



Plucked Strings

Serving the needs of mandolin ensemble players, promoting mandolin ensemble music to the world, stimulating new compositions to enhance the repertoire.

A Quarterly Newsletter July 2010

President's Report

FAME's President, Robert Kay muses on the value of FAME commissioning new works and passes on some sad news :- (**Page 1**



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President's Report



Sitting in the sun in Bruchsal, Germany recently, conversation over a beer or two turned to how an orchestra might select its performance repertoire. I was making a rough calculation of how much music a FAME-connected mandolin orchestra might perform in concert over a year. No matter whether your music is selected by your conductor or by a committee of members, the reality is that there is far more music available to mandolin orchestras than there is time and opportunity to rehearse and perform it.

An orchestra hopefully has sufficient rehearsal time to prepare enough music for perhaps three major concert programmes a year, with some time left to brush up on a continuing repertoire of music for short recitals. Such an orchestra, I'd suggest, can try at best about 180 minutes of previously unplayed music (by them) during a 12-month period. That is maybe 15-20 pieces, tops.

And also quite a strong disincentive to keep any work in the orchestra's current repertoire for any extended period of time, if your orchestra's policy is towards presenting some different music at each major outing.

Not a lot of scope really for performing any work waiting in the wings, be it newly-composed, out of your library archives, 'traditional' or 'classical' or a reworked Mozart arrangement. Unless it really grabs you, any piece will probably only see a handful of performances before it's back on the shelf for a decade or more.

So we come to the role of FAME: what is the essential value from FAME's commissioning new music? Are the works that FAME has

commissioned over the last few years representing the best application of FAME's funds? The members' AGM decision to undertake annual commissioning only began in 2006 and has since devolved to commissioning only for the 18-month Festivals. I'd really like to know which of the Festival-commissioned works (whether funded directly by FAME, or from Festival-generated sources) have been picked up and subsequently performed by participating orchestras, and whether such a "further performance" should be considered to be adding value to the initial expenditure. I'm not saying we should be conducting a popularity poll but the subsequent take-up is useful information. What do you want to do with the music you have as members paid for?

Should FAME do more to promote these works, at home or overseas? If FAME were to undertake promotion of these commissions, should we enlarge the scope to also promote works written for your own Orchestra - probably not commissioned, maybe freely donated, perhaps by an orchestra member - which could be promoted to other ensembles? There was a deal of interest in the Australian repertoire taken to the recent EuroFestival in Bruchsal, Germany, by the two Australian ensembles, and also performed there by Keith Harris' ensemble from Austria ("Adventures of the Duyfken" by Richard Charlton). Geoff Barber has been actively promoting the commissioned music of the Australian Mandolin Music Association. There is no parallel promotion by FAME...yet!

Keith Harris is again visiting Australia. His offer of a weekend workshop has been taken up by Mandolins Victoria, the association of players from the Melbourne orchestras, over the weekend 17-18 July. This event has been

subsidised by FAME providing a grant to cover the administration costs and a small subsidy towards FAME members' tuition fees. This is the sort of activity that your Committee considers is worthwhile to support, but generally would like to see a wider-based take-up of such opportunities. We will continue to work towards openly equitable assistance where possible, but should not deny a significant number of members just because the rest cannot avail themselves of the offered event.

It is with deep sadness I report of two very fine mandolinists who have met with misfortune:

Alison Stephens, whom most will know via her recordings and some will have had the opportunity to have met personally, has become unwell again. She was in remission from cancer and it appears that over the last month it has recurred. Members of the FAME Committee were about to investigate possibilities for her to tour Australia and New Zealand following initial conversations with her at the BDZ Festival. This will now be on hold pending news of her health. Her Australasian friends have been keeping in touch with our best wishes.

Penny Ross, a member of WAMO for much of her life, has met with a bad gardening accident that has severely and permanently damaged her left hand. Her parents Win and Ian are both current WAMO players but Penny had moved on, playing for a decade or more with StringyBach, and more recently with her husband John Jooste in their duo Mandoline Affaire. At the time of writing Penny is just about to be released from hospital, but will be to and fro for the next month or two as remedial surgery continues. Her family and friends are rallying round, but your expressions of sympathy and support would be welcome.

Robert Kay

Orchestra Reports

Auckland Mandolinata Orchestra

Mid July 2010

Our Winter Series began on Mothers' Day in May with concert items set to please the whole family. Our programme included old favourites "Donkey Serenade," "Blue Tango", "Moonlight Serenade", "Moon River", with "Song of the Seashore" and "Plaisir d'Amour" for the sweeter romantic sounds. Bryan Holden played his accordion with Johannes Dimyadi on guitar and they performed an interlude of a French bracket, with Edith Piaf favourites included that were thoroughly appreciated.

them will come to Auckland to study music so it is great to make such contact with them and maybe persuade them that the mandolin is a rather special kind of instrument to play...

We started the concert on a Sunday afternoon and enlightened a new audience to the special sound of mandolin music, at the same time enjoying ourselves with friends on stage and in the audience. The young people were impressive as they played music from films, including "Lord of the Rings" that was modern but pleasing for all ages.

The FAME camp committee is developing great things and want to hear from people who have an interest in coming – 3-9 January 2011. Information in this edition of "Plucked Strings".

Diana Grant-Mackie Auckland Mandolinata Orchestra

Canberra Mandolin Orchestra

The CMO has gone through hoops and acrobatics since the last edition getting Richard Charlton's *A Day at the Circus* up to performance standard. The piece has been a lot of fun and musically rewarding. All we need now is an appropriate venue and audience!

