by U2.*

https://www.youtube.com/watch?v=dhG1Kga_ASY

2. *Concierto de Aranjuez for guitar and orchestra by Joaquín Rodrigo.*

<https://www.youtube.com/watch?v=WQKrVbvUEhY>

3. *Prelude from the J.S. Bach’s Cello Suite No. 1 in G major, BWV 1007*

<https://www.youtube.com/watch?v=1prweT95Mo0>

4. *Autumn leaves by Joseph Kosma*

<https://www.youtube.com/watch?v=TrG6AAPPujQ>

5. *Threnody to the Victims of Hiroshima by Krzysztof Penderecki.*

<https://www.youtube.com/watch?v=Pu371CDZ0ws>

Lorraine –Your Number 1 choice- “One by U2.”

This particular piece of music would you tell us why you chose this piece and do you remember when you first heard it?

- **Darryl** – *Musically I love its simplicity and it’s ability to create an emotional response. No one can listen to that piece and not feel it tug the heart strings! I was in high school when I first heard and captured by the sonic textures and the lyrics. Almost a motto to live by....*

L - Your second choice of music is – 2. “Concierto de Aranjuez for guitar and orchestra” by Joaquín Rodrigo -Tell us please why you chose this piece?

- **D** –*hearing this piece for the first time was my inspiration to find out more about classical music and the classical guitar! The second movement ALWAYS sends shivers up my spine!*

L - You are the new Conductor of the Melbourne Mandolin Orchestra Darryl. Do you have a favourite Conductor and why?

- **D** - *Leonard Bernstein! An incredibly inspiring human being, highly creative*

individual (West Side Story) and amazing educator and composer.

L - As a conductor how do you like to work to achieve the collaboration necessary between players or soloists or both?

- **D –Listening !**
- *Really taking on board how all musicians are responding to my direction to shape a piece of music.*
- *I love to give people as much freedom as possible to create and mould the music along with me. I simply am the driver of the bus but the rest of the orchestra and soloists can either make it shine or have a flat tyre!*

L - How do you hear the complexity of sounds when conducting?

- **D –Both on a linear plain and through levels. At times I am listening to just one player (for example, soloists) , then it ramps up to a row of players, then a section, a number of sections , then finally the whole ensemble.**

L – Choice Number 3 “Prelude from the J.S. Bach’s Cello Suite No. 1 in G major”, BWV 1007) - Why this particular piece of music?

- **D – I just adore Bach! I know his music will always be around. There is such beauty, soul and heart in his music. Harmonically he was miles ahead of his contemporaries! He must have had a time machine and travelled to a Jazz club in 1960’s New York!**

L - Would you comment on how you work to achieve individual playing to come together to play as an orchestra?

- **D – Through a life time of playing music! Working hard and always being open to learn something new. There is so much music in the world.**
- *Michelle Nelson actually recommended me to play mandola in the MMO over 10 years ago. I was in love from the first down beat! Hahaha!*

L –Choice Number 4- “Autumn leaves” by Joseph Kosma Your choice of this piece, Darryl?

- **D –Autumn Leaves -this is the Jazz standard that made me fall in love with the genre of jazz! I love the chord progressions and the simplicity and effectiveness of the melody.**

L - Do you remember what music you heard first when you were little?

- **D –as a kid my mum always playing the Beatles and Frank Sinatra. I think she had a bit of a thing for old blue eyes!**

L – Do you play an instrument yourself?

- **D –** *Yes, mandolin, mandola, mandocello, mandobass, acoustic and electric guitar, electric bass, ukulele, bouzouki, banjo, sitar and some double bass.*

L -What type of instrument do you play? Is it a particular brand?

- **D –** *I am lucky enough to own a klaus Knorr mandola and a very fine embergher mandolin.*

L – Your 5th selection Darryl – “Threnody to the Victims of Hiroshima” by Krzysztof Penderecki -This choice of music - do you recall when you first heard it? and what you were doing?

- **D –** *Threnody for the victims of Hiroshima. This piece breaks all the rules! Something we all need to do from time to time! I first heard it at university and began to have an inclining of what the citizens of Hiroshima went through as an atomic bomb was dropped on the city. All of this through music!*

L – On our MMO CD’s could you select two favourite pieces you have heard?

- **D –** *Song of the Japanese Autumn and the Fred Witt mandola concerto*
- **L – Why does this piece interest you Darryl?**
- **D –** *Song of the Japanese autumn was my first step into the beauty of the mandolin orchestra. The journey the protagonist goes on in this piece is just heart wrenching. I can’t help but fall into the music every time I play or hear this piece.*

L - Darryl would you list two favourite Australian composers and a favourite piece of their music.