A highlight performance recently was a home concert in the expansive abode of Geoffrey Brennan. He's the organiser of an annual "Virtuosi Thank You" – a musical afternoon tea for around 80 private donors to Musica viva which many will know as a leading Australian organisation connecting audiences with chamber music and musical education. Our conductor Michael Sollis is their Canberra Manager.

The performance was a fascinating experience as we played for an audience of obvious music lovers well versed in the classical canon, but not necessarily in the repertoire of plucked instruments. In previous years they have been used to hearing professional musicians, such as cello virtuoso David Periera and mixed ensemble The Griffyn Ensemble. However, the applause was warm and the questions about the mandolin family of instruments revealing and, at times, challenging. It was a wonderful opportunity to take our plucked sound – mainly Greek repertoire – to a new, and very musically literate audience.

CMO in action



An enthusiastic audience thoroughly enjoyed themselves and many commented that the orchestra played better than ever. We have a solid bunch of groupies who come back each time we perform. A special farewell was made to Jack Shore, a mandola player of many years. His wife Beth was given flowers to acknowledge her support of the orchestra with Jack.

The second winter series concert, "The Secret of Mandolin Music" was even more popular. LynneSue and John Flaming played an interlude of tunes from middle Europe on mandolin and guitar. These stalwarts of AMO lead the orchestra and the guitar section and John now holds the highest level in New Zealand in the guitar Suzuki teaching method. They also play together in many different venues and truly show the secrets of mandolin music to their listeners. There was interest from the audience in a basket of instruments that was made available for them to try out.

The Whangarei Youth Music Orchestra (WYMO) woke us with a bang when we had a quick joint rehearsal with all their brass and percussion, and strings, before our concert in their city up north. We joined them for a Russian finale of Mussorgsky's "Gopak" and the medley of folk tunes "Postcards from Russia" and together we sounded great under the batons of Naotake Fukuoka, MD for WYMO and our Bryan Holden.

Whangarei is a small country city and yet they sport a community organisation for young musicians with a concert band, orchestra, cadet band and string groups. They have organised trips to Australia and Hawaii and performed around New Zealand. Young New Zealand musicians have made a name for themselves internationally in all sorts of arenas and it is in groups such as these that young people begin. Some of

Speaking of Greek music, we are also preparing an all Greek concert for a very special occasion down the track with a very well known Australian act. But more on that later.

Sam Leone

Concordia Mandolin & Guitar Ensemble

Performing for an audience outside the metropolitan region is always a pleasure, as they seem to be so appreciative. Perhaps it's because they know that we have taken the trouble to travel some distance to make music for them.

On March 21st. Concordia travelled down to Sorrento on the Mornington peninsular, our 4th, performance at the historic St. John's Anglican Church. We were delighted once again to have Robert Millar joining us on oboe for the Baston Concerto in C and also for Theme and Two Variations by Mozart (arr. Hawkins), and an Adagio also by Mozart.

Always a crowd pleaser on the piano accordion, Juliette Maxwell performed Poruschka Fantasie by Lee (arr. Hawkins) and Baska Voda by Hoch. Other highlights from the same concert were Reverie by Eileen Pakenham and Fred Witt's Study No. 2.

On April 18th at the East Malvern Uniting Centre, Concordia accompanied Andrew Evans for Vivaldi's Guitar Concerto in D Major (arr. Behrend). Whilst we knew that Andrew was an excellent leader of our guitar section, it was a delight to listen to his first solo public performance. Congratulations on a fine performance Andrew! In the same concert Juliette Maxwell once again played some entertaining piano accordion pieces.

A new venue for us was the Ewing Memorial Uniting Church, where on June 27th we presented a very interesting program featuring soloists Petra Webb and Faye Goldsmith. We have played with Petra on many occasions before when she played the flute, this time however she played the Vivaldi Concerto in C Major on the piccolo. What a wonderful performance of this very long and demanding piece! I over heard a member of the audience remarking that she never knew that fingers could move so fast. Then the very distinguished cello player Faye Goldsmith, playing with us for the first time at this concert, gave us the Ambrosius Concerto in C Major and a very beautiful rendition of the Godard (arr. Hawkins) Berceuse De Jocelyn. We certainly hope that we can entice Faye to play with us again.

Our next concert will be on October 3rd at St. John's church Southgate at 2.30pm. Please see our web site for further details.

www.concordiamandolins.org.au

Sue Martin

COZMO

Well, 2010 is certainly flying by! Since last report, COZMO performed at the National Folk Festival at EPIC in Canberra, one of the nation's largest and most popular folk festivals, held annually for five days over the Easter long weekend. We performed on Good Friday morning and around lunchtime on Easter Monday. Each performance was at the "Flute and Fiddle", one of the many venues at EPIC, where we were extremely well received. We presented a different repertoire at each performance so that those attending each would find it more interesting, featuring Handel's Suite 4 in D minor on the Friday, and Planxty O'Carolan on the Monday, some familiar Italian pieces and a couple of Rob Kay's also! The attendance at the Monday performance was particularly strong and we had a number of requests from audience members wanting to buy a COZMO CD – something we'll have to get on to in the near future. One of the biggest benefits of playing at the NFF, apart from the exposure, is the other great musicians one sees performing in a vast range of different styles.

We've begun working on a concert for later in the year with a largely Baroque repertoire, featuring works of Vivaldi, Bach, Handel and Corelli. To keep some stylistic variety, we will also be performing a piece from the Renaissance, some more modern pieces arranged by our tenor domra player Volodya Savitsky (who recently celebrated his 75th birthday) and possibly some of our Australian repertoire to round the performance out.

Spring will get us back to festival season, and COZMO hopes to perform at some of the more local festivals in the next few months.

Col Bernau

Mandolins D'Amour

Mandolins D'Amour played their Soloist's Concert on the 20th May. A good number of members played duos, trios to the great pleasure of the audience. Margo and Don sang their version of Lilli Marlene, complete with marching.

The second movement of Vivaldi's Mandolin Concerto was played by Don and Holly with the mandolins accompanying.

In the full orchestral works we revived two pieces introduced at the last New Zealand Festival, "I Dreamed a Dream" sung by Margo and "A Whiter Shade of Pale" which had a terrific bass line for Ben our cellist.

Other pieces included the Overture from "White Horse Inn" arranged by Fred Witt and two pieces from Robert Schulz, "Rags to Riches" and "Jamaican Rumba".

Undaunted by being fiendishly busy in the first half of the year, Don appeared with his friend Rick and set up atmospheric lighting

It was a good concert and good supper.

Joan Harris Conductor

Mandolins In Brisbane

MIB is alive and well and moving to do great things.

The opening news is that on the 18th July MIB is launching a new ensemble, the *Queensland Mandolin Orchestra*. Nathan Aspinall suggested that we restructure and offered members a chance to join a new ensemble composed of the best players who would come together to perform on special occasions thus giving the most gifted players a chance to perform more challenging music. *Queensland Mandolin Orchestra* features some of the best Mandolin players in Brisbane, if not Queensland, including such players as Marissa Carroll, Sue Flower, under the baton of our conductor Nathan Aspinall and introducing new players like Joel Woods on guitar.

The performance is called New and Old. The NEW *Queensland Mandolin Orchestra* will commence with the challenging "Divertimento", composed for mandolin in 1954 by Eduardo Angulo, followed by Canzona & Fantasia by Marcel Wengler. Our gifted Marissa Carroll will then perform the beautiful Concerto in A Major for Mandolin by G.F. Handel accompanied by the orchestra.

The "old" MIB is still in existence working under the name Brisbane Mandolins. So for the finale, the combined orchestras will perform the Diamantina Suite by Keith Harris composed for last year's Q150 Celebration.

Our other project for 2010 is to perform a world premier performance at St John's Cathedral Friday 1st October entitled "Garlands of Poem, Dance and Song: The poor Little Man from Umbria" – originally referred to as "The Francis Project". Betty Beath is composing the music, and David Cox is writing the poems and prose. Betty heard MIB perform last year with voices at the FAME festival and suggested that she would like to write a piece for MIB. It will be truly a magic night and will end with a Chicken and Champagne Supper. So come and join us in Brisbane - a 'not to be missed' performance.

The orchestra is moving to renew itself. To that end we have invited Ken Gilbert recognized for his many talents worldwide has volunteered his very valuable time, skills and knowledge to assist MIB to set achievable goals for now and the next five years. Ken has experience in working with the Jazz Club, QSO and many schools and community organisations as well as companies, not only in Australia but internationally. He is an inspiration and we are truly grateful to him for his time with us. Ken has volunteered to showcase MIB through the Jazz Club in Brisbane by including a CD of MIB as a prize in lucky door raffles. He is helping us restructure and has through consultation identified achievable goals for the near future.

One of our hopes this year is to develop a program to link with school. Ken is a past Principal and

had contacts with schools. We are searching for schools where there is an interest in the introduction of the mandolin into their music curriculum. So we are writing submissions for funds to purchase instruments and hope soon to have more mandolins plucking in Brisbane!

Alison Lawrence

Melbourne Mandolin Orchestra

In early May the MMO played a terrific concert in Castlemaine, an old gold mining town, 90 minutes drive north of Melbourne. It was organized by our trusty Castlemaniacs, Danny, Jinette and Lorraine.

We played a big program, premiered Richard Charlton's "A Day at the Circus" complete with red noses, whistles etc. We played the last two movements of a Khanmamedov Concerto with Abram as soloist on the rubob. Another soloist was Elisabeth Denk, a fine soprano who sang Michelle Nelson's arrangements of four Italian songs from the 17th & 18th centuries.

Then suddenly the whole mandola section (Darryl, Danny and Ray) disappeared to perform in Europe with WAMO, taking Donna with them. Off with them went Jinette De Gooijer who much to our chagrin announced her retirement after 30 years playing with the MMO!

Then our double bass player, Tony, left for overseas, a few guitarists disappeared and then Abram also headed off overseas! The weather became cold and dreary. Sniffles and coughs were heard throughout the survivors. Those left (and they could fit in a small room), mostly mandolins, one mandocello and the odd guitarist, rehearsed the Boccherini Quintetto in D major quite intensively.

Like swallows our players are gradually returning and we are seriously rehearsing everything for our next concert at St. Johns Southgate on Sunday August 29th. Abram Iourgaev, rubob, and Jarina Shoykow, cello, are the soloists.

Keith Harris will lead a two day workshop from July 17th - 18th. This event is organized with the help of Mandolins Victoria and sponsored by a grant from FAME.

Members from MMO, Concordia and Mandolins D'Amour are attending.

Joan Harris MMO Leader

The MMO in Castlemaine



Orchestra Reports (continued)

Sydney Mandolin Orchestra

SMO had two major concerts, two-weeks apart, recently; the first for the Mosman Music Society on 2nd April was very well attended with a most appreciative audience. At the second concert, part of the "Mozart to Madonna" series, we outnumbered the audience. The audience included Tommy Tycho, who had composed an item for us ("Telemann to Tycho"). We believe this was his very first arrangement following his recovery from a stroke last year.

Our percussionist, Raymond Toms (aka Pi Production Services www.myspace.com/pi_productions) made a video at the second concert - which can be viewed on <http://vimeo.com/11804554> The item is "Through the Windowpane" composed for us by our conductor Christopher Keane. This was our second performance of this number.