- **D –.** *Michelle Nelson and her eclipse mandola concerto.*
- *Stephen Lalor and his piece “East West.”*

L -What is it about these composers music or these pieces that you respond to?

- **D –.** *Michele’s music always contains a sense of space and allows the beauty of the music to come through. Stephen’s music very often has a foot literally in eastern and western cultures and he straddles these two cultures effortlessly in his music. Stephen’s music always has a sense of charm and wit about it. He certainly knows how to write for the mandolin orchestra and plucked string instruments.*

L - Last Question Darryl...When conducting or playing how do you convey and enthuse people about the feelings of music?

- **D** – *this is a very good question! Musicians have to pour their own emotions and feelings into a performance otherwise it becomes mechanical and unfeeling. I try to understand the context of each piece I play or conduct so the composer’s musical and emotional content is passed along in performance.*

L - Thank you Darryl for this interview is there anything else you would like to add?

- *D -I strongly encourage anyone reading this to take up playing a musical instrument. I have heard many adults regret the decision to stop playing music but I have never heard an adult say I wish I had stopped playing.*
- *Playing in an ensemble such as a mandolin orchestra can hopefully inspire you, fill you with happiness and give you a lifetime of joy. Please support your local community-based ensembles and share the joy of music making!*

PLUCKED STRINGS Spring 2023 Part 2

Concordia

Concordia Mandolin and Guitar Ensemble not quite 'Eclipsed' by pandemic

Concordia had intended to release its new CD, 'Eclipse', in 2020 but world events got in the way. We were therefore thrilled to launch our CD at a full-house concert on July 23, 2023. Featuring soloists Will Hardy on recorder and Michelle Wright on mandola, we performed many tracks from the CD.

'Eclipse' is a wonderful collection of compositions by Michelle Nelson. Two pieces are dedicated to past players. Jim Greer's Jig, pays homage to Jim Greer, a founding member of Concordia who passed away shortly before 2020. Jim was the sort of keen amateur that groups such as Concordia cannot function without. Bishop's Spell was commissioned by Concordia's leader, Marion Blazé (née Bishop) to honour the memory of her parents Ida (who played recorder) and Frank Bishop (who played mandola), both keen musicians and involved with Melbourne Mandolin Orchestra for many years.

The CD launch and concert was also a very welcome collaboration between Concordia and MMO. Two members of MMO played with us and many were in the audience. Thank you, MMO!



Concordia has been struggling for players since the long lockdowns in Melbourne. Every concert is a challenge to have sufficient musicians in each section. Through promotions on Gumtree and Facebook, we have had several musicians join us including one who is a fine violinist and took to the mandolin beautifully. She is now playing with MMO too and will join us for the Qld FAME festival in 2024. Amazing what you can find on Gumtree!





From Marion Blaze

Canberra Mandolin Orchestra

In our last report we mentioned our performance at the National Multicultural Festival held in Canberra in February this year. We performed with our long-term collaborator Theodora Volti, a wonderful Greek singer, as part of the Greek Glendi, which is a significant part of the MCF, and gave us the opportunity to perform a range of tunes and songs from our repertoire of Greek music. We have applied to perform at the MCF again next year.

The highlight of our year to date has undoubtedly been our participation in the National Folk Festival which was held in Canberra over the Easter weekend. We were involved in three separate events. The first, on Good Friday, was a workshop we ran on arranging for ensembles. Our conductor, Michael Hardy who also does many of arrangements, took the audience through how he arranges pieces for the orchestra to capture the contribution of each section of the orchestra to the overall sound. To demonstrate how this is done we played a medley of well-known Scottish traditional tunes. On the Saturday we performed in the Festival's dance program. With a caller we had arranged we performed a wide range of well known dance

tunes and the audience participated enthusiastically in the dances. Our final involvement in the NFF was a concert in the Marquee on Easter Monday where we played a wide range of world music and folk music from our repertoire. We really enjoyed the experience and benefited from playing in front of discerning audiences.

As part of our commitment to providing community service, we have continued to provide performances to the aged care sector and to charitable groups. In late April we performed for a group called Spiral which provides experiences to interested aged care participants and their carers. This has become an annual event. In early June we also performed for the View Club which a charitable fundraising group.

We are now busy working on new pieces for our repertoire and planning for gigs we intend to hold in the next few months.

Best wishes to all the members of FAME.