Mosman Music Society

Forthcoming concerts for the next three months include-

- Hunters Hill Council Boronia Park
1st August
- UNSW String Society Mitchell Theatre
7th August
- Mosman Music Club - Sydney Welsh Choir
29th August
- Lane Cove Plaza
18th September
- Montefiore Randwick
19 September
- Picton Music Club
26 September

We are currently rehearsing music taken from the Clavier book of Anna Magdalena Bach, arranged by our conductor Christopher Keane. Scores for this are appearing at weekly intervals. We are also actively rehearsing Chris's arrangements of "Moscow Nights", "Two Guitars", "Manha de Carnaval", "Tzena Tzena", "Teen Spirit", a string of Italian tunes and "Through the Windowpane".

Also in the active repertoire is Robert Schulz's "Sonata for Violin and Mandolin Orchestra", Richard Charlton's "Duyfken Suite" and "Telemann to Tycho". In the pipeline, yet to be rehearsed, are choral numbers for our shared concert with the Sydney Welsh Choir, as well as a new arrangement of "Sentimental Saraband" by Benjamin Britten, Richard Charlton's "A Day At The Circus" and "The City Awakens" by Emiel Stöpler.

Our new hall sounds great but, being totally unheated, is numbingly cold in the evenings. Ug boots have become essential fashion items and heaters are beginning to proliferate. Our rehearsals commence at 6:30, with a short fuel-break at 8:30 then carry on until 9:30. Most of us then depart, while the Chamber Group carries on - presumably far into the night.



Fuel Break

We have had something of a setback to our recording schedule, as our recording engineer, Mathew Magee's house burnt down recently. He has lost all his equipment and personal belongings, amongst which were our recordings made over the past year. The backup files had also been stored in Mathew's house. Mathew also made the recordings for the Sydney FAME Festival.

George Bazocha has just rejoined us, having spent several weeks in bed recovering from a bad riding accident. Hilda Thorburn has spent a brief period in hospital and Trish Polley has had an operation on her foot. Angela Heathwood has had to withdraw from the orchestra; hopefully we will have her back in future.

Peter Canavan

Antipodean Mandolin Ensemble

Last year a few members from the SMO (Fiona Orenstein, Fiona Ziegler, Chris Keane and Alex Burger) and Yuri Haly from the Sydney Balalaika Orchestra, and Martha Babineau who is a member of both orchestras, teamed up with Stephen Lalor, who is a guest player with several orchestras, to form the **Antipodean Mandolin Ensemble**. In May we had our debut gig in the Putty Hall, located two hours out of Sydney. We played to a very appreciative crowd of local farmers and tree changers, as well as a cat and a few chooks. The next week we headed off to Germany for Bund Deutscher Eurofestival Zupfmusik 2010.

Stephen is the first Australian to be asked to perform solo works at a BDZ festival and it was a great honour for the rest of us to join him for a number of pieces. On the Saturday night we performed in the picturesque town plaza for the people of Bruchsal appearing after

the wonderful duo of Mike Marshall and Caterina Lichtenberg and then followed by the great Don Stiernberg trio.



AME on stage in Bruchsal Plaza

The next day, in our formal attire, we were closing act of the festival with more of Stephen's works and pieces by Richard Charlton and Ann Carr-Boyd in the main auditorium of the "Burgerzentrum".

AME outside the Bruchsal Burgerzentrum

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performed in the picturesque town plaza for the people of Bruchsal appearing after the wonderful duo of Mike Marshall and Caterina Lichtenberg and then followed by the great Don Stiernberg trio. The festival showcased many fine orchestras and ensembles from around the world.

We reconnected with old friends, made some new ones and of course enjoyed seeing our FAME colleagues from WAMO, including their recruits from Qld, NSW and Vic. BDZ did a wonderful job organising the festival and the people of Bruchsal were superb hosts. The AME also made friends with a couple who run a local coffee shop and make delicious cakes. After our third and final visit they gave us farewell chocolates!

We noticed a number of contributors to the Mandolin Café forum also enjoyed themselves at the festival and it was gratifying to read some favourable comments about the AME. <http://www.mandolincafe.com/forum/showthread.php?62919-Bruchsal-BDZ-Festival>.

Alex Burger

WAMO

(no report about WAMO's activities during the absence of over half of its players performing concerts in Paris, Metz, Mullhouse, Luxembourg City and Bruchsal in Germany)



Letter boxes outside Putty Hall

[FAME FESTIVAL AUCKLAND 2-9 JANUARY 2011](#)

Register now for Auckland FAME Festival !

Registration payments are now due.

Reasons why you should register for FAME 2011 Festival :

Favourable exchange rates.

Airfares across the ditch are competitively priced -book early to ensure cheaper flights.

Music composed and selected to provide challenge and loads of fun.

Excellent value – registration, accommodation, food and airfares all for less than or near \$1000AUD
(depends on your place of origin and airline)

WARNING – Some flights are already full and others are filling fast. It is the holiday season so book airfares early. It is difficult to organise a festival when musicians delay registering. Please complete the attached registration form if you intend to participate in the Auckland FAME Festival 2011.

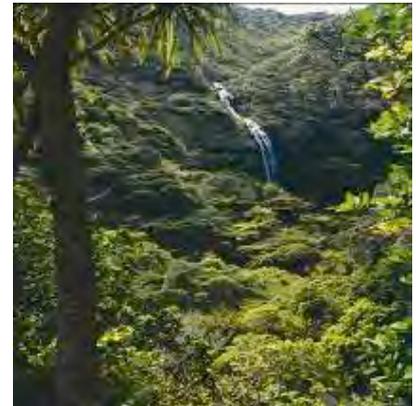
FAME Festival Youth Subsidy

The 2010 FAME Committee of Management have generously agreed to fund \$200 per young musician under 26 years of age. Please forward your registration form with your date of birth marked clearly above your name. The subsidy may only be deducted from the final payment and not from the initial registration payment.