Wal Jurkiewicz
President

Cozmo

We've had something of a disjointed second semester to date, with various members and students heading off overseas or up north for warmer climes (now that we can!). We've been busy working on extending our repertoire and focusing on incorporating our students into performances. It's been really good to see our students developing their playing skills and being confident to play with COZMO in our next gig at the annual St John's Anglican Church Fair in October. This is a lovely heritage listed church, the oldest in the ACT (founded 1841), with ethereal acoustics and ideal for our repertoire ranging from works by Telemann, Cecere, Bach and Munier and including some simpler folk tunes that the students have been working on. Including these tunes allows the audience to appreciate that playing with a community ensemble is within reach for all; even those who don't yet play an instrument but who are interested in learning can begin by joining our learning group and moving up to COZMO. This performance will introduce our cellist Alison – the addition of bowed bass lines certainly fills out the bottom end!



St John's has had several organs installed throughout its history. The present pipe organ was built by Ronald Sharp and was installed in 1981. It is a 2-manual tracker action instrument with a case made of Western Australian jarrah and tin facade pipes. Sharp built many other significant Australian pipe organs including the Sydney Opera House Concert hall organ and organs at St Mary's Cathedral Sydney, the Canberra School of Music, the Perth Concert Hall and Knox Grammar School.

For this edition of *Plucked Strings*, we've also contributed an article quoting a Welcome Address given on 1 September 2004 to freshman parents by **Karl Paulnack**, pianist, Director of Music at Ithaca College and Academic Dean, Boston Conservatory, about the power of music to affect an audience. The final paragraph of the article sums up the vital role of music and the arts: "If there is a future wave of wellness on this planet, of harmony, of peace, of an end to war, of mutual understanding, of equality, of fairness... I expect it will come from the artists".

Lea O'Brien
Manager, COZMO

The Power of Music

Welcome Address to freshman parents at Boston Conservatory, given by **Karl Paulnack**, pianist and director of music division at Ithaca College:

"One of my parents' deepest fears, I suspect, is that society would not properly value me as a musician, that I wouldn't be appreciated. I had very good grades in high school, I was good in science and math, and they imagined that as a doctor or a research chemist or an engineer, I might be more appreciated than I would be as a musician. I still remember my mother's remark when I announced my decision to apply to music school – she said, "you're WASTING your SAT scores." On some level, I think, my parents were not sure themselves what the value of music was, what its purpose was. And they LOVED music, they listened to classical music all the time. They just weren't really clear about its function. So let me talk about that a little bit, because we live in a society that puts music in the "arts and entertainment" section of the newspaper, and serious music, the kind your kids are about to engage in, has absolutely nothing whatsoever to

do with entertainment, in fact it's the opposite of entertainment. Let me talk a little bit about music, and how it works.

The first people to understand how music really works were the ancient Greeks. And this is going to fascinate you; the Greeks said that music and astronomy were two sides of the same coin. Astronomy was seen as the study of relationships between observable, permanent, external objects, and music was seen as the study of relationships between invisible, internal, hidden objects. Music has a way of finding the big, invisible moving pieces inside our hearts and souls and helping us figure out the position of things inside us. Let me give you some examples of how this works.

One of the most profound musical compositions of all time is the Quartet for the End of Time written by French composer Olivier Messiaen in 1940. Messiaen was 31 years old when France entered the war against Nazi Germany. He was captured by the Germans in June of 1940, sent across Germany in a cattle car and imprisoned in a concentration camp. He was fortunate to find a sympathetic prison guard who gave him paper and a place to compose. There were three other musicians in the camp, a cellist, a violinist, and a clarinetist, and Messiaen wrote his quartet with these specific players in mind. It was performed in January 1941 for four thousand prisoners and guards in the prison camp. Today it is one of the most famous masterworks in the repertoire.

Given what we have since learned about life in the concentration camps, why would anyone in his right mind waste time and energy writing or playing music? There was barely enough energy on a good day to find food and water, to avoid a beating, to stay warm, to escape torture – why would anyone bother with music? And yet – from the camps, we have poetry, we have music, we have visual art; it wasn't just this one fanatic Messiaen; many, many people created art.

Why? Well, in a place where people are only focused on survival, on the bare necessities, the obvious conclusion is that art must be, somehow, essential for life. The camps were without money, without hope, without commerce, without recreation, without basic respect, but they were not without art. Art is part of survival; art is part of the human spirit, an unquenchable expression of who we are. Art is one of the ways in which we say, "I am alive, and my life has meaning."

On September 12, 2001 I was a resident of Manhattan. That morning I reached a new understanding of my art and its relationship to the world. I sat down at the piano that morning at 10 AM to practice as was my daily routine; I did it by force of habit, without thinking about it. I lifted the cover on the keyboard, and opened my music, and put my hands on the keys and took my hands off the keys. And I sat there and thought, does this even matter? Isn't this completely irrelevant?

Playing the piano right now, given what happened in this city yesterday, seems silly, absurd, irreverent, pointless. Why am I here? What place has a musician in this moment in time? Who needs a piano player right now? I was completely lost.

And then I, along with the rest of New York, went through the journey of getting through that week. I did not play the piano that day, and in fact I contemplated briefly whether I would ever want to play the piano again. And then I observed how we got through the day.

At least in my neighborhood, we didn't shoot hoops or play Scrabble. We didn't play cards to pass the time, we didn't watch TV, we didn't shop, we most certainly did not go to the mall. The first organized activity that I saw in New York, that same day, was singing. People sang. People sang around fire houses, people sang "We Shall Overcome". Lots of people sang

America the Beautiful. The first organized public event that I remember was the Brahms Requiem, later that week, at Lincoln Center, with the New York Philharmonic.

The first organized public expression of grief, our first communal response to that historic event, was a concert. That was the beginning of a sense that life might go on. The US Military secured the airspace, but recovery was led by the arts, and by music in particular, that very night.

From these two experiences, I have come to understand that music is not part of "arts and entertainment" as the newspaper section would have us believe. It's not a luxury, a lavish thing that we fund from leftovers of our budgets, not a plaything or an amusement or a pass time. Music is a basic need of human survival. Music is one of the ways we make sense of our lives, one of the ways in which we express feelings when we have no words, a way for us to understand things with our hearts when we can't with our minds.

Some of you may know Samuel Barber's heart wrenchingly beautiful piece Adagio for Strings. If you don't know it by that name, then some of you may know it as the background music which accompanied the Oliver Stone movie Platoon, a film about the Vietnam War. If you know that piece of music either way, you know it has the ability to crack your heart open like a walnut; it can make you cry over sadness you didn't know you had. Music can slip beneath our conscious reality to get at what's really going on inside us the way a good therapist does.

I bet that you have never been to a wedding where there was absolutely no music. There might have been only a little music, there might have been some really bad music, but I bet you there was some music. And something very predictable happens at weddings – people get all pent up with all kinds of emotions, and then there's some musical moment where the action of the wedding stops and someone sings or plays the flute or something. And even if the music is lame, even if the quality isn't good, predictably 30 or 40 percent of the people who are going to cry at a wedding, cry a couple of moments after the music starts. Why? The Greeks.

Music allows us to move around those big invisible pieces of ourselves and rearrange our insides so that we can express what we feel even when we can't talk about it. Can you imagine watching Indiana Jones or Superman or Star Wars with the dialogue but no music? What is it about the music swelling up at just the right moment in ET so that all the softies in the audience start crying at exactly the same moment? I guarantee you if you showed the movie with the music stripped out, it wouldn't happen that way.

The Greeks: Music is the understanding of the relationship between invisible internal objects.

I'll give you one more example, the story of the most important concert of my life. I must tell you I have played a little less than a thousand concerts in my life so far. I have played in places that I thought were important. I like playing in Carnegie Hall; I enjoyed playing in Paris; it made me very happy to please the critics in St. Petersburg. I have played for people I thought were important; music critics of major newspapers, foreign heads of state. The most important concert of my entire life took place in a nursing home in Fargo, ND, about 4 years ago.

I was playing with a very dear friend of mine who is a violinist. We began, as we often do, with Aaron Copland's Sonata, which was written during World War II and dedicated to a young friend of Copland's, a young pilot who was shot down during the war. Now we often talk to our audiences about the pieces we are going to play rather than providing them with written program notes. But in this case, because we began the concert with this piece, we decided to talk about the piece later in the program and to just come out and play the music without explanation.

Midway through the piece, an elderly man seated in a wheelchair near the front of the concert

hall began to weep. This man, whom I later met, was clearly a soldier – even in his 70's, it was clear from his buzz-cut hair, square jaw and general demeanor that he had spent a good deal of his life in the military. I thought it a little bit odd that someone would be moved to tears by that particular movement of that particular piece, but it wasn't the first time I've heard crying in a concert and we went on with the concert and finished the piece.

When we came out to play the next piece on the program, we decided to talk about both the first and second pieces, and we described the circumstances in which the Copland was written and mentioned its dedication to a downed pilot. The man in the front of the audience became so disturbed that he had to leave the auditorium. I honestly figured that we would not see him again, but he did come backstage afterwards, tears and all, to explain himself.