The following may help you to plan your time in New Zealand ...

WAITAKERE Wilderness - Auckland's Coastal Rainforest

Only a half hour drive from central Auckland. Walking trails lead you past 1000 year-old kauri trees and giant tree ferns, with 70% of the native plants found nowhere else in the world. Continue further west to the wild and rugged West Coast with its unique black sand beaches. At Muriwai there are a wide range of birds but it is the gannets that most visitors come to see and January will be a great time to watch them. The gannet chicks hatch in November then leave for Australia at 15 weeks old returning to breed when they are older.



Waitakere Ranges – Photographer Ben Crawford
(www.bencrawford.co.nz)

NORTHLAND - This region covers the top of the North Island.

Life's too short not to visit Northland, our first land, the Birthplace of our Nation.

No matter where you go in Northland you are never more than 40 minutes from the sea! The Northland region is a natural aquatic playground where you can sail, cruise, swim, fish, snorkel, dive, kayak, surf, swim with the dolphins or just relax under a tree on the beach with a good book!

Northland has plenty of walking and hiking trails. From two minute strolls, to guided night walks through the Waipoua Forest, or an eight-hour trek across seven peaks, through native forest and along dramatic cliffs to the lighthouse at Cape Brett.

Check out the beautiful scenery and fascinating history on the official Northland website:

www.northlandnz.com



Historic Kerikeri : Photographer – Destination Northland (info@northlandnz.com)

Experience the 'Must-Dos' in comfort with accommodation and transport sorted and enjoy the ever-changing view by hiring a motorhome.

e.g www.maui.co.nz

Or join any number of scenic tours departing daily from Auckland. North Island day trips include the Bay of Islands, Coromandel, Waitomo, Rotorua and many other destinations.

Visit www.tourism.net.nz for information.

World famous Waitomo Caves (2.5 hrs from Auckland)

Tour guides share natural history as you stroll through underground ancient limestone caverns. Take a boat trip under a galaxy of tiny living lights in the Glowworm Grotto. For those seeking more adventure you could try Tumu Tumu Toobing, Haggas Honking Holes or the Lost World.

“One of the most amazing things you can do in New Zealand”
– Lonely Planet Travellers Guide.

On the way you can stop off at the Otorohanga Kiwi House and Native Bird park or have a relaxing soak at Waingaro Hot Springs.

www.waitomo.co.nz



Waitomo Caves – Tourism Holdings (www.thlnz.co.nz)

ROTORUA - The 'Geothermal Capital' of New Zealand

Within the Rotorua area there are many opportunities to experience the wonders of geothermal activity. One of the best known tourist destinations in Rotorua is Whakarewarewa. A walk through the geothermal valley is a rare experience, perfectly complemented by a tour of the adjacent Maori Arts and Crafts Institute. To find out more about this popular holiday destination, visit the official Rotorua website:

www.rotoruanz.com



Wai-o-tapu Thermal Wonderland
(www.geyserland.co.nz)



Geysers at Whakarewarewa – Photographer Rob Suisted
(www.naturespic.com)

Visions of Middle-earth

See Tolkien's landscape descriptions and 'The Lord of the Rings' trilogy come to life in magnificent three-dimensional glory. For those wanting to explore more of the country head to the South Island.



Milford Sound - Photographer Rob Suisted

Note from Musical Director – Bryan Holden

We all know and respect Ann Carr-Boyd's work and she has agreed to write one for us, and Yvette Audain (who tends to write rather "art nouveau" music) will no doubt come up with something that will make us think differently about music in some way or another! The other NZ composer being featured is David Farquhar - a hugely respected composer of international fame - and we will be tackling a selection from his suite "Ring Round the Moon", which was written for a small symphony orchestra as accompaniment to a collection of dances performed by the New Zealand Ballet.

If you would like to perform an item in the concert please let us know via the email address noted on the registration form. Bryan says he would be happy to oblige!

REGISTRATION : FAME FESTIVAL 2-9 January 2011 Auckland, New Zealand

Please complete and send either by fax +64 9 815 0993, via email 'adele.b@officeprofessionals.biz' or post to 'FAME Festival 2011 Treasurer, PO Box 41137, St Lukes, Auckland 1346, New Zealand.

PERSONAL INFORMATION (Please Print)

Resident Musicians Youth Subsidy -If under the age of 26 please supply your date of birth.....

Mr/Mrs/Ms /Miss Family name..... Given name.....
 ..
 Mr/Mrs/Ms/Miss Family name..... Given name.....

Resident family or friends accompanying (ie.non players) : Name.....
 Name..... Name.....

Contact Address:..... Orchestra (if applicable) :.....
 Instrument(s) :

Contact Telephone: +..... (.....)..... Email:.....

Preferred Position in Orchestra (please circle choice). Fame member : Yes / No
 Mandolin I Mandolin II Mandola Mando/Cello Guitar Bass Other (specify)

Please tick if you are a Bass player interest in having an instrument supplied [.....]

Special Dietary requirements.....
 Medical conditions / Special Needs.....

REGISTRATION FEES:

FULL COST OF FESTIVAL including all meals, accommodation and camp expenses (PAYABLE BY 1ST October 2010)

Resident Player	AUD \$ 595	NZD \$ 790
Resident Non Player	AUD \$ 445	NZD \$ 590

DISCOUNT OF AUD \$15 (NZD \$20) IF FULLY PAID BY 1ST OCTOBER 2010 MAY BE DEDUCTED FROM THE ABOVE AMOUNT

DEPOSIT:

Resident Player :	AUD \$ 150	NZD \$ 200	Number of Players []	Total \$
Resident Non Player :	AUD \$ 115	NZD \$ 150	Number of Non Players []	Total \$

Registrations are only accepted on receipt of Non-refundable deposit: **DEPOSIT TOTAL \$ _____**
 Please be sure to include your full name as a reference for all bank deposits, if arranging the festival deposit through a local branch you must advise any bank officer to include this reference at the time of the transaction.

TICK THE FOLLOWING PAYMENT OPTION THAT APPLIES :
 Please forward deposit by bank cheque made payable to 'FAME Camp 2011' in New Zealand Dollars or

AUSTRALIAN DOLLARS:
 Deposit in Commonwealth Bank of Australia (Account name 'Auckland Mandolinata Orchestra Inc Fame Festival 2011')
For Australian CBA account BSB : 062000 Account number : (062000) 13772196

NEW ZEALAND DOLLARS:
 Deposit in Auckland Saving Bank (Account name 'FAME CAMP 2011')
For New Zealand ASB account number 12-3019-0785200-00

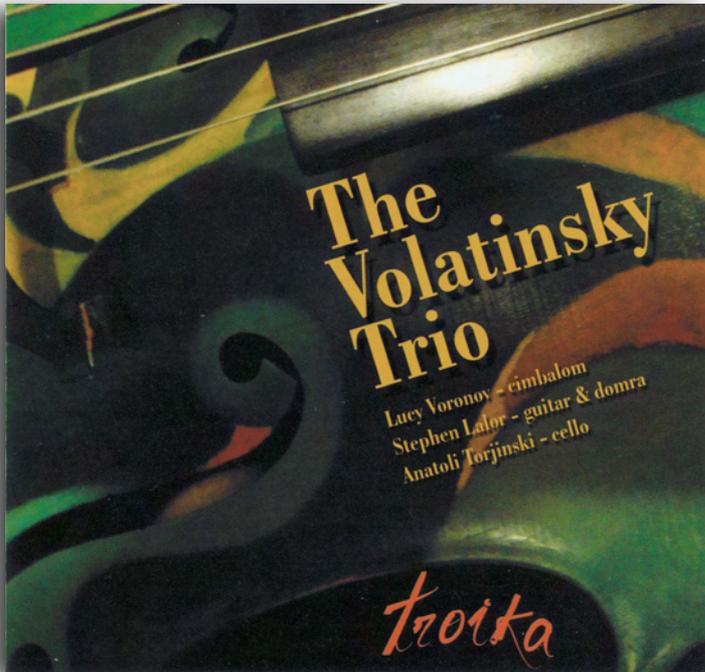
INDEMNITY:

I acknowledge and agree that the organizers of Auckland Fame Festival 2011 and associated volunteers will not be liable for the loss or damaged to any person or 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 Auckland Fame Festival 2011 in relation to any such loss or damage.

PERMISSION FOR AUDIO AND VISUAL RECORDINGS :

I give consent for all video/audio recordings and photographs that may be taken during the concert, rehearsals and the normal social activity of the camp.

Signature(s)..... Date.....
 All attendees both players and non-players must sign. For any children (under 16 years of age). the parent or guardian must sign.



CD Review by *Danny Silver*

The **Volatinsky Trio**, featuring cimbalon player, **Lucy Voronov**, a graduate from the Belorussian Conservatorium, cellist **Anatoli Torjinski**, a graduate from the Odessa Conservatorium, and guitarist and domra player, **Stephen Lalor**, who studied at the Tchaikovsky Conservatorium in Kiev, is a new release and one which deserves to be praised to the skies! This recording features original compositions by Stephen Lalor and arrangements by Stephen of Russian, Urkanian, Caucasian folk tunes. The playing by all three musicians is absolutely first-rate and the textures of the three vastly different stringed instruments - struck, bowed and plucked - are sensitively interwoven with lovely harmonies and stimulating discordancies.

The tracks include:

- | | |
|-----------------------------------|------------------------|
| 1. Vostochny-Zapednie (East-West) | 7. Lament |
| 2. Kolo Kolo | 8. Kavkaz |
| 3. Troika | 9. Polonium |
| 4. Bukovina Odyssey | 10. Manouche Waltz |
| 5. Ballade | 11. Two-Part Invention |
| 6. Flying | 12. Zakarpatsky |

This CD is very enjoyable and highly recommended! It is a limited release by Stephen Lalor who can be contacted at

<http://www.myspace.com/stephenlalor>

WAMO IN EUROPE

A Music Tour – A Journey – An experience

by Robert Schulz

Upon the request of the Editor, I am writing this article about the WAMO tour to Europe from the point of view of the background as to how it all came together. This will allow me time to reflect and see whether it really was a lot of work or not!

When I made the decision in May 2002 to go each four years to the BDZ Zupfmusikfest, it then remained how this could be arranged. The 2006 tour included a large number of players from each state and the initial contacts were with orchestras whom I had been in touch with through the distribution of my own music.

Come the 2010 preparations, the two considerations were which players to take and what to play. It made a lot of sense to offer WAMO the opportunity to travel as a group as this would avoid the necessity for an extra interstate get-together to rehearse the music program. Not all players were willing to make this commitment so the offer was extended to players in the east who were prepared to join the 14 WAMO members who wanted to go. As it turned out, most of the invited eastern-staters made it to Perth in November 2009 to join us in concert (although this was not a condition) where we first presented the European program. The program was an all Australian affair with contributions from John Jooste, Rob Kay, John Peterson and myself.