What he told us was this: "During World War II, I was a pilot, and I was in an aerial combat situation where one of my team's planes was hit. I watched my friend bail out, and watched his parachute open, but the Japanese planes which had engaged us returned and machine gunned across the parachute chords so as to separate the parachute from the pilot, and I watched my friend drop away into the ocean, realizing that he was lost. I have not thought about this for many years, but during that first piece of music you played, this memory returned to me so vividly that it was as though I was reliving it. I didn't understand why this was happening, why now, but then when you came out to explain that this piece of music was written to commemorate a lost pilot, it was a little more than I could handle. How does the music do that? How did it find those feelings and those memories in me?"

Remember the Greeks: music is the study of invisible relationships between internal objects. This concert in Fargo was the most important work I have ever done. For me to play for this old soldier and help him connect, somehow, with Aaron Copland, and to connect their memories of their lost friends, to help him remember and mourn his friend, this is my work. This is why music matters.

What follows is part of the talk I will give to this year's freshman class when I welcome them a few days from now. The responsibility I will charge your sons and daughters with is this:

"If we were a medical school, and you were here as a med student practicing appendectomies, you'd take your work very seriously because you would imagine that some night at two AM someone is going to waltz into your emergency room and you're going to have to save their life.

Well, my friends, someday at 8 PM someone is going to walk into your concert hall and bring you a mind that is confused, a heart that is overwhelmed, a soul that is weary. Whether they go out whole again will depend partly on how well you do your craft.

You're not here to become an entertainer, and you don't have to sell yourself. The truth is you don't have anything to sell; being a musician isn't about dispensing a product, like selling used Chevies. I'm not an entertainer; I'm a lot closer to a paramedic, a firefighter, a rescue worker. You're here to become a sort of therapist for the human soul, a spiritual version of a chiropractor, physical therapist, someone who works with our insides to see if they get things to line up, to see if we can come into harmony with ourselves and be healthy and happy and well.

Frankly, ladies and gentlemen, I expect you not only to master music; I expect you to save the planet. If there is a future wave of wellness on this planet, of harmony, of peace, of an end to war, of mutual understanding, of equality, of fairness, I don't expect it will come from a government, a military force or a corporation. I no longer even expect it to come from the religions of the world, which together seem to have brought us as much war as they have peace. If there is a future of peace for humankind, if there is to be an understanding of how these

invisible, internal things should fit together, I expect it will come from the artists, because that's what we do. As in the concentration camp and the evening of 9/11, the artists are the ones who might be able to help us with our internal, invisible lives."

Mandocello for Sale:

Suzuki master-built mandocello MC836: \$1,300

This mandocello is a great instrument! Virtually mint. Beautifully made, spruce top, rosewood back and sides, straight neck and great action. Comfortable to play and a good volume. 22.5 inch scale length. Shaped hard case included. Shipping at buyer's cost.

Contact seller, Col Bernau: colbee1@iinet.net.au



Auckland Mandolinata

So far 2023 has turned out to be a busy year for us at the AMO, after the rough start with the weather, we have had a variety of gigs that we have performed and a full schedule for the rest of the year. We continue to develop our music selection and expand our repertoire including classical such as Haydn Symphony no. 94 and Copland's Appalachian Spring, through to greek folk such as Ipomoni and Gorgona, and many others in between to keep life interesting, both for us and our audience.

We are happy to bring in some new players to the Auckland Mandolinata family, Cheryl, Mary, Maree, Melanie, Salah and Danielle - welcome and it's great to have you performing with us! We

continue to receive enquiries about learning the mandolin and try to encourage new people to try it out and commit to joining the orchestra - it can be a bit challenging sometimes but happily we are doing well. In one of the photos supplied - the almost full strength Mandolinata performing in June at one of our Winter Series concerts.

We have had several concerts that have requested smaller groups as well this year, so we have been able to be a little more flexible with bookings. While we always prefer to perform as a whole orchestra, it has opened up some opportunities to be seen by new audiences - the second picture we are performing on as a smaller group at the Nathan Homestead, owned by the Auckland Council who run a programme of "Foyer" concerts to support local performers.

All in all a great year for Auckland Mandolinata and it looks like we will be busy for the rest of 2023.

From Gianni Flego





Greetings from Dunedin, South Island, New Zealand.

I have been a member of FAME since 2005 and love reading all the news and coming over to all the wonderful music camps and feel privileged to be part of such an International Orchestra.

Dunedin is a very cultural city with many activities for the musically inclined. Mandolin and guitar groups have existed here since the 1880's and there are many fine groups of mandolin and guitarists who meet each week to perform at the local Folk Club.

Piano and Classical guitar are the instruments I teach and also play in a guitar trio. However, getting suitable music (around Grade 6) is difficult. We seem to have exhausted the internet – ***so if anyone has suggestions, we would really appreciate it.***

This city of about 120,000 is famous for its Edwardian Architecture and the home of the Royal Albatross and many nature tours – so come on over and explore!

Sandra Dingwall

Stephen Lalor

Dr Stephen Lalor is teaching George Teasdell at the Sydney Conservatorium. George has shrugged off a background in trombone to become a particularly promising mandolin major. He is now in the second year of the 4-year Bachelor of Music degree at the Conservatorium. His recital examination reports from the String Faculty examiners in his first 18 months suggest a very bright future. He is also bolstering the ranks of the Sydney Mandolin Orchestra. Stephen and George are pictured at the refurbished Sydney Opera House Concert Hall for a concert by Sydney Philharmonia Choirs and The Sydney Youth Orchestra (SYO) earlier this year, in which each section of the SYO was led by a professional mentor.



Below is the link to an online concert marking the 105th anniversary of the birth of Mykola Tymofiovich Lysenko - aka Nikolai Timofeevich Lisenko (in Russian transliteration, as I knew him) - (1918-2007).

Video produced by the teaching staff, & featuring students, at the Khotlyarevsky University of the Arts in Kharkiv, Ukraine - under great difficulties given the current appalling situation there. After serving in World War 2 (surviving many hair-raising episodes) Lysenko became arguably the father of the 4-string domra school in Ukraine, with many current Ukrainian & Belorussian players of domra and mandolin (plus those who emigrated to the West) having been taught either by him or by his students, as well as playing his transcriptions and using his instructional texts. His genius lay in his methodical teaching, particularly in terms of clarity and projection.

A wonderful, generous man with whom I was privileged to study in Kyiv in the 1980's.

www.youtube.com/watch?v=p94ChjeBWQc

From Stephen Lalor

Міністерство культури та інформаційної політики України
Харківський Національний Університет мистецтв імені Г. Сковороди
КАМРА НАРОДНИХ ІНСТРУМЕНТІВ УКРАЇНИ

**ОНЛАЙН-КОНЦЕРТ
«ЗВУЧИТЬ ДОМРА»**

18:00 *онлайн*

До 105-річчя від дня народження

**ЛИСЕНКА
МИКОЛИ
ТИМОФІЙОВИЧА**
(8.V.1918-3.I.2007)

У концерті беруть участь:

- Крістіан Марш
- Анастасія Платонова
- Катерина Печенівська
- Дар'я Накраляшова
- Лілія Александрова
- Анастасія Коробка
- Анастасія Шестошова

Клас викладачів:

- Кандидат мистецтвознавства,
доцент Костомар Н.С.
- І Сапченко К.Л.


Партія фортепіано –
Александрівська Ірина




Fandango

FANDANGO The well-loved and often performed work for Mandolin Orchestra, *Fandango* by Ann Carr-Boyd, is also the name of her biography.

You are invited to a book launch



Fandango
A biography of Ann Carr-Boyd AM
by KERRY ANDERSON

to be held at
The Scottish Arms, 69 Boardman Road, Bowral

Saturday, 23rd September 2023 at 12.30pm

RSVP for catering by 13 September 2023

Kerry: [redacted] / kerry@biographics.com.au
Ann: [redacted] / fandangoreturns@gmail.com

The work has been arranged by Carr-Boyd for at least a dozen different instrumental combinations, including: String Orchestra; two harpsichords; Quintet: (Oboe, 2 violins, viola, cello); Symphony Orchestra; String Quartet. However, the original was commissioned, in 1982, by Adrian Hooper and the Sydney Mandolins.

This is one of circa 13 commissions by the Sydney Mandolins to Ann Carr-Boyd. A recording of FANDANGO by the Sydney Mandolins, for the ABC, has been broadcast constantly since its launch in 1982 and released on an LP and number of Compact Disks:

TIMES REMEMBERED	JADECD 1022 1991
BREAKFAST CLASSICS	ABC CLASSICS 434 897-2 1992
PHOENIX AND THE TURTLE	JADECD 1039 29.6.1993
SYDNEY MANDOLINS	LP HR001 1984
MUSIC FOR A FESTIVE OCCASION	JADECD 1048 15.3.1994
AUTUMN PASTORALE	JADECD 1059 22.4.1996
BEST OF AUSTRALIAN CLASSICS	JADECD 1065 6.11.1996
FANDANGO	JADECD 1078 20.5.1998
FRAY	JADECD 1086 22.6.1999
ECHOES FANTASIES	JADECD 1088 14.2.2000
AN AUSTRALIAN FESTIVAL	JADECD 1095 15.7.2002
WHEN THE WORLD WAS GREEN	JADECD 1098 17.2.2003
CLASSIC 100 OPERA - Top 10	ABC 476 5325 (CD) 2006
THE CLASSIC 100 CHAMBER MUSIC	ABC 480 1479 2008
RONDINO PASTORALE	JADECD 1113 3.7.2007
JADE 20TH ANNIVERSARY CELEBRATION	JADECD 1119 2009
MUSIC FOR AN IMAGINARY ITALIAN FILM	JADECD 1120 5.1.2009
BEST OF JADE CLASSICS	JADECD 1125 31.1.2011
FANDANGO RETURNS Music by Ann Carr-Boyd	WIRR 090 29.9.2019 (Wirripang Media)