In 2006 we toured Germany and Holland so I decided this time to consider France as I had read there was a revival going on in the mandolin fraternity there. Not knowing any orchestras in France (I am talking about 2008 here although some e-mails dated from late 2007) I Googled some. The first response I had was from Jean-Paul Bazin in Paris who was involved in a small group called the Gabriele Leone Ensemble. His response came in this way – “Oh, of course, we play your music here!”!! Upon his recommendation and assuming he knew the landscape, I was able to follow his instructions and contact other orchestras/ensembles. Jean-Paul personally guaranteed these music groups as those who would welcome the exchange.

It became apparent that the French do not have the same sense of urgency in replying to emails as we do (sometimes it was months before I had a response) and much time passed before I had all the concert dates set. The decision to travel across the north of France was made in order to cut down on the amount of time spent on the road (we did have invitation from a group in the south of France too) which gave more free time between concerts.

Setting the dates and the order of concerts progressed well enough but late in the scene we had a response from Luxemburg so a re-ordering of concert dates had to be negotiated. This proved not to be too much of a hassle although those who landed a weekend concert date were more likely to bring an audience. But I had made it quite clear from the beginning that the tour was to be a shared program with the host orchestra, that the exchange should be as much social as musical. Only in one instance was the host orchestra not in a position to join us on stage due to many other commitments at the time.

Once the concert dates were set there was the consideration of accommodation. It was my good fortune to speak early on in the process, with Lucien Day, the husband of Lois Watson from WAMO, who being French born and in business for himself, came with the suggestion of using the Accor hotel chain for this purpose. He was able to furnish me with a contact in Sydney for outgoing bookings and by taking this simple step the work was done for me. Accor has hotels everywhere (except Brusshal as it happened) and with the size group we were they offered us a good price for the 3 star level of accommodation. The personal recommendation of Lois and Lucien who had used this chain before was enough for me to go on.

Then it was necessary to consider the transport side of things, that is, the airfare bookings and coach hire. Good fortune again this time in the person of Wolfgang Leonhardt who being a member of the Rhein-Donau Club, and retired but still active travel agent. When we started to talk to him about our plans a few years back he immediately offered his assistance. Of course his office would get the custom too, but as time went by it became apparent that his knowledge of travelling was going to be a big asset. Although we were unable to get a group booking as we were all returning at different times, those who chose to book with Wolfgang (not compulsory in this day of on-line bookings) were given satisfaction. It was during the tour itself that his expertise became even more valuable. One example, one of our players had booked through Wolfgang a post tour tour in England. At the time of her departure from Germany there were airline strikes in England. Wolfgang was there immediately with constant e-mails with alternative routes and booking possibilities. The big advantage in booking through an agent was obvious, they will do anything to ensure their clients' needs are met. Something you would not get through an on-line booking.

At last! 'The Beginners Way to the Mandolin'

Wolfgang proved valuable in other ways too. When it came time to hire a coach, I tried several times to book one on-line but again the lack of response from the French companies and the costs were not looking good. It happened that Wolfgang had a German driver he'd used many times before (I should explain here that for most of Wolfgang's professional life as a travel agent his special area was booking tours for music groups!!). An owner driver named Dietmar Muller. He proved efficient, experienced and much cheaper than anything I seen on-line. We had the use of our coach for each day up till the Festival when it was not necessary to keep him on, which meant we could make side tours if necessary for a small extra charge.

Once we had committed ourselves to attending the BDZ Festival which happens at least 9 months beforehand, we had to find our own accommodation in Bruchsal (this was not known to me until quite late in the process). This was almost the one close call. Wolfgang offered his help here as he knew the town and had been many times there. But he was unaware of the size of the Festival and by the time he secured our hotel, it was about 4 kms out of town. We should have booked much earlier.

The budget. With the expert help of Geoff Barber, we initially set the budget at \$5000 p/p assuming that 4 years after the last Festival things would be dearer. (The 2006 budget was \$4000). In reality with the Accor hotels, the coach hire, airfares and Festival fees, we came in at \$4000!! We were simply very, very lucky with the exchange rate.

In looking back over these notes I am asking myself what took all the time? But when one little matter gets overlooked or changes it sparks a whole new round of communication, which takes time. (for example I declined to include two WAMO members as we came near to the tour, as it would have meant re-booking the hotels and asking for two more Festival tickets and so on and so on). As the tour drew nearer and the details became more obvious, many more people started to ask many more questions!

So behind me in the background were Geoff, Wolfgang (with Dirk and Michael), Lois, Lucien and Marie all contributing to the bigger picture but also Jan, Julitha, Jana, and perhaps others who responded to jobs needed doing. It is never a one man show. There was a time I considered flying to Europe just out of frustration at the slowness of communications. However, the electronic medium proved to be a bonus especially as the tour drew near. Last minute e-mails regarding things like – yes we can get you the percussion instruments you asked for – this was already after we had decided who could take the snare-drum with them!).

Looking back it is hard to see anything that went terribly wrong or gave someone cause to break their instrument. The group as a whole travelled well together and many in the party came to know each other a little better. You come to know that person who sits just over there at rehearsals every week in a different light.

Or

it could have gone like this –

Sue may have *broken* her ankle not just sprained it.

Someone could have got *really* sick (nothing personal Ray)

It may have *rained*.

Dietmar may have had *real* trouble with his paperwork at the German/French border.

Terrorist may have struck the Metro in Paris.

WAMO may not have had a *replacement mandola* for Darryl.

Elizabeth may have been run down for not looking the *other* way.

The *bass guitars* may have been mistaken for rocket launchers.

Danny may have *mistaken* his clarinet for his guitar.

The audience in Bruchsal may have *walked out* after our first piece.

The currency exchange could have gone *down* instead of *up*.

The train taking us into the iron ore pit could have *failed*.

An Overseas Concert Tour

The final countdown for the Europe trip was exciting for me, as I had not travelled anywhere significant since 1983 and I was also going to see my brother in Paris for the first time since 1978! We had an early start at Perth International airport, 3am, but no one cared, at last the tour was happening. A long journey of about 20 hours, with 14 orchestra members dotted around the plane. After a short stopover in Dubai, we arrived at Charles De Gaul airport in daylight (thanks to the long European summer evenings) to catch the bus to the hotel.

The next day was Monday, a free day to explore Paris and recover from jet lag (thank you Michael Cristescu for showing us Paris). Paris was amazing, sunny and warm most days and very interesting. The next day we performed in a joint concert with the Courbevoie Orchestra in a beautiful historic room filled with amazing murals and furniture. The hospitality of all the host orchestras was wonderful, all of them supplying us with lovely food, wine and friendship. But for me, the highlight of the Tuesday evening was my reunion with Bill, my brother, who I had not seen for 32 years!

Wednesday afternoon we were off with our next host orchestra, Ensemble Gabriele Leone and our next concert. Most of the orchestra members carried instruments on public transport and then walked to the concert venue. Travelling with instruments on the French underground was an interesting experience, complete with entertainment, an older man with his own sound system, singing for the passengers was certainly one highlight.

The next day, Thursday, we departed for Metz. This was wonderful, as we were travelling through the beautiful green French countryside, castles in view in the distance. A welcoming reception was held for us by the host orchestra, with drinks in a small pub. A concert followed with Cercle Mandoliniste Messin. Metz was very beautiful, historic, narrow streets, wonderful weather and amazing cathedrals. I enjoyed shopping at the markets on the last day we stayed there.

On the Saturday, we left for Mulhouse. We performed with the Ensemble de Mandolins et Guitares de Mulhouse. I loved the historic churches where we played. I also noticed some strange river rodents while walking one day. I discovered they were not Beavers as I first thought but South American Nutria or in French, Ragondin.

The next wonderful destination was Esch in Luxembourg, we really enjoyed our time in Luxembourg and the hospitality of our host orchestra Ensemble A Plectre. We found ourselves touring an iron ore mine, deep underground, followed by a welcome meal in a cosy restaurant.

Finally we travelled to Bruchsal in Germany to take part in the Festival. That was also wonderful, with the opportunity to hear many different orchestras, small groups, soloists and make new friends and contacts. Finally, on the last day we had to sadly say goodbye and go our separate ways, I myself travelling to Holland to visit family. For me, the whole trip was a wonderful experience and one I will certainly remember for a long time.

Elizabeth Neeson (Mandola Player, WAMO member)



Les belles de Paris - before the tour

Nosh up as guests of the Courbevoie orchestra before the first concert of the tour



WAMO performing in the magnificent municipal hall in Courbevoie



Hamming it up with Christian Parmentier, conductor of the Courbevoie Orchestra after the concert

The engineering masterpiece and landmark in Paris, seen at dusk



One "disassembled" mandola, courtesy of Qantas. Poor Darryl had only flown to Perth to rehearse with WAMO! Fortunately, loaned instrument survived the trip to Europe.

WAMO performing in Argenteuil with Ensemble Gabriele Leone



Host orchestra in Metz, Cercle Mandoliniste Messin, performing the first half of the concert



Robert Schulz with the conductor of the Metz orchestra, Pablo Steinberg



The enormous old cathedral in Metz complete with modern art!

The newly opened Pompidou modern art centre in Metz



Enjoying the European summer in the city square of Nancy



WAMO performing in Metz

An orchestra stoking up before the concert in Mullhouse



Weird people these Mullhousians!



Are they making seats bigger these days or am I shrinking?



Before the concert in Mullhouse



Robert Schulz - conductor at work



Appreciative audience at Mullhouse



Performing in Luxembourg City



Train buffs preparing to go down the mine in Esche-sur-Alzette



On stage in the main auditorium in Bruchsal



WAMO & Invited Players in a more serious moment after their very last performance of their tour, in Bruchsal

Editor's Message:

Apologies for this very late edition of Plucked Strings are in order: as an invited (and very grateful!) player with WAMO's European Tour in May & June, it proved just too hectic to try to get the June edition published before my departure. Following my return catching up with everything has taken longer than anticipated. However, one bonus of this late edition is the publication of a small selection of wonderful photos taken by several of the touring players.

The tour proved to be an enjoyable and stimulating experience for all participants with the highlight of performing in attending the EuroFest Zupfmusik 2010 Festival in Bruchsal. Over the four days of the festival many of the world's finest mandolin ensembles performed, new repertoire was heard, wonderful instruments impossible to see here in Australia could be tested, and CDs, strings, sheet music and accessories galore were on sale!

This amazing festival, held in Germany every four years, is well worth attending and while it takes a considerable effort to organize a concert tour in Europe from halfway across the globe here in Australia, it is well worthwhile! Not only do players return enriched and probably more skilled than ever before but the shared joys and ordeals of touring together for a prolonged period of time enhances the bonds of friendship like nothing else!

The next edition of Plucked Strings will be published in mid-December and I invite all FAME members to provide contributions! The deadline for reports, photos, articles, free advertisements, news, gossip, etc is the first of December.

Danny Silver

(renowned for his good taste in clothes!)