It was nominated for the *Most Performed Classical Composition* at the 1999 [APRA Awards](#), and it ranked 55 in the 2008 *Classic 100 Chamber Music Survey* conducted by [ABC Classic FM](#) radio. Fandango was used as the example for mandolin in the 2023 *Classic 100: Your Favourite Instrument* (mandolin came in 27th) also conducted by [ABC Classic FM](#) radio. You can hear it performed by the Sydney Mandolins Conductor: Adrian Hooper below: You can purchase the book at: <https://www.australiancomposers.com.au/products/fandango-book>

Adrian Hooper

Editor's Note: Adrian has also kindly submitted several comprehensive lists of original mandolin compositions. These are being circulated as separate attachments to this newsletter.

BRISBANE FAME FESTIVAL 2024 – “SOUNDS OF THE RIVER CITY” REGISTRATION FORM

BRISBANE FAME FESTIVAL 2024 – “SOUNDS OF THE RIVER CITY”

DATE: Sunday June 30 – Sunday July 7

VENUE: The Women’s College College - University of Qld, College Rd, ST.LUCIA 4057

REGISTRATION & ACCOMMODATION

- (a) Registration Fee to be paid directly to Mandolins in Brisbane account.
- (b) Accommodation Fee to be paid directly to the same account.
- (c) Early fee payments would be appreciated to assist with MIB costs

FESTIVAL PROGRAM

A Draft Festival Program will be provided for your information prior to mid 2024. Details of choices of “Free Day” activities available will be provided at the welcoming BBQ. More application forms can be obtained from:

Autumn Issue of Plucked Strings 2023

Mandolins in Brisbane website www.mandolinsinbrisbane.org

FAME Website www.fame.asn.au

Or by email Secretary of MIB marian.z@bigpond.com

We look forward to welcoming you to Brisbane FAME Festival 2024.

REGISTRATION FEE (payable direct to MIB)

\$350 (non player \$300) payable before JUN 30, 2023

Standard : \$400 (non player \$350) payable before NOV 15, 2023

Late: \$450 (non player \$400) payable before Feb 29 2024

FULL ACCOMMODATION FEE (Also directly to MIB) Needs to be paid by Feb 29 2024.

Accommodation will be allocated as availability allows.

METHOD OF PAYMENT/REGISTRATION

- (a) Email registration forms to the secretary, Marian Zaunbrecher marian.z@bigpond.com
- (b) EFT payment to Suncorp account, details below.

NB: Include payee name in the description. Email receipt to woodworder@gmail.com

Account Name: Mandolins in Brisbane (Festival Account)

Bank: Suncorp Bank

BSB: 484-799

Account Number: 121490613, Or

- (c) Cash/cheque payments may only be directly deposited to Suncorp account above.

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Account Number: 121490613, Or

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REGISTRATION

Surname..... First name.....

Postal address.....

Phone.....mobile phone.....

Email Address.....

Registration paid yes/no date paid.....

Preferred accommodation (see p.5).....

Family/friend sharing ensuite with you..... (separate registration required)

FAME member..... yes/no Player/non player..... Orchestra you currently play with.....

Preferred Instrument in Festival Orchestra: *Mandolin players may be allocated into a different position, if required for the balance of Orchestra*

1st mandolin () 2nd mandolin () guitar ()

Mandola () Mandocello () Bass ()

Other

Non-player ()

Which orchestra and section do you currently attend.....

For how many years ?.....

INDEMNITY AND PERMISSION (Registrants must sign below)

BRISBANE FAME FESTIVAL 2024 – “SOUNDS OF THE RIVER CITY”

As the concert WILL be recorded and photos WILL be taken, it is a requirement under relevant recording rights and privacy laws that you give your permission; due to this requirement attendance at the festival is conditional on you giving your consent.

By sending this form (even if unsigned to the Mandolins in Brisbane FAME Festival 2024 organizing committee, I acknowledge and agree that the organizers of the Mandolins in Brisbane FAME Festival 2024 and associated volunteers will not be liable for the injury to any person for loss or damage to any property arising from any act or omission by the organizers of the said Festival and associated volunteers or any other person whether arising under the law of contract tort or otherwise, and indemnify the organizers of the Mandolins in Brisbane Fame Festival 2024 in relations to any such injury, loss or damage.

I also give full consent for all audio and video recording and for photography that may be taken of the rehearsals, FAME concert and the normal social activity of the Festival for whatever use is deemed appropriate by the organizers.

SIGNED:

PRINTED NAME.....

ACCOMMODATION

Most rooms are single rooms, with shared bathrooms, a few have shared ensuites, and there are a number of single bedrooms with a shared ensuite. There are also a very small number of double bedrooms with ensuite. Ensuite rooms will be allocated as a first preference to people with special needs or on a first come first served basis. Please check with Marian Zaunbrecher for availability, as there are limited ensuite rooms available. Note: confirmation is made on receipt of registration fee. For non-players, costs of accommodation, including all meals, are the same as for players.

Single bedroom with shared bathroom facilities.....

Single bedroom with shared ensuite room, sharing with.....

~~Single bed with ensuite or double bedroom ensuite~~No longer available

Meals only.....

Special Dietary Requirements – please Specify (Will be provided if possible.)

.....

NON-residential player. Meal package - All meals \$350
Otherwise Lunch \$25, Dinner \$30. To be notified to MIB treasurer Linda
Nathan woodworder@gmail.com, and paid to the account details, as above, p.2

Additional accommodation: If you require accommodation either before or after the Festival please make your own arrangements with the College. Email to Belinda Andrieux, the Women's College events organizer b.andrieux@womens.uq.edu.au

Transport to and from airport to college: May be arranged. Please contact Zyreen Fernando with your flight details: zyreenfernando@yahoo.com

Cancellation Policy. There are always circumstances that may require you to cancel your attendance Please note that registration fee refunds are not available after Nov 30 2023. We will do our best to refund accommodation fees wherever possible. However Women's College policy is that a cancellation admin fee of \$25.00 will be charged for any booking cancellation once full payment has been received (1st March 2024) plus credit fees if paid by a credit card. All cancellations must be received in writing. For bookings cancelled more than 14 days prior to the arrival date, one night's accommodation will be charged for any booking cancellation. Therefore if you cancel these costs will be passed onto you.

Signature.....Date.....

Costs

Paid by	Registration fee
30 June 2023	Early bird \$350 player, \$300 non-player
15 Nov 2023	Standard \$400 player, \$350 non-player
29 Feb 2024	Late \$450 player \$400 non-player

Accommodation - THE WOMEN'S COLLEGE

(needs to be paid by 29th February 2024 but earlier payment would be appreciated). Room allocation will be made upon full payment.

Single with shared bathrooms (200)	Single with shared ensuite (20)	Single bed w ensuite (8)	Double bedrooms w ensuite (6) 2 people sharing	Non resident meals only
\$859	\$948	\$992	\$1342	\$350

FAME Youth Subsidy

A FAME Youth subsidy of up to \$300 is available by application to encourage young players to participate in FAME Festival 30 June- 7 July 2024.

Eligibility: An Applicant must meet all selection criteria below. They must be:

1. A Permanent Resident or Citizen of Australia or New Zealand, and of age - minimum 18 years but not yet 26 years as at 29th June 2024
2. If an applicant is a minimum 12 years but not yet 18 years as at 29th June 2024 they must be accompanied by a nominated responsible adult attending the Festival.
3. A member of FAME at time of application and during the Festival period but not necessarily a member of a mandolin orchestra.
4. Registered to attend the Festival as a full-time playing member of the FAME Festival Orchestra and must attend all scheduled rehearsals, the dress rehearsal and the final concert.

How the Subsidy is Paid:

The FAME Festival Committee will advise each applicant of the outcome of their application and if approved will also advise the amount that will be deducted from the festival fee to be paid by the applicant by due date.

Applicants Declaration:

I would like to apply for a FAME Youth Subsidy.

I am a Permanent Resident or Citizen of Australia or New Zealand. Yes.

My date of birth is/...../.....If between 12-18 years old, my Nominated

Responsible Adult is:.....

Youth Member: Name.....

I am currently a member of FAME and will undertake to maintain my membership through the period of the FAME Festival 2023.

I have registered to attend the Festival as a full-time playing member of the Orchestra and undertake to attend and participate in all scheduled activities as described at point 4 of the Selection Criteria above.

Signed:.....Date:.....

IF UNDER 18 MUST BE SIGNED BY THE NOMINATED RESPONSIBLE ADULT

Signed:..... Date: