



# 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**

**December 2011**

**President's Report**  
Page 1

**Orchestra Reports**  
*Keeping up with the news from our Ensembles*  
Pages 2 - 6, & 24

**Obituary**  
*Takashi Ochi*  
Page 6

**Letters to the Editor**  
Pages 6, 7  
**For Sale**  
Pages 7, 8

**FAME Festival Perth 2012 News Update, & Registration Form**  
Pages 9-13

**Which One To Use?**  
*Instalments 5 & 6*  
by Keith Harris  
Pages 14 - 22

**Mandolin Magic**  
*Home grown festival in Gympie*  
Pages 22 - 23  
**Invitation to Rioja**  
Pages 25 - 27



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## President's Report

It's been a long time between meals this year, but hopefully that means that every orchestra reporter has been able to give us a full picture on what their ensemble has achieved in 2011.

I don't recall it appearing anywhere in print this year, but the financial outcome of the Auckland Festival in January 2011 was a success, with both Auckland Mandolinata and FAME benefitting. Well done AMO and the Festival Committee! Profit from Festivals is the only way that FAME has funds to assist and underwrite future Festivals. Funding from other sources is proving very difficult indeed to attract and we must continue to rely on our own resources. Our best chance of gaining Other People's Money is through the financial success of Festival concerts – much better receiving ticket revenue than having to charge higher and higher attendance fees to our members.

For your Committee, it has been a relatively light load as the changes initiated since adopting the new Constitution in 2008 are at last settling into place. I hold a personal view that some things could be better arranged to make the tasks of the Committee and Executive easier to organise, but that is for the future.

Planning for Perth Festival in July 2012 is progressing, though I doubt that the planned international interest will reach the hoped-for targets as the parlous state of Europe's finances and its effects on the global economies is a serious discouragement to overseas visitors. Tourism industry leaders are pointing out that we forget about this as Australia's economy is scarcely troubled in comparison. Oh well, last time Perth held a festival (2003) the SARS scare struck, which kept contingents of Koreans and

Japanese at home. But you can't stop a FAME Festival that easily!

As the orchestra winds up at Christmas, I like to look back over the musical year and pick out a couple of personal highlights. Amongst the music I have played in orchestra and ensembles there's always one or two pieces worth telling my friends about, and one or two moments of music-making that are especially memorable. It was a hard choice, but my two pieces of music this year are:

- *The Lorne Concerto* by Glyn Marillier – re-scored for Alto Recorder and Mandolin Orchestra and soloed by Glyn, this was performed by WAMO in their recent concert – recorder sits so very well with the mandolin orchestra sound;
- revisiting Robert Schulz' *Violin Sonata* with an 11-year-old soloist – a sort of "blow your socks off" event.

My musical moments would have to be:

- playing the Wolki *Suite Nr.2* with the guitarists at Kelmscott High School. I've always loved this work and it's call for 4 parts of guitars for a movement lends itself to augmentation by taking the Mandolin Orchestra to a school with a guitar ensemble - what an easy and enjoyable way of capturing the attention of school students and their parents;
- visiting Sue Flower in Gympie, Queensland and having a mini-Festival with FAME friends – we can't have full-blown FAME Festivals more frequently, but the opportunity to catch up for a small event in country surroundings was just what the doctor ordered.

The AGM of FAME will be held in Melbourne in February/March, as is usual in years when the FAME Festival is not held in January. This year the AGM will not include appointment of the Regional Reps to the Committee of Management or the election of the Office-Bearers, because their terms of office now last 18 months from Festival to Festival. These will occur at the Special General Meeting to be held at Perth Festival in July.

I will not be standing for re-election in July. I have served on the FAME Committee since 2006 and it is time, both for your sanity and my health, for me to step down. Please give consideration to the make-up of the FAME Committee of Management, as the various Regions will need to elect/appoint their Representatives for 2012-13 well in advance of the Special General Meeting at the Perth FAME Festival.

Merry Christmas and a Happy New Year to you all. May 2012 bring great music and good camaraderie within all our Orchestras in both countries. May it possibly even bring new ensembles to the fold?

**Robert Kay, FAME President**



## Orchestra Reports

### Auckland Mandolinata Orchestra

*(Sorry but no report sent.)*

### Canberra Mandolin Orchestra

The Canberra Mandolin Orchestra plucked its way into the second half of the year with a successful afternoon performance at the annual Woden Seniors' concert.

This is an event showcasing some of Canberra's most popular community music groups. It was also an opportunity to further hone our interpretation of Richard Charlton's wonderful "Day at the Circus" suite.

We were also very pleased to be able perform a benefit concert, in conjunction with Woden Rotary and Yarralumla Uniting Church, on behalf of the ACT Autism/Aspergers Association. The concert raised just over \$1000 for this very worthy cause. First mandolinist Louise Ibbotson and her Rotary husband Phil, carried most of the organising on our behalf.

We played at another important Canberra community music event, the Bloom Music Festival, coinciding with the capital's famous annual flower show, Floriade (beating the Queen by several weeks).

The CMO has been proud that over the few years of its existence we've been able to provide some opportunities for young Canberra musicians, while enriching our own musical knowledge and experience through them.

We've had wonderful guest musicians like Emily Powrie on flute and recorder and, for a year or so, we had a bright and very savvy young composer, Tim Hansen, who conducted us and arranged some pieces.

Tim moved on and began travelling overseas. He has, for now, settled in New York, where he is showcasing compositions by young Australian composers (as well as his own).

Tim is doing this through a mixed ensemble going by the wonderfully exotic name of exhAust.

For more information on the musical activities of young Australians in New York, visit <http://exhaustmusic.wordpress.com/>

When Tim left us, he handed the baton to Michael Sollis, another graduate of the ANU's Canberra School of Music. Michael has now been with us for more than five years.

Michael is a composer of quickly growing importance. Tim's ensemble premiered one of his works recently in New York to an appreciative audience and the Australian String Quartet recently premiered his first work for quartet in Australia.

Michael has also been selected as one of three composers to write for the Ku-ring-gai Philharmonic Orchestra's 2011 Composer Workshop, alongside Peggy Polias from Sydney and Nicole Murphy from Queensland. Michael's orchestral work will be performed on Tuesday December 6th in Sydney. In addition to these musical activities and managing Musica Viva's Canberra business, Michael finds time to compose and arrange for the mandolin orchestra and other community and youth groups. ...AND... after only a couple of years, he's is a very accomplished mandolinist (he often plays while conducting). For more information visit [www.michaelsollis.com/homepage.html](http://www.michaelsollis.com/homepage.html)

While Michael has been travelling we've been in the capable hands of associate conductor Heather Powrie and, in her absence, under the stern, but masterful baton of David Wardle.

David, who plays in the seconds, is also a talented arranger and we are currently working on an engaging medley of Scottish fiddle tunes he's created for mandolin orchestra and fiddle. He's also threatening to match us against the combined might of the Canberra Scottish

Fiddlers group. Should be an awe inspiring event!

A highlight of the second half this year was an afternoon spent with the members of the Canberra Rondanihan – a rondalla group (traditional Philippino plucked ensemble). We played for each, played some pieces together and generally exchanged musical ideas and experiences.

Thanks to first mandolinist Ian Bull (who also plays in the rondalia) for organising the even.

We polished of the rest of the year with a successful, sold-out concert at Canberra's Wesley Music Centre.

We also provided the musical entertainment for the 500 guests at the opening of a major exhibition at the National Portrait Gallery Impressions – Painting Light and Life – a exhibition of portraits by some of Australia's leading impressionist painter including tom Roberts, Rupert Bunny, Arthur Streeeton and the list goes on.

All in all, a very busy year. We are now preparing for some exciting performances in the new year.

### Sam Leone

### Concordia

Since our last report we have been busy with three very successful concerts.

The first was on 31<sup>st</sup> July at the Ewing Memorial Uniting Church in Malvern East which is becoming a very popular venue with us and our regular audience members.

This concert included two 'firsts' for us.

We played the Klezmer Suite by Tober-Vogt for the first time in concert. We recorded it some years ago, and enjoyed playing it live this time. Judging by the applause the audience enjoyed it too.

We were fortunate to have the lead soloists on our disc playing with us again– David Laity (clarinet) and Juliette Maxwell (piano accordion). It's an exciting piece, also featuring percussion (Dannielle Wilkinson) and Tuba (Andrew Head) on this occasion.

Our second winner was a piece After the Fire, written by Michelle Nelson who played the solo part. First performed in England, this performance was the Australian premier. She explained to the audience that it was written following the devastating bushfires in Victoria two years ago.

Our next two concerts were held on consecutive evenings, 15<sup>th</sup> and 16<sup>th</sup> September, at the 1812 Theatre, a lovely venue at the foothills of the Dandenong Ranges. The 1812 is mostly known for running four plays each year, but very occasionally they have a musical interlude and after three years we were invited to return.

For the first time we combined with four friends who play bluegrass music, and call themselves 'Coolgrass'. They play throughout Australia and New Zealand. One of the players Bruce Packard on mandolin, leads a double life, playing double bass with Concordia. Bruce arranged the finale mentioned below.



## Orchestra Reports (continued)

### Concordia (continued)

The best way to convey our success on those two evenings is to quote from a local Probus group newsletter, as a number of their members attended both nights.

The programme editor wrote: This concert achieved exactly what the Program Notes said i.e. 'to delight and entertain you with an evening that combines great musicianship, interesting and diverse material and musical humour'. We went home on an absolute high.

The quote continues: Initially the contrast between the formal Concordia comprising about 20 members with a conductor and the very informal four man Coolgrass seemed an amazing mismatch, but they cleverly melded a program to make two memorable evenings. There were many highlights with Coolgrass lyrics and arrangements for songs from "Mary Poppins", and the "Sound of Music" plus songs from Leonard Cohen, Michael Jackson and Queen. The two ensembles played the last item - 'Apache' by Lordan.

We played to full houses and certainly hope to repeat this experience with our friends.

Photos from all three concerts above are on our website at:

<http://www.concordiamandolins.org.au/>

### Susan Hadfield

#### COZMO

*(No report received unfortunately)*

#### Mandolins D'Amour

*(report from Joan Harris somehow overlooked but has now been appended to page 22)*

#### Melbourne Mandolin Orchestra

In September this year the MMO joined forces with the Warrnambool Symphony Orchestra for a fantastic concert which was conducted by Werner Ruecker, well known to many of you as a former member of the MMO, it's conductor for some time in the 80s and the son of one of the two founders of the MMO, Josef Ruecker. It was a particularly emotional experience for Werner to be conducting both groups during the one concert.

The program included performances by the Warrnambool Symphony Orchestra of Bizet's "Carmen Suite" and Vivaldi's "Concerto in G for two mandolins" featuring the MMO's leader Darryl Barron and former leader Jill Johnson as soloists.

The MMO then performed "Overtura" by Mikis Theodorakis, arranged by Abram Iourgaev, and what is probably the most popular piece the MMO has ever performed (and continues to perform), Yasua Kuwahara's "Song of the Japanese Autumn". After interval both ensembles joined forces to perform

Konrad Wölki's Overture in F#minor, Michelle Nelson's "Capricorn Light" with WSO's flautist, Eleanor Donelan as well as Eric Austin Phillips' "Nirthanjili" again with Eleanor Donelan on flute. We finished the concert with Respighi's "Ancient Airs & Dances Suite No 2".

The concert involved the MMO rehearsing in Warrnambool on the Saturday and then we all enjoyed the hospitality of Warrnambool with a wonderful evening meal in a lovely restaurant. The Sunday afternoon concert was well attended and we will certainly get together to perform a joint concert in the near future.

The MMO has its final concert for the year in the Federation Room of the famous Shamrock Hotel in the centre of Bendigo, about 2 hours drive north of Melbourne. This fabulous old hotel is a symbol of the wealth of the central Victorian goldfields of the 1860s and has been beautifully restored. Despite vigorous and widespread advertising the audience was small but very enthusiastic and we received very lavish feedback as well as good CD sales. The program included Corelli's "La Folia", Konrad Wölki's "European Suite", Samuel Barber's "Adagio for Strings", our conductor, Slava Iourgaev's composition, "Alfheim" with Slava performing on viola da gamba, Markus Kugler's "Three South American Pieces" and more. The venue had wonderful acoustics which made it very easy for players to hear one another clearly allowing for a very "tight" performance. However in organizing this concert we have learned a very valuable lesson - always check what other major events are on before booking a venue for a performance!

Another important bit of news is that after more than three decades of rehearsing under the same roof at the Sandy Beach Community Centre in Sandringham, the MMO has finally moved to a new rehearsal venue in the Tivoli Club which is the German Club of Melbourne, in Dandenong Rd Windsor. We have also switched the rehearsal day from Friday to Monday. This move to a more central location in Melbourne has meant far less travelling time for nearly all players AND the cost of the rehearsal venue is dramatically less than at Sandy Beach. Monday is far more attractive an rehearsal day for players and frees up Fridays for a normal social life!

To add even more benefit for our players, the venue features a licenced bistro with great German beers and lovely German coffee! Players seem to spend more time socializing before and after rehearsals since our move and the club has benefitted by having 25 new members and more sales! We plan to give a concert in the Club for the benefit of members and guests in 2012 and perhaps in cooperation with the German male choir which also rehearses on Monday nights.

#### Danny Silver

### Queensland Mandolin Orchestra & Brisbane Mandolins

Since our last entry to Plucked Strings, Mandolins in Brisbane and its two playing groups have enjoyed a very busy year of performances in a variety of settings to appreciative audiences. 2011 saw the Queensland Mandolin Orchestra (QMO) perform two wonderful concerts with performances of both concerts held twice in different settings.

Our conductor, Nathan Aspinall had planned a very creative approach to the themes for these concerts – April saw QMO perform at St Paul's Anglican Church in Ipswich on Friday 27<sup>th</sup> and at St John's Cathedral in Brisbane on Saturday 28<sup>th</sup> - Baroque and Beyond. The music in these concerts explored the relationship between music and architecture – and invited us into a perfect balance between technique and emotion, detail and feeling with such music as: "Concerto in G for 2 Mandolins" by Vivaldi "Two Minuets from 4<sup>th</sup> Lute Suite" by J. S. Bach "Hanging Threads" by Timothy Tate "Concerto in A minor for recorder" by Vivaldi "Brandenburg Concerto No. 5" by J.S. Bach

"Hanging Threads" by Timothy Tate explores paths, lines and the open spaces of a church/cathedral. Tracing and bringing these aspects together in musical phrases, and through sonorities and textures, the complex interconnecting structures of a building are explored acoustically. In addition, the vast spatial complexities reach critical mass musically before revealing the space within the interconnecting lines and structures of the church/cathedral. Solists on mandolin - Marissa Carroll and Sue Flower, on flute - Christian Tadman Robins, on harpsicord - Amanda Patrick, on violin - Matthew Gillet and on recorder - Robert Manley, contributed to the wonderful music that filled both churches and audiences were enthralled with the beauty and complexities of the performance – the harpsicord was for most the 'icing on the cake'.

The second pair of concert held 6<sup>th</sup> and 7<sup>th</sup> of August and in The Ian Hanger Hall at the Queensland Conservatorium Complex South Bank and Montville Village Community Hall (Sunshine Coast Hinterland) respectively had as its theme "Songs of Love and Obsession". Audiences were enthralled by the way in which the programme had been woven and presented by the QMO under the baton of the 'young, talented, creative and dynamic' Nathan Aspinall. The concerts included singers and soloists on mandolins and flute and cello, giving a new interpretation of the music of love and how it can be presented through folksongs, tangos, lullabies and laments from early medieval and renaissance love songs and included gems by Mozart, Purcell, Grainger and Cole Porter.

## Orchestra Reports (continued)

### Queensland Mandolin Orchestra & Brisbane Mandolins (continued)

Not to be outdone, Brisbane Mandolins responded to requests for three performances, one of which was unfortunately cancelled on the eve of the planned concert at Wooloowin Holy Cross Nursing Home due to a death in the home overnight. Redland Bay Orchestra invited BM to share in a concert at Redland Bay during Seniors Week and a very appreciative audience in a full venue enjoyed a wonderful concert featuring some old and new favourites. In November we will perform at the Annual Brisbane Music Performers Club Concert held at 4MBS. We are now in the process of practising for this and other planned events.

Other "greats" for the year to date : the invitation by 4MBS to perform at their Annual Shakespeare Festival in September when QM performed at both Bulimba and Sandgate. This annual event is a highlight in Brisbane and to be invited was a great honour. Marissa Carroll (mandolin) and Joel Woods (guitar) performed some duets which they had also performed in the In Hanger Concert Hall South Bank earlier in the year. These two young talented performers are part of our QMO and BM playing groups and you can find them on U-tube as well! QMO responded to an invitation from the Italian Community to perform at Newstead House (a National Trust House at Breakfast Creek, with wonderful views of the Brisbane River looking toward the Hamilton reach and the airport end.

A highlight of the year was an invitation by Brisbane Living Heritage Network to perform at the Historic Custom House in Brisbane City during their Heritage week celebrations. Members of both playing groups presented a wonderful programme to another varied but very appreciative audience. It was a great joy to perform in this wonderful venue. It was made even more special when David Gibson sent information that the Concert was Second by the Governor's Heritage Awards for the Celebrations! (See photo attached). Many of our players have also responded to invitations to perform in either small groups or as solo performers This adds to the quality of our work that is being recognized in an increasing number of our fans and supporters and to a wider audience, which is wonderful for the classical mandolin group of instruments.

Our conductor, the wonderfully talented and creative Nathan Aspinall, has brought the status of

mandolins to a new height in Brisbane and is noted for his achievements in the wider conducting field in Australia. He is coming to the end of his formal studies at University of Queensland (French horn) and is also a successful Young Artist/Conductor with the Queensland Symphony Orchestra's Conductor's Programme.

He is also the Music Director of the Alexandra Chorale and the Queensland Mandolin Orchestra. He has conducted the Indooroopilly Chamber Orchestra, Brisbane Concert Choir, Vox Pacifica Chamber Choir and the University of Queensland Symphony Orchestra and Chorale.

Nathan has participated in the Symphony Australia Young Conductors' Program, which has enabled him to conduct the Tasmanian Symphony Orchestra, the Adelaide Symphony Orchestra, the Queensland Symphony Orchestra, the West Australian Symphony Orchestra, the Auckland Philharmonia Orchestra and Orchestra Victoria while studying with leading international conductors Sebastian Lang-Lessing, Johannes Fritzsich, Arvo Volmer, Lutz Kohler and Christopher Seaman. Nathan is the recipient of the Symphony Australia Podium Scholarship, which allowed him to study with Maestro Arvo Volmer and the Adelaide Symphony Orchestra in 2010. Recent performances include Vivaldi's 'Gloria', Schoenberg's 'Pierrot Lunaire' and Bach's Cantata 'Ich Habe Genug' and a world premiere by Australian composer Betty Beath.

He has recently conducted the Alexandra Chorale, Chorale Scholars of St John's College and the Indooroopilly Chamber Orchestra in Mozart's Requiem in St John's Cathedral, Brisbane to a full audience. He is also Conducting the Adelaide Symphony Orchestra and will conduct the QSO and other State Orchestras in the near future! A conductor for whom the world should looked out!!!

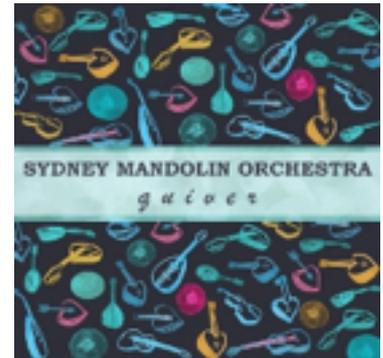
We are very privileged to have Nathan and he will surely be missed when the time comes for him to move on to bigger and greater things – in the meantime however, he is planning our performances for 2012!

**Robyn Tindal** President MIB



### Sydney Mandolin Orchestra

The long awaited Sydney Mandolin Orchestra CD has just been released!



The CD, titled "quiver" was recorded at ABC Studio 227 in Ultimo and at the St Philip Neri Church hall in Northbridge. Two of the tracks were recorded live at a Mosman Music Club concert in the Blessed Sacrament Church in Mosman.

The CD features Robert Schulz's "Sonata for Violin and Mandolin Orchestra" (Soloist Fiona Ziegler) and Richard Charlton's "Adventures of the Duyfken" along with a composition by Christopher Keane, the orchestra's Music Director and Conductor. Most of the arrangements on the CD are by Christopher.

The full list of items is as follows –

1. Moscow Nights
2. Two Guitars
3. Hallelujah! (Cohen) (soloist Fiona Ziegler)
4. The Adventures of the Duyfken  
- The Carillon Oude Kerk Amsterdam
5. The Arafura Sea
6. Pennefather River (soloist Greg Newman)
7. Cape Keerweer to Batavia
8. Sonata for Violin and Mandolin Orchestra  
(soloist Fiona Ziegler)
9. Manhã de Carnaval
10. Tzena Tzena
11. Beyond the Windowpane
12. Nights in White Satin (soloist Fiona Ziegler)
13. Funiculi Funicula
14. Lara's Theme
15. Santa Lucia
16. Wedding Tarantella
17. La Cumparsita - Live
18. From Russia with Love - Live

Recording engineers were Jayson McBride (Studio 227) and Mathew Magee (all other venues). Mathew lost all his equipment in a house fire a year ago – he is due to move back into the rebuilt house in late December. The artwork was completely designed by our guitarist Annett Gröbel.

Producing the CD has been a fascinating learning process – coming to terms with crickets, barking dogs, studio hire, APRA licencing, barcode purchase and CD metadata, printing and copying. Marketing is the next adventure – details of how to purchase this

## Orchestra Reports (continued)

### Sydney Mandolin Orchestra (continued)

highly desirable item can be found on our web page <http://www.fame.asn.au/sydney/main.htm> or by emailing us on [sydneymandolin-orchestra@yahoo.com.au](mailto:sydneymandolin-orchestra@yahoo.com.au)

The first review of the CD is from a mandolin authority, known to us all, Adrian Hooper. "I really enjoyed the Keane arrangements and the performances are lovely. I can say as someone who joined the group in 1966 and conducted it for a few years after Phil Skinnners retirement that it is the best I have heard it."

One or two tracks, which did not make it onto the CD, might just be found on the web page early next year.

Paul Barnes, one of our mandola players is just out of intensive care and recovering well from a bypass operation. Cath Kench has returned from her annual stay in Burgundy.

The annual Christmas Carol concert at the Lane Cove shopping mall was followed by the end of year dinner. Christmas carols previously involved a flurry of activity, dragging together music scores from all over the place, mostly adjustments to piano arrangements in wildly inappropriate keys. We now have settled into our custom made Carol book of Chris's arrangements, which makes the process far more enjoyable (the audiences have noticed the difference too).



We have done a number of gigs this year providing background music to birthday parties and end-of-year formal dinners – usually with a subgroup of seven to ten players which have been great fun and well received.

The orchestra is now in recess until the first week of February – lots of music to come to terms with over the break however.

We are looking forward to the Perth Festival next July.

### Peter Canavan

#### WAMO

At our latest WAMO concert held on September 11<sup>th</sup> (the only event in the world where the term 9/11 wasn't mentioned) the orchestra played the last few remaining scores purchased during our sojourn to Europe last year. This included some new and challenging works together with some solo performances and the inaugural performance of the West Australian Youth Mandolin Orchestra.

In the main body of works, 'Suite Baroque' by Gunsenheimer was premiered.

A work written in Baroque style following the traditional movements such as Overture, Gavottes 1 and 2, Bouree, and Gigue but with modern harmonies. 'Okinawa Suite' by Naito had the Orchestra counting furiously and stamping and generally being in a festive mood. A late work by Wolki, his 'Tafelmusik' revealed how Wolki was also progressing to more extended harmonies with use of 6<sup>th</sup> and 7<sup>th</sup> chords. It also gave the conductor a chance to show his latent talent as an accordionist albeit not a proper solo part.

The work which challenged the orchestra the most was Ruiz's 'Music in Do' a modern work in three sections taking the orchestra into flights of harmonic and rhythmic chaos. And as always the surprise came after the

performance with feedback from audience members who would normally shy away from making any comment at all saying how much they enjoyed the piece. Not everyone however was attuned to the dissonant texture being described by one listener as 'demented mosquito's'. Highly recommend work for other orchestras (?).

Our soloist was again Steve Procksch on the flute who as well as playing along with WAMO on several pieces performed Robert's 'Intermezzo' for flute and orchestra. This lyrical work is an adaption from an earlier piano solo.

The second half of the concert commenced with the very excited youngsters in their first up performance. After the guitarists delivered a well played arrangement of Cohen's 'Hallelujah' the Youth orchestra played 'Rockin Robin' to get them warmed up. Then followed this with the first two movements (the 3<sup>rd</sup> not yet under their fingers) of Robert's 'Suite in D' for Young Ensemble and Mandolin Orchestra. The opening strident chords just about blew the ears off the audience and the slow second movement with tremolo backing from WAMO received rapturous applause. You will hear them at the opening concert by WAMO at the FAME Festival next year.

WAMO has come to the end of its 35<sup>th</sup> year



with a concert of more unusual pieces performed in a new venue with wonderful acoustics.

The central work for this program was a Recorder Concerto for Alto Recorder and Mandolin Orchestra composed and performed by Perth based musician Glyn Mirillier. A conventional three movement work with a strong baroque feel, this piece was performed for the first time in this format. Originally for Recorder and Strings, Glynn took the time to re-set the score for our family of plucked strings with the help of solo violin and cello. Certainly the avenue of St Andrews Church in Subiaco lent itself to the wonderful soaring melody line of the solo recorder, a sound we can never really produce on plucked strings.

## Orchestra Reports (continued)

### WAMO (continued)

As a foil for our Mandolin pieces, a small trio of recorders performed works from their early music repertoire to the satisfaction of all.

WAMO included 'Suite Baroque' by Gunsenheimer, some of the dances from Die Specknerin by Mohr, and a Gavotte- Serenade by Amadeo Amadei. The program concluded with the not often performed Concerto for Three Recorders and Orchestra by Hermann Ambrosius, a full sounding work in three movements that filled the church in moments of grandeur. The concert was successfully recorded by Scott Kay and copies can be ordered directly from him.

The after concert bash at the house of Ali Carlton and family was as always a great way to wind down and reflect a bit on the previous few hours.

We meet for the last time this year for a buffet meal at the club, and will be entertained by a group of 20 or so Croatian musicians, singers and dancers, a fitting end to a very good year for the hard working members of WAMO.

At our January meeting we will be throwing ourselves fully into the final preparations for our upcoming Festival which you all know about. Our junior ensemble will launch into the new year in eager anticipation of their performance

at the festival (some of them have presumed this means travelling overseas to some far off exotic location!) so we will try and boost them up as much as we can.

There are new ideas in the pipeline for WAMO in 2012, subject for future articles.

On behalf of all WAMO members may I take this opportunity to wish you all a Happy and Peaceful Festive Season.

**Robert Schulz**

*(don't forget to go to Page 22 for a report from Mandolins D'Amour)*

## Obituary - Takashi Ochi - 1934 - 2010

Takashi Ochi, that well-known master of artistic mandolin music, was born on 30 October 1934 in the Japanese city of Imabari. After his studies of economics and languages at the University of Tokyo and after completing masters degrees in arts and teaching with Kinuko Hiruma he began teaching music in Tokyo.

In 1961 he moved to Germany where he married another skilled mandolin player, Sylvia Korner, began a family and took German citizenship. For over forty years he worked as a performing artist and music teacher in mandolin and guitar, first in Saarland, later on in Baden-Württemberg.

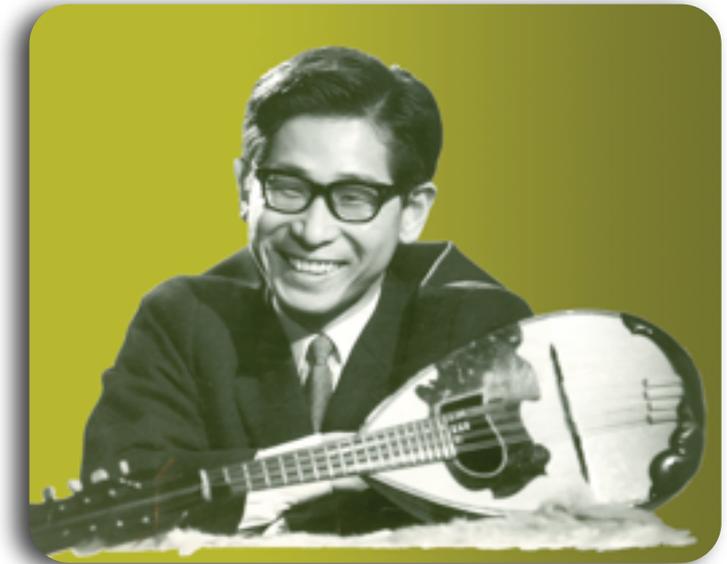
He achieved his excellent reputation particularly for his lengthy career as an instructor throughout Germany and his outstanding achievements as a concertmaster of "Saarländisches Zupforchester" and "Deutsches Zupforchester" (Saarland Plucked String Orchestra, German PSO). Takashi Ochi was one of the most distinguished mandolin players of the second half of the 20th century. Numerous concerts and tours led him, frequently accompanied by his wife Silvia as a duo partner, to a lot of European countries, plus Africa and Japan.

Countless radio and TV productions, as well as disc recordings with well-known labels are evidence of his exceptional status as a performing artist. As a renowned partner for chamber music he played concerts with famous artists and distinguished orchestras. Takashi Ochi died on 14 November 2011 in his hometown Heppenheim in Germany. His brilliance as a mandolin player, his charisma and most of all his humour and hearty laughter will be remembered by many people.

To celebrate this famous musician's life and dedication to the mandolin, a CD entitled "Il Mandolino" has been released in 2011 comprising recordings of 16 works performed by Takashi Ochi.

This CD (docu-CD -09) is available by sending an email to:

[concertino@grambow-hh.de](mailto:concertino@grambow-hh.de)



## Letter To The Editor

Hello Editor of Plucked Strings

I would like to propose a link to my website and my blog for the FAME linklist. I think my site is also useful for the Australian mandolin players.

MandoIsland website in German and English: <http://www.mandoisland.de>

MandoIsland Blog in English: <http://www.mandoisland.com>  
My blog in German is <http://gezupftes.de>

Most blog posts are published in German and English.

On my homepage you can find a lot of information about the mandolin and other plucked instruments. Especially I have scanned several old mandolin methods which are now available for free download.

I have also collected many links to other sources for free sheet music for mandolin and guitar.

I have just bought part 4 of Arkins Correspondence Lesson for the Mandolin (published in Australia in the 1920s) and will prepare a scan of this as soon as I have received it. (Parts 2 and 3 are available already in the National Library of Australia, part 5 has recently been sold on ebay)

In my blog I write about interesting videos, CDs, sheet music etc. for plucked instruments.

Best wishes from Germany

**Michael Reichenbach**

[email:michael@rosenstauden.de](mailto:email:michael@rosenstauden.de)

## Letter To The Editor

### Biezenmortel: An insider's perspective

Let me introduce myself. My name is Marian Klok and I live in Utrecht in the Netherlands. I am 23 years old and entered the mandolin world 13 years ago. I learned how to play the guitar in a mandolin orchestra near the small village where I grew up and loved music from the very beginning. Even though the Netherlands is a small country you might be surprised at the scale and variety of its musical activities.

For example in our field of plucked string music, we have many very good mandolin orchestras, some fine conductors and we are organized in a federation, NVvMO, which coordinates and organizes very interesting activities. In addition we have a foundation, NMP, which was set up by Benny Ludemann, Rica Boemaars and Nel Oomen a long time ago. The NMP started the great initiative of an annual music seminar where people can further develop their musical skills; a very successful initiative that celebrated its 24<sup>th</sup> anniversary this year.

My first seminar was in October 2002 and I loved every moment of it. The amazing teachers, great music and wonderful people made me feel at home from the start. It feels like one big happy family that meets once a year in a beautiful location –a renovated monastery in the village of Biezenmortel -

and share what they enjoy doing most: making music.

And because of the NVvMO we have more opportunities to meet one another, for example at the summer seminar, at concerts, a music competition, a youth day and a theme day. At the latest seminar in Biezenmortel from October 26-29 2011 we were taught once again by Keith Harris, Benny Ludemann and Leo van Rutte, all three amazing musicians and conductors.

Not only did they pick out interesting music for us to play, both technically and melodically, they also were motivated as always to improve our musical skills on all levels. Benny had picked out Outback from Robert Schulz, Sinfonia in C-dur from Graun and the Rags to Riches from Robert Schulz. Keith had composed his very own work: Three miniatures which consist out of Domra, Habanera and Pipelined. Finally Leo picked out Maskerades from Hans Kox.

On the Thursday evening we enjoyed a concert given by Marco Ludemann, Benny's son, a fine mandolin soloist and his partner Ron Leendertse, who plays the guitar. The duo is called 'Captain Corelli's Mandolin'. They surprised us with an unusual and original program. Both Ron and Marco impressed us deeply with their musical skills on the guitar, mandolin and mandola.

On Friday all 35 participants received private lessons from Keith, Benny and Leo. As always we learned a great deal. While the private lessons were taking place, Marco held chamber music sessions. During these sessions you could try out some nice new music for duo, trio or even larger groups. And there was more for us in store. The famous mandolin builder Klaus Knorr and his wife Maria came all the way from Germany to show some of their instruments. Also from Germany was Jürgen Thiergärtner who displayed musical accessories, sheet music and CDs.

Before we knew it Saturday had arrived, the day of the final concert! It's so true, time flies when you're having fun. Especially when get to share such a beautiful thing as music. My family has expanded, see you next year Biezenmortel, hopefully with musicians from all over the world!

**Marian Klok** [marianklok@gmail.com](mailto:marianklok@gmail.com)

*Editor's Note: Marco Ludemann will be one of the two conductors (along with Mark Davis from the USA) attending the Perth FAME International Mandolin Festival in July 2012!*

## For Sale

I have two mandolin cases for sale. The newer one is Rockcase brand which has been barely used. New price is \$145. I am asking \$110. For the other case which has stickers all over it, I am asking \$50. Roberta Condie [robertaandken@gmail.com](mailto:robertaandken@gmail.com)



## For Sale

I have four instruments for sale including one mandolin and two mandolas which I have made in the past 12 months.

**Annette Huth**

[bahuth@bigpond.com](mailto:bahuth@bigpond.com)

1. A bowlback mandolin - this is an old Italian instrument (label inside has long fallen out!) with rosewood bowl and a totally replaced soundboard of European spruce and a new rosewood fingerboard, tuners etc. Good volume. A soft case is included. **Price: \$600.0**



2. Mandolin - made by me in April 2010 - European Maple, European Spruce, Rosewood with pink MOP inlays. No Case.

**Price \$2,500.00**

3. Mandola #1 - made by me in August 2011 - New Guinea Walnut, European Spruce and Rosewood. 16.5" vibrating string length. A soft case is included. It has some very minor cosmetic issues, consequently I am only asking **\$1500.00**



4. Mandola #2 - made by me in September, 2011. It features very beautiful flamed Australian Ash and Sitka Spruce soundboard. Vibrating string length 16.5". Slightly smaller than Mandola #1. A soft case is included

**Price: \$3,000**

*Editor's Note: Readers will probably remember the article I wrote in the August 2011 edition of Plucked Strings on the topic of commissioning a mandolin and that Annette was the luthier who made my beautiful mandolin. I feel confident that you will enjoy playing instruments made by Annette!*

## Get Ready for the Perth International FAME Festival July 2012!



Dear Fame Members,

The West Australian Mandolin Orchestra (WAMO) is proud to host the next Fame Festival in Perth next year from the 8-15<sup>th</sup> July. The Festival will be based at Trinity College, which is well situated with the scenic Matilda Bay being a short walk down the road, and a 5min bus trip to the city. Trinity College, a residential college for the University of Western Australia, is also very close to the botanic gardens of Western Australia, Kings Park, and a bus or train trip in the opposite direction leads to the historic port city of Fremantle, which is located at the mouth of the Swan River.

Musically, the 2012 Perth Festival will showcase two significant pieces of music; Robert Schulz's *A Symphony of Seasons*, and Robert Kay's *Poems from the Fridge*, which will be played for the first time during the festival. Additionally there will be other smaller pieces to provide an interesting and entertaining program. The Festival will run under the direction of two international conductors; Mark Davis from the USA and Marco Ludemann from the Netherlands, both having a wealth of experience conducting mandolin orchestras. As usual the Festival will culminate in a final concert, which will be performed at the Curtin Theatre, John Curtin College of the Arts.

The week-long festival will also feature mini concerts with performances ranging from solo pieces to orchestral works. WAMO's youth orchestra, consisting of mandolin and guitar students, will also be performing. If any groups or orchestras would like to perform at one of these concerts, we encourage you to email [Robert Schulz](mailto:Robert.Schulz@wamo.org.au) and we'll put you on the list. We have also set aside sufficient free time to allow all participants a bit of time to socialize and explore Perth and the surrounding region. For those who are considering an extended stay in Perth, highlights of Western Australia include the Margaret River wine region, with over 138 wineries, Rottnest Island, a 40min ferry ride from Fremantle, and the Pinnacles, 2 hours' drive north of Perth.

There are various accommodation types available ranging from student rooms to double motel rooms. This will cater to both players and non-players who we also welcome along. The last Festival held in Perth was in 1997, and attracted orchestras from Japan, Germany and New Zealand. We hope to have another great turnout at this Festival, so please head to our [website](http://www.perthfamefestival.com.au), or [email](mailto:info@perthfamefestival.com.au) us, fill out a Registration and Deposits Form, and we'll see you in July!



**PERTH INTERNATIONAL  
MANDOLIN FESTIVAL 2012**  
8 July 2012 - 15 July 2012  
Perth, Western Australia



Federation of  
Australasian  
Mandolin  
Ensembles

**REGISTRATION AND DEPOSIT FORM**

Please complete and send either by email: perthfamefest2012@gmail.com  
Or post to: Perth International Mandolin Festival 2012, PO Box 194, MELVILLE WA 6956

**PERSONAL INFORMATION** (Please Print)

**Musicians**

Family Name: Mr/Mrs/Ms \_\_\_\_\_ Given Name: \_\_\_\_\_

Family Name: Mr/Mrs/Ms \_\_\_\_\_ Given Name: \_\_\_\_\_

**Family or friends accompanying (ie non players)** Name: \_\_\_\_\_

Name: \_\_\_\_\_ Name: \_\_\_\_\_

Contact Address: \_\_\_\_\_  
\_\_\_\_\_

Contact Phone: \_\_\_\_\_ Email: \_\_\_\_\_

**Emergency Contact Details**

Name: \_\_\_\_\_ Phone: \_\_\_\_\_ Relationship to you: \_\_\_\_\_

Orchestra (if applicable): \_\_\_\_\_ Instrument(s): \_\_\_\_\_

Preferred position in Orchestra (please circle choice) Fame Member: Yes / No

Mandolin I Mandolin II Mandola Mando Cello Guitar Guitar-Bass Double-Bass Percussion

Other (specify) \_\_\_\_\_

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

Special Dietary Requirements: \_\_\_\_\_

Medical Conditions and/or Special Needs: \_\_\_\_\_

**REGISTRATION DEPOSIT: PER PERSON - Payable as soon as possible.**

Resident Player: **AUD \$150.00** each Number of Resident Players [ ] Total \$ \_\_\_\_\_

Resident Partner: **AUD \$150.00** each Number of Resident Partners [ ] Total \$ \_\_\_\_\_

Player (non resident) **AUD \$150.00** each Number of Players (non resident) [ ] Total \$ \_\_\_\_\_

**Registrations are only accepted on receipt of Non-refundable deposit: DEPOSIT TOTAL \$ \_\_\_\_\_**

**BANKING DETAILS: AUSTRALIAN DOLLARS**

Deposit in **National Australia Bank.**

Account Name: 'Perth Mandolin Festival 2012'

**BSB: 086 - 461 Account Number: 194 260 483**

National Australia Bank, 464 Hay St, Subiaco WA 6008

Please be sure to include your **full name** as a reference for all bank deposits - you **must advise any bank officer** to include this reference at the time of the transaction.

**FAME YOUTH SUBSIDY**

A subsidy of up to \$200 is available from FAME. You must fit **all** of the Selection Criteria below.

**Selection Criteria: The Applicant:**

- \* Must be registered to attend the Festival as a full-time playing member of the Festival Orchestra. This means you must attend all day and evening rehearsals and the finale concert as part of the Festival Orchestra. You do not need to live-in. If not living-in you must choose **option 3** of the Festival Registration Fees.
- \* Must be a Resident of Australia or New Zealand.
- \* Must be aged below 26 at the commencement of the Festival (although the Festival Committee has the right to give an exception, at their discretion, if an applicant's 26th birthday is just prior to the Festival. This would be only in the case of perceived financial need).
- \* Must be a member of FAME (\$10 fee to join) but not necessarily a regular member of a Mandolin Orchestra.

**General Information regarding payment of Subsidy:**

- \* The Youth Subsidy of up to \$200 is paid by FAME directly into the Perth International Mandolin Festival Bank Account.
- \* The Youth Subsidy is **not** paid to the applicant.
- \* The Festival Committee will advise the applicant, upon approval, the amount (up to \$200) that may then be deducted from the balance of their Festival Registration & Accommodation payment.

I wish to apply for the FAME Youth Subsidy: Yes / No Date of Birth: \_\_\_\_\_  
 (Circle choice)

**Festival Committee Only**

Subsidy: **Granted / Denied**                      Subsidy Amount: \$ \_\_\_\_\_  
 Signed: \_\_\_\_\_                      Print Name: \_\_\_\_\_

**FESTIVAL REGISTRATION & ACCOMMODATION FEES:**

**FULL COST OF FESTIVAL PAYABLE BY 15 MARCH 2012**  
**FEES RECEIVED AFTER 15 MARCH 2012 INCUR A \$50 LATE FEE**

Registration fee includes participation in the Festival plus:

	<u>Player</u>	<u>Partner</u>	<u>Total</u>
<b>1. Full Board and Accommodation</b>			
Student Room (No Ensuite, Single)	\$790	\$630	\$ _____
Student Room (With Ensuite, Single)	\$910	\$750	\$ _____
Motel Room (Double/Twin) - 2 Players	\$1,710	incl.	\$ _____
Motel Room (Double/Twin) - 1 Player with Partner	\$1,550	incl.	\$ _____
<b>2. Lunch, Dinner. No Accommodation.</b>	\$520	\$360	\$ _____
<b>3. Lunch. No Accommodation.</b>	\$430	\$270	\$ _____
		<b>Fee Sub-Total</b>	<b>\$ _____</b>
<b>4. FAME Youth Subsidy of up to \$200</b>		<b>Less FAME Youth Subsidy</b>	<b>\$ _____</b>
(amount of subsidy will be advised upon approval by the Festival Committee)			
		<b>Less Pre-Paid Deposit</b>	<b>_____</b>
		(cross out if not applicable) <b>Plus Late Fee</b>	<b>_____</b>
			<b>_____</b>
			<b>_____</b>
			<b>_____</b>

**Please note:** There are only a limited number of Student rooms with Ensuites and Motel Double/Twin rooms. These rooms will be on a strict basis of first booked/first in. If you request one of these rooms and they have already been booked you will be allocated the next closest type available.

**INDEMNITY:** I acknowledge and agree that the organizers of the Perth International Mandolin Festival 2012 and associated volunteers will not be liable for the loss or damage 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 Perth International Mandolin Festival 2012 in relation to any such loss or damage.

**PERMISSION FOR AUDIO AND VISUAL RECORDINGS:** I give consent for all audio and video recordings and photographs that may be taken of the concert, rehearsals and the normal social activity of the camp.

**SIGNED:** \_\_\_\_\_

**PRINTED NAME:** \_\_\_\_\_

#### GENERAL INFO FOR FESTIVAL

**CONCERT ATTIRE:** All players and conductors to wear black shirts/tops and trousers/skirts and shoes. To add some colour and express your personality we would like you to wear a **little touch of RED**. This could be a red tie, red hat, red ribbon in your hair, red necklace, red socks, red shoes, red handkerchief in your pocket, red flower or red scarf.

**AIRPORT PICK-UP:** If you would like to be picked up at Perth Airport and taken to Trinity College would you please email your Flight arrival details (as soon as you have them), to Mrs Shirley Suckling - [suckling35@optusnet.com.au](mailto:suckling35@optusnet.com.au) Please include the type of your instrument so we can organize an appropriate vehicle i.e. double bass is not going to fit in a Mini.

**OPTIONAL OUTINGS:** There will be times in the week's program allocated to free time where you may like to do an outing to Perth or our port city Fremantle. Information and costs for these will be in your Festival Welcome Kit for you to peruse when you arrive.

## Editor's Comment:

I've been attending FAME Festival's for nearly two decades for several very important reasons:

1. They are always heaps of fun - catching up with old friends and making new friends, playing new music, checking out other instruments, trying the local "beverages" and food specialities
2. I think that the intensive rehearsing and working with different conductors running each Festival has helped to make me a better musician (when I first started I *really* needed to become a better musician - and I've still got a long way to go!)
3. Jam sessions.....YES!
4. Listening to other orchestras performing their own repertoire has helped me to see where my orchestra fits into the grand scheme of things and I like to hear what other great music there is still to be played
5. Being a tourist can be a lot of fun - there are always outings and time to go exploring!
6. When I'm at a FAME Festival I'm on holiday and I'm NOT at work...always a bonus.

And yet I occasionally hear negative comments from players who never seem to turn up to FAME Festivals and it just doesn't seem to make sense. There is just so much pleasure to be had participating in FAME Festivals it's amazing that they aren't oversubscribed. So give it more than just a thought - get on a train or drive, fly, jog, hitchhike or cycle across the Nullabor and come to Perth's FAME Festival in July 2012. You'll have heaps of fun!



**PERTH**



Federation of  
Australasian  
Mandolin  
Ensembles

## **INTERNATIONAL MANDOLIN FESTIVAL**

**8-15 JULY 2012  
Perth, Western Australia**

A festival for lovers of the Mandolin and associated instruments. Join us, along with Conductors Marco Ludemann (Holland) and Mark Davis (America), for an exciting week of fine Mandolin Orchestral playing. Mini concerts, Grand Finale Concert, Workshops, Festival Shop and socializing with players from Australia, New Zealand, Japan, America, Scotland, France are just a selection of the week ahead.

More information and Registration Forms can be found at  
[www.wamo.com.au](http://www.wamo.com.au) or [www.fame.asn.au](http://www.fame.asn.au)



Which one to use?A series about stopping – to get one’s bearings perhaps? – on the mandolin.Instalment 5 by Keith Harris

I’ve spent the last week getting some music I wrote ready for the publisher. This involves ironing out actual mistakes like wrong notes (sharp and flat signs are particularly easy to overlook), or missing things like repeat dots and dynamic (volume) signs like *f* and *p*. It also involves making the music look nice in general, and providing the players with all the information they might need – you know, the sorts of questions that crop up about whether or not to tremolo, down or up strokes, and which finger to use – which is the main topic in this series. Writing in technical suggestions is a slightly dangerous business. There’s always the possibility that players will think: “Who does this guy think he is, and what right does he have to tell *me* what finger to use?” I know that’s how I react myself, whenever I see performance indications in written music. As an editor, arranger or composer, I’m usually happy when players at least consider my suggestions. If they accept and like them, I’m overjoyed – and this happens sometimes too, I’m glad to say! In this Instalment, I’d like to share with you some of my thoughts about the current project (a commission from the Australian Mandolin Music Association Inc.). Perhaps it will clear away the cobwebs in my mind a bit, and I wonder if you will agree with my way of thinking? Please try out my suggestions on the instrument.

The first bar of the 2<sup>nd</sup> mandolin part looks like this:

Fig. 1

**Allegro**

It’s a good idea not to try to solve too many problems at once, so I suggest that you first try just the rhythm, very slowly, on the open D string:

Fig. 2

Start at: ♩ = 50 (careful: each click of the metronome should represent one quaver, two semiquavers etc)



- *Comment:* This stroking is pretty conventional, but is worth practising a bit anyway. Please make it very automatic before we introduce more complications.

Most of the notes can be played comfortably on the D string (3<sup>rd</sup> string). I think the note A is worth special consideration though. I suggest playing it on the open (no fingers) 2<sup>nd</sup> string:

Fig. 3



## Which One To Use - by Keith Harris

## Instalment 5 (continues - 2nd page)

- *Comment:* The innocent looking “0” in Figure 3 is where people sometimes start to get hot under the collar. Particularly conscientious players often want to stop (*finger*) the A, apparently because somebody at some stage has convinced them that a stopped note sounds better than an open string. My experience convinces me that it often doesn’t. Even if the quality of the open A string and the note stopped at the 7<sup>th</sup> fret on the D string were equally good, I would still favour the open string here. But (and it’s a **big BUT**), the stopped note – at least at this moment in history – probably *won’t* sound equally good. Experience tells me that it will probably sound pretty terrible in fact. The reasons are:
  1. People are accustomed to fingering the preceding note, F, with the 2<sup>nd</sup> finger, and want to stop A with the pinkie – because that’s what it says in the books. This is a very long stretch for most hands, and the amount of tension between the fingers (2-4) usually means that the string gets pulled out of shape, and the A is out of tune (the subject here is *intonation*, if you care to look it up).
  2. For various reasons (and usually not the reasons people commonly think), the pinkie can’t apply the necessary and correct pressure to make a clean A.

Why don’t you try various options for this combination of notes? Please play *very* slowly at first, and please apply the indicated stroking, even at the very slow tempo:

Fig. 4

This finger applies constant pressure on F during the change.

- *Comment:* Option (b) is probably the most common choice – and the worst, I maintain; (c) is a realistic possibility, should you really favour the sound of the stopped note over the open string. The 1–4 stretch here works very well with properly trained hands. Of course, you have to get the 1<sup>st</sup> finger cleanly from the note before on to F...

Oh, by the way, did you notice the number 4 in brackets in Figure 3? I think it’s a really good idea...

So much for bar 1. The second bar illustrates a number of interesting things too. The notes are:

Fig. 5

I’m afraid I struggled with my conscience a lot when I wrote these notes, because I could imagine what some people I know would do with them, and still sleep peacefully at night! Please allow me to indicate where I would anticipate trouble, and try to point out why. The letters here mark the place I talk about – they are not the names of notes.

Fig. 6

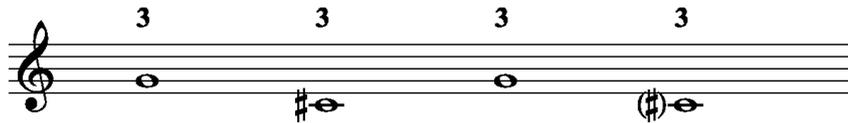
- *Comment:* [Letter C] In traditional (violin) fingering theory, both the note G (5<sup>th</sup> fret) and the note C# (6<sup>th</sup> fret) are fingered with the same finger, the 3<sup>rd</sup> or ring finger. A smooth

## Which One To Use - by Keith Harris

### Instalment 5 (continues - 3rd page)

connection is utterly impossible, because the finger can't be in two places at the same time; because of the moving around required, one or both notes will probably be unclear. Try (very slowly):

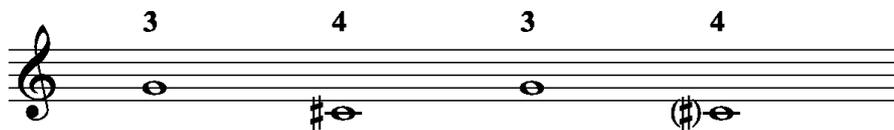
Fig. 6(i)



How is the moment of the change of note? Do you notice an interruption to the sound?

One correct solution could be:

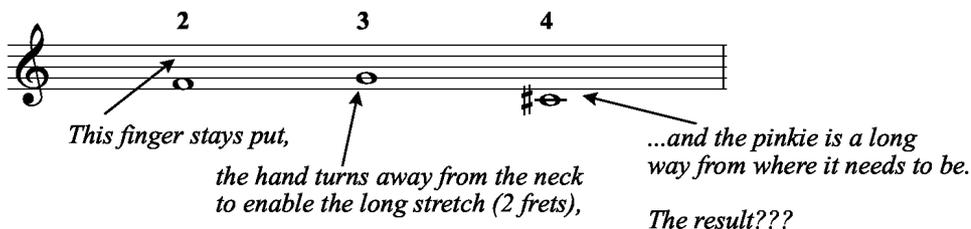
Fig. 6(ii)



- *Comment:* [Letter B] As Figure 6(ii) shows, the 3<sup>rd</sup> finger is correct for the note G, but we have to get it there – AND – the hand then has to be in the correct position to support the pinkie on C#. Unfortunately, the effort required to stretch between the 2<sup>nd</sup> finger on F and the 3<sup>rd</sup> finger on G (2 frets – a very long way between these particular fingers) often forces the player to turn the hand outwards from the mandolin's neck, which also moves the pinkie further away from the C# fret, where it needs to be. The situation is:

Fig. 6(iii) To ensure a smooth connection, the 2nd finger must remain on F until G begins.

This is a big stretch for most hands, so the hand is often turned away from the neck. With luck this enables G to be stopped with the 3<sup>rd</sup> finger, but puts the pinkie a long distance from where it soon needs to be - on the 6th fret on the G string.



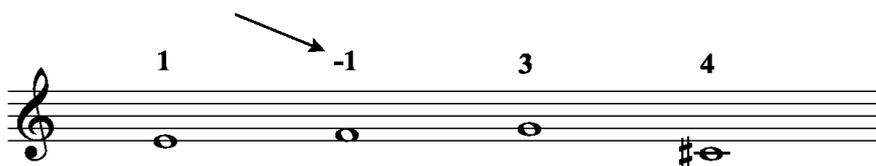
By all means try your luck, but please be careful not to force anything. **If it's uncomfortable, stop!** There are other ways of proceeding, as we will soon see.

Is there a good solution? You bet!

At letter A, slide your 1<sup>st</sup> finger from the note E to F (earlier Instalments describe how to do this easily and noiselessly). With the 1<sup>st</sup> finger on F, G with the 3<sup>rd</sup> finger is very close, so you don't need to turn the hand. The pinkie can now easily stop C#. This is how it works:

Fig. 6(iv)

An easy change of position - sliding the 1st finger up one fret - positions the hand correctly, so that the pinkie can ultimately play C# comfortably.



No turning of the hand required. The hand can remain roughly parallel to the neck, giving the pinkie comfortable access to C#.

## Which One To Use - by Keith Harris

### Instalment 5 (continues - 4th page)

- Comment:* [Letter D] The note G looks quite harmless. Not only are we used to it, because we've only just played it with the 3<sup>rd</sup> finger, but this is also the customary finger for anybody raised on "traditional" fingering theory – which, let's be honest, is practically all mandolin players. But look ahead a little to letter E, where the note G recurs. The situation here is not quite as innocent, because this particular G is followed by B flat, which is quite a long stretch back (4 frets). A strong case could be made for stopping *this* G with the pinkie – which would make the stretch back to B flat much easier. See for yourself:

Fig. 6(v)

Bear in mind that each finger should continue exerting pressure at least until the next note is sounded, so there is at least a short time when *both* fingers have to be "down" together.



If you decide to use the pinkie at letter E, where there is a strenuous stretch coming up, perhaps it would be better to stop the note at letter D with the pinkie too, to get the hand used to the situation while things are a bit more peaceful.

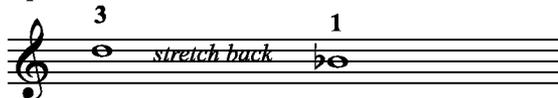
- Comment:* [Letter F] The stretch from B flat to D is the same distance as the stretch we just coped with, from G to B flat – they are both a distance of 4 frets. It's the same distance, but an additional factor is that a stretch backwards (from the 3<sup>rd</sup> or 4<sup>th</sup> finger back to the 1<sup>st</sup> finger for example) is often a little easier than a stretch upwards. Do you notice a difference between Example A and Example B?

Fig. 6(vi)

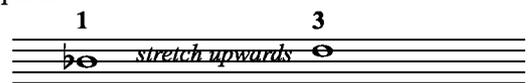
First put the 3rd finger by itself on the note D. Wait a few seconds, and then **add** the 1st finger to B flat. Hold both fingers down for a few seconds and examine the feeling.

Now reverse the situation. Stop the note B flat with the 1st finger, wait a little, then add the 3rd finger to D. Is the stretch a little easier backwards than upwards?

Example A



Example B



Try both situations with the 4th finger on D instead of the 3rd.

- Comment:* [Letter G] The decision to make here is whether to stop the note D with the 3<sup>rd</sup> finger or with the pinkie. The decision depends on your conclusions from Figure 6(vi). If you find the stretch upwards better with one finger than the other, that's the one to use.

To summarize, here's my suggestion for how to finger the whole bar:

Fig. 7



Incidentally, at the time of writing Instalment 5, I still haven't decided on a final version of bar 2! Oh well...

Bye till next time –

Keith Harris, Marburg.

Which one to use?

A series about fingering on the mandolin

Instalment 6 by Keith Harris

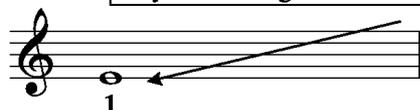
a few things about *positions*.

In previous instalments, I may have occasionally mentioned *changing position*, although I didn't use the term *position* too much. The truth is that I don't really like it, at least the way it is usually used, because it conceals a number of unspoken assumptions. Because they are hidden, nobody questions them. I think that's a pity, because I think they hide some rather unpleasant and even harmful things. Instalment 6 may seem a little bit theoretical. Please read it with mandolin in hand, and play the examples carefully, even when they seem to contain nothing new. This Instalment discusses some aspects of position theory which are not new, but seldom mentioned. I generally won't say in this Instalment which things I don't like, but I do encourage you to try out the examples, and see if you see certain problems in this *conventional* way of thinking. We can talk later about better solutions. And if you are one of the many people who have only a vague idea about what *positions* are all about anyway, here's a good chance to satisfy your curiosity!

The more or less hidden assumptions start with the definition or description of positions. Most tutor books say something like:

"The 1<sup>st</sup> position is when your 1<sup>st</sup> finger is responsible for the note E on the D string."  
 (Sometimes the authors are honest enough, or pedantically dogmatic enough, or just plain *brutal* enough, to add: "or E flat or E sharp.")

Fig. 1 Most *how to* books on the mandolin say something like:  
 "if your 1st finger is on this note (E) - 2nd fret, 3rd string - you're in the 1st position."



Although the definition mentions only the 1<sup>st</sup> finger, there is also an assumption (usually, but not always, unspoken) about where the other fingers should go as well. In the 1<sup>st</sup> position for example, the 2<sup>nd</sup> finger stops F (or F sharp or F flat for that matter – anything with the letter *F* in the name) the 3<sup>rd</sup> finger G, G sharp and G flat, and the 4<sup>th</sup> finger A, A sharp or A flat. So knowing where any one finger goes also fixes the placement possibilities for the other three. For example:

Fig. 2

<div style="border: 1px solid black; padding: 2px; display: inline-block;">You're in the 1st position if you use</div>	<i>and</i>	<div style="border: 1px solid black; padding: 2px; display: inline-block;">you're also in the 1st position though if you use</div>
your 1st finger for any of these notes,		your 2nd finger for any of these notes.    your 3rd finger for any of these notes.    your 4th finger for any of these notes.

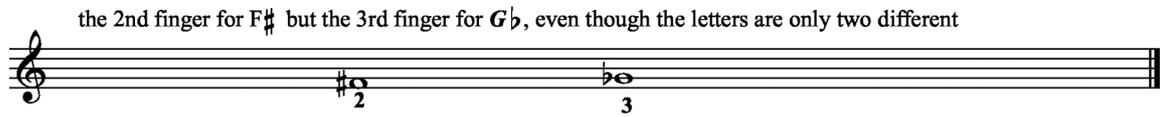
The theory of positions assumes what I can only see as a mystical connection between the fingers and the letter names of notes – the letter name dictates which finger to use. The connection even extends so far that many people play the note at the 4<sup>th</sup> fret on the D string with the 2<sup>nd</sup> finger if it's called F sharp, but use the 3<sup>rd</sup> finger for the very same note if it's

# Which One To Use - by Keith Harris

## Instalment 6 continues - 2nd page

called by one of its other names, G flat, regardless of other considerations:

Fig. 3 Some people apply the rules very strictly and use

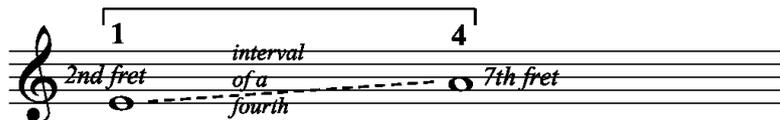


names for exactly the same sound.

(The system underlying this behaviour is fortunately not quite as irrational and arbitrary as it may seem. It is related to the key system used in western music – but to elaborate on that would take a lot of space. Even if it's not *completely* crazy though, it is nonetheless *pretty* crazy and arbitrary...)

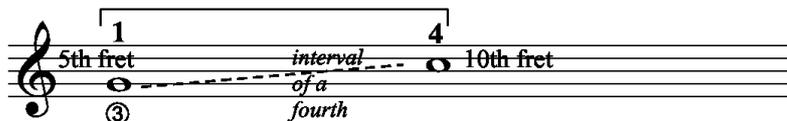
The definition of a *position* also includes another unspoken assumption. This is the assumption that it's almost always a good idea, in *any* position, for the outside fingers (1 and 4) to span the interval of a fourth – about five half steps – like for example the 1<sup>st</sup> finger on E and 4<sup>th</sup> on A, on the same string.

Fig. 4 An unspoken assumption of position playing theory is that



the natural and God-given distance between the 1st and 4th fingers is the *interval* of a fourth (around 5 frets).

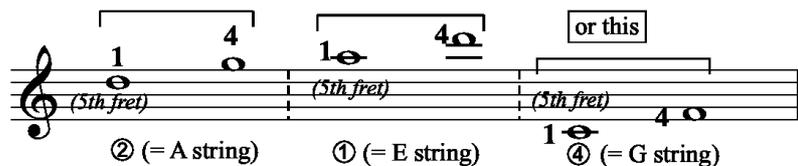
Fig. 5 Figure 4 shows the finger span for the 1st position, figure 5 illustrates the 3rd position.



Just to remind you: the arabic number in a circle is the number of the string. ③ = D string = 3rd string.  
An arabic number by itself indicates the stopping finger. 4 = 4th finger.

If you were playing on other strings but at the same frets, the same reasoning would apply – the distance between 1<sup>st</sup> and 4<sup>th</sup> fingers is always the same. So

Fig. 6 this is also the third position and this



Although I personally can't see any earthly or heavenly (anatomical or musical) reason for a strict and generally invariable rule of any sort about where the 1<sup>st</sup> and 4<sup>th</sup> fingers stop the string, I do feel that this particular combination is *often* a very good idea, and certainly worth mastering.

## Which One To Use - by Keith Harris

3

## Instalment 6 continues - 3rd page

So: can you do these things (Figures 7-9) easily and comfortably?

Fig. 7 The 1st finger continues stopping (*fingering/pressing down...*) E with constant pressure throughout the whole exercise. Only the 4th finger moves, to stop and release the note A.

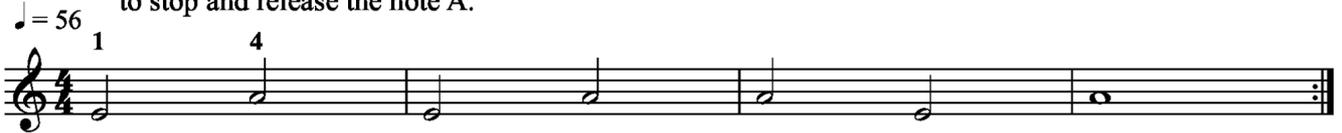


Fig. 8 This exercise is in no way harder than the previous one. You're not afraid of a few slightly high notes, are you? The little horizontal lines are called *ledger lines*, by the way.

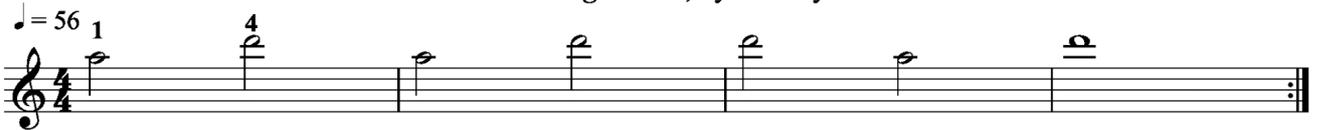
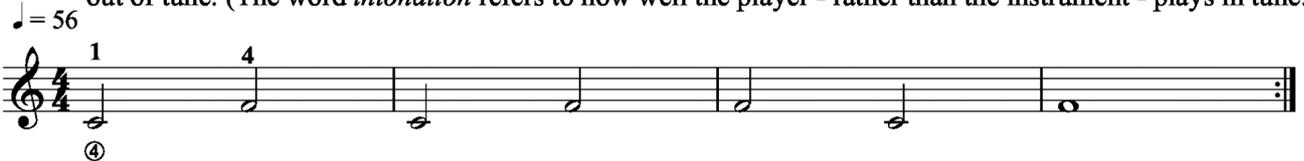


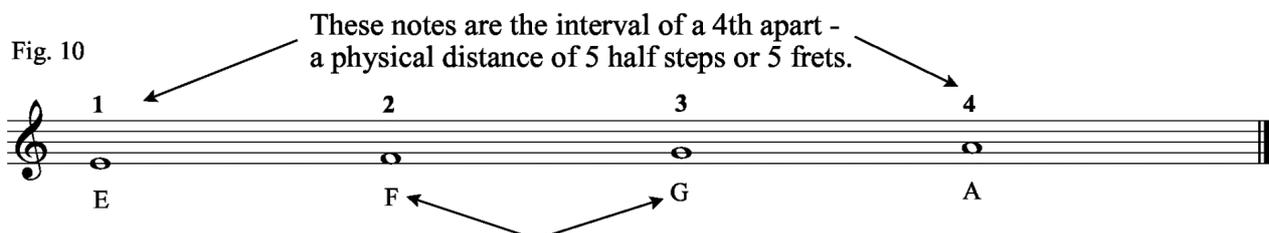
Fig. 9 ...but this one may well be a little harder. Please be very careful not to pull the strings sideways and so play out of tune. (The word *intonation* refers to how well the player - rather than the instrument - plays in tune.)



Position theory goes on to state:

after we have established the distance between the outermost fingers – 1<sup>st</sup> and 4<sup>th</sup> – we can think about possibilities for the fingers in between: the 2<sup>nd</sup> and 3<sup>rd</sup> fingers.

If we consider the extreme notes from figure 4 – E and A – we have the letter names F and G in between. According to the connection between letter names and fingers, in the 1<sup>st</sup> position we should use the 2<sup>nd</sup> finger for anything called **F** (including F sharp or flat or whatever...) and the 3<sup>rd</sup> finger for anything called **G** (sharp etc...). The reason for this rule is that that's what the *first position* means; if we were to do something different, we would not be in the 1<sup>st</sup> position, and we'd have to find new words to describe where we are. (Oh horror!)



According to the rules about position playing (a consecutive finger for each consecutive letter), notes in between the outside notes (E and A) and bearing the names of the in-between letters (F and G) would be stopped with the in-between fingers (2 and 3).

Lots of people find it hard to keep all four fingers down at the same time on the notes in Figure 10 – E–F–G–A. The slight difference in Figure 11 however (F sharp instead of F natural) often makes an enormous difference. Does it for you?

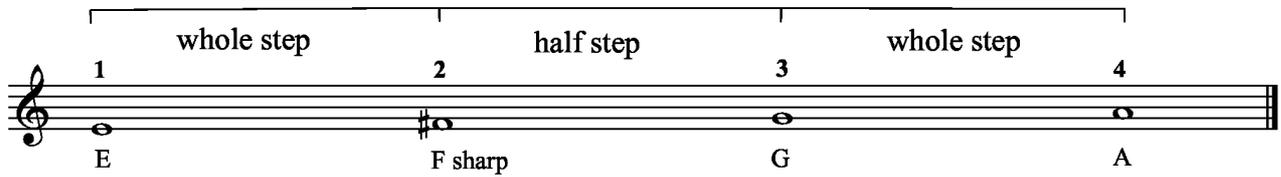
## Which One To Use - by Keith Harris

## Instalment 6 continues - 4th page

4

Fig. 11

By sharpening (making it a fret higher) the F to F sharp, we now have only a half step (one fret) between the 2nd and 3rd fingers and two frets (a whole step) between the other pairs of fingers.

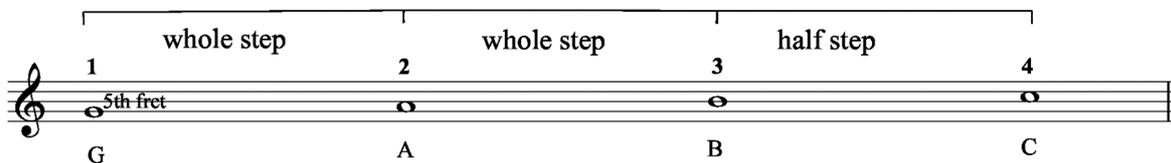


Many people find the pattern in Figure 11 much more comfortable than that in Figure 10. Do you?

This sort of principle – changing notes by a fret while keeping the letter name – crops up all the time. Try for example the *third position* on the D string (1<sup>st</sup> finger on the 5<sup>th</sup> fret – the note G – etc):

Fig. 12

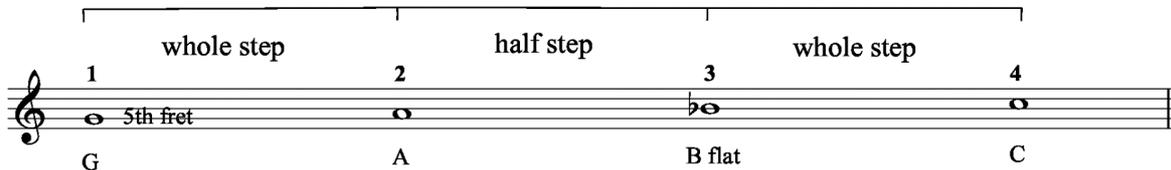
Look at the pattern your fingers make when you stop the natural notes (no sharps or flats).



Don't you just *long* for a comfortable half step between the 2<sup>nd</sup> and 3<sup>rd</sup> fingers? Try

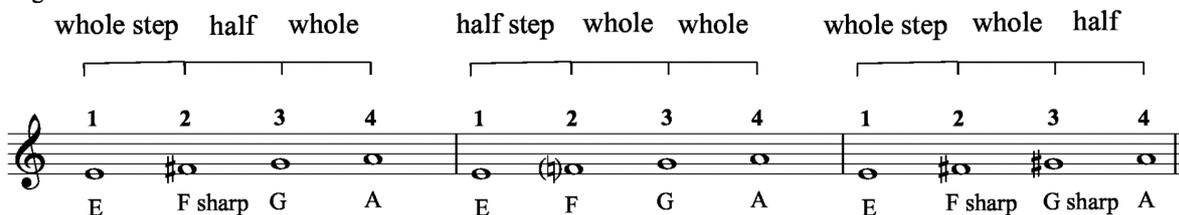
Fig. 13

When we flatten (lower) the B to B flat, we again have the rather comfortable half step between the 2nd and 3rd fingers.



You might well have noticed that putting the 2<sup>nd</sup> and 3<sup>rd</sup> fingers on various notes in between the outside notes often amounts to shifting a half step (one fret distance) around to different pairs of fingers. Depending where the half step is, there is often a whole step (2 frets) between the other pairs of fingers:

Fig. 14



Some teachers have even begun to give labels to the patterns the fingers make in Figure 14. (The three patterns in Figure 14 are the *first*, *second* and *third* finger pattern, respectively.) This system is borrowed from violin fingering theory. You will notice that the letter names of the notes stopped with each respective finger are the same in each *pattern*, but sometimes the notes are sharpened – and they could also be flatted of course.

In conclusion, a few things for you to think about:

## Which One To Use - by Keith Harris

5

## Instalment 6 continues - 5th page

- Does each *finger pattern* feel equally comfortable to you?
  - Many people notice a lot of difference.
- Do you recognize some *finger patterns* in music you play?
  - You possibly do, as the idea comes from the violin, and mandolin fingering has generally been borrowed from the violin for the last 250 years.
- If you have tried out the examples in the first four Instalments of this series, how many *finger patterns* have you recognized?
  - If you find any at all, I wasn't paying enough attention.

In fact, the current theory of *positions* implies using various *finger patterns*. Earlier Instalments have already talked a little about how to get comfortably and efficiently from one area of the fingerboard to another. In later ones, we will look at more examples, and also try to understand more about what sensible fingering means.

Keith Harris, Marburg (Germany).

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## Mandolin Magic: Viewed By Newbie

Rob Kay and I go back a very long way – since he arrived in Perth from Sydney in 1973 or 1974. We have spent many a happy hour sharing music (choirs, StringyBach, other bands), camping, hiking, and even a spot of grog from time to time. In late 2010, we began planning for a bit of a “blokes away from their wives” trip some time in 2011. Many possibilities were discussed – Istanbul, Vancouver followed by a train trip across Canada amongst others. And then suddenly Gympie appeared on the short list. “What the hell is this place?”, I asked Robert, or words to that effect. My only previous acquaintance with Gympie was that I had been provided with a map of the town in my 1971 school leavers’ geography exam and been asked various questions that involved map reading.

Robert described what was being planned, and what a fine specimen of humanity Sue Flower is. I subsequently discovered she is also mad as a cut snake, to use formal DSM IV terms (and I speak as a registered psychologist here), given that she was prepared to accommodate so many people on her property. Anyway, Robert was very much enthused by the idea and I was unable to persuade him that Istanbul also had its attractions. And what an excellent decision it turned out to be.

Given that I knew precisely no-one other than Robert, I was a little nervous. And I was bringing a steel string guitar into the hallowed halls where only classical guitars had

previously ventured. I need not have feared. The small group of musicians who rehearsed avidly amongst the dogs are as nice a bunch of people as I have ever met. (To digress a moment – there are two Kelpies resident at Sue and David’s place, but they also had undertaken to house-sit no less than three other dogs whilst we were all there. Those dogs wandered in and out of all the rehearsals as they saw fit, seeking affection and offering complete deniability to any humans who wished to squeeze out a silent fart).

There were many highlights, and one low light. The latter was when I stuck the head of my beloved guitar into a rotating ceiling fan at Tin Can Bay, cracking the thing. But David kindly loaned me his guitar so all was not lost. (My guitar was subsequently repaired and is just fine, in case anyone was thinking of sending a get well card). The Tin Can Bay concert was extraordinary – most especially the house band. I must own to never having seen a lagerphone made out of a crutch before; a unique contribution to the further development of that instrument.

After several days of solid rehearsal interspersed with food, wine and walks to look at the kangaroos, we were ready for the main concert in Gympie. Fortunately, I could clearly recall the 1971 map and recognised all the local landforms. We spent much of Sunday morning doing final rehearsals in the church where the concert was to take place. It was then I learned

what a virtuoso Sue is on her mandolin. I was stretched out supine on a pew resting my eyeballs whilst Sue and Pam went through their mandolin and piano item (the name of which now escapes me, but I do recall it was written by a foreigner of some sort). As I lightly dozed and listened, I thought “Funny, I was told this was a solo mandolin part but there seem to be two mandolins playing”. It made me so curious that I sat up from my nap to see that there was indeed just Sue’s mandolin. She is clearly the first person to split the nano-quaver into ever smaller particles of sound. I have never heard anything like it.

The whole thing was a delight. Sharing music-making is the fastest way I know to shift from stranger to friend. I hope a good proportion of the Mandolin Magic ensemble can get to Perth next July.

Oh, and there was one other low light. Bloody Qantas pulled their cancel all flights trick on the morning of the concert, throwing all air travellers in to a tizzy of high degree. Could have done without that little dummy spit. But I think Robert was secretly disappointed when they resumed service and we did not have to stay an extra three days after all.

So, thank you to my new friends in music for a most wonderful experience.

Jim Elliott

## MANDOLINS CAME TO GYMPIE

Travelling troubadours from around Australia arrived in Gympie in search of fun, laughter and the odd glass of wine.

Accommodation at the "Wildflowers" was in tents, caravans and some enjoyed luxury inside the house. Others less fortunate stayed at a 4 star Gympie Caravan Park which turned out to be a roped off area of Highway One where the noise was deafening. Cockroaches as big as mice abounded and electricity at best was intermittent.

"Restaurant Flower" worked overtime feeding the hungry hordes.

As well as having fun, all musicians involved worked well together to provide music for a great concert to a packed audience of over 200 people. Willi Green and Roberta Condie.

The following tribute from a person attending the concert who was unknown to any of the players says it all.

### Mandolin Magic

I was privileged to be one of the audience at the Sue Flower Concert Mandolin Magic, in Gympie on Sunday. To see and hear musicians of this calibre was a glorious experience, enchanting, amazing, breathtakingly beautiful. The program took us on a roller-coaster ride of emotions (mainly sheer joy.)

Thank you all and in particular the brilliant Sue Flower who chose to bring her magic to Gympie. St Peter's Anglican Church was the lovely venue of the day.

To Miss Flower and all the other musicians, bravo; also to conductor Nathan Aspinall, a huge thank you."

### Jan Hall

Treeby Rd, Wilsons Pocket.



*David & Sue's Queenslander home outside of Gympie*



*Hard at work rehearsing!*



*More rehearsing minus photographer!*



*Relaxing after a hard day's rehearsing!*

## Orchestra Reports (continued)

### Mandolins D'Amour

MDA is a small group with limited resources regarding funds and therefore music. Challenges are always the number of rehearsals that is possible to fund per annum and finding accessible interesting music. This leads to considerable work from arrangers within the group and ingenuity and persistence from individual members.

We are at present working on two larger works which demonstrate the spirit of MDA. One is the "Diamantina Suite" by Keith Harris and the other, "Hon Vong Phu", a Vietnamese classic by Le Truong.

Hon Vong Phu has been an ongoing labour of love by members of MDA. It has taken many years to develop this piece. The piano score was given to Peter Evans by Nhan Nguyen, our music librarian. Peter arranged it for mandolin orchestra as well as he could from the piano score.

I have been working on the drama of the piece which depicts constancy and love during a period of war in Vietnam, trying to bring drama through dynamics etc. But that wasn't enough - the piece required percussion and depth. The MDA guitarists felt that the arrangement of their part, from the piano accompaniment, left them with an part which was awkward to play and did not allow their section to partake in the drama of the story.

Last week Semmy Breve, a member of the guitars and in search of musical satisfaction, found a solo guitar version of

the work complete with atmospheric and percussive effects to suggest the drumming which accompanies conflict depicted in the piece.

It is a promising turn of events, and it is up to me to sort out the difference in bar numbers to reconcile the two versions. If readers are interested in Hon Vong Phu then Google the title, read the legends and see the performances on Utube.

In Australia FAME members were introduced to the Diamantina Suite at the last Brisbane FAME Festival. It contains elements of the story of Diamantina Roma, the wife of the first Governor of Queensland. She became a beloved person in the early colony receiving the appreciation for her kind manners and many charitable interests, still obvious in the naming of rivers, towns, streets in Queensland. Members of the MDA were introduced to the first movement during Keith's 2010 workshop in Melbourne where the mandolin 1 part was played as a group piece to end the workshop as a practical application of the techniques which Keith had introduced to us.

MDA President, Don Marsham became very keen to play it and although I thought that it might be difficult for our small ensemble, I surrendered to pressure. We have been playing all movements since June with such obvious enjoyment. There is much evidence of practice from all sections and I am delighted.

Many thanks to Keith for composing a work that inspires every member of the ensemble.

All parts are interesting and have their challenges. The harmonies between the parts of the orchestra encourage ensemble. We finish the rehearsal with the Daimantina because we leave the hall smiling and pleased with our efforts. I recommend the piece to all mandolin orchestras. It is available from Trekel in Hamburg at a reasonable price for a piece that brings Universal Happiness.

The moral of these stories are that mandolin orchestra members are of great importance in the development of repertoire and that Australian composers like Keith Harris, Robert Schulz, Richard Charlton ([http://www.youtube.com/watch?v=pHH7b52\\_02U](http://www.youtube.com/watch?v=pHH7b52_02U)), Michelle Nelson, Stephen Lalor, all mandolinists and guitarists, have written terrific works for mandolin orchestra that find our hearts and fingers.

This month Mandolins D'Amour are working towards their final concert for 2011. As well as the above two works he program includes works by Robert Schulz, Monti, Roland Ganz, Albinoni and Sartori.

We will play on Thursday November 24th 2011 at 8 pm at Serrell St. Uniting Church Centre, East Malvern. Entrance is by donation.

**Joan Harris**  
Conductor

## New Editor Needed!

I've been editing Plucked Strings for nearly five years but I have just got too much "on my plate" now to continue in my role as Editor of Plucked Strings for much longer. I would greatly appreciate it if someone could take on this role in the near future! It is a rewarding and challenging job but requires more than simple editing skills. One needs to regularly beg, cajole, wheedle and otherwise coax contributors to send in articles, photos, advertisements, review and so forth in order to provide interesting content for Plucked Strings' readers. Having extra skills in website design would be an advantage too as it would be possible to convert Plucked Strings from a downloadable PDF format to a webpage format viewable on line with interactive links and full sized photos rather than the tiny photos currently incorporated.

To edit Plucked Strings I have used two main applications on my Mac, "Pages" and "Acrobat Professional". There are similar if not identical applications available on Windows.

If anybody is interested in taking on this role please contact me via email ([dannysilvergp@gmail.com](mailto:dannysilvergp@gmail.com))

Asociación ConTrastes-Rioja  
Marqués de Murrieta 76 (Conservatorio de Música)  
26071 - Logroño - LA RIOJA - ESPAÑA



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info@plectrorioja.com

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## 43º Festival Internacional de Plectro de la Rioja. 2012

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### **43<sup>rd</sup> INTERNATIONAL FESTIVAL OF PLUCKED INSTRUMENTS IN LA RIOJA.**

The 43<sup>rd</sup> International Festival of Plucked Instruments in La Rioja is included among several activities from International Biennial of Plucked Music in La Rioja (BIP-Rioja 2012). It's organized by ConTrastes-Rioja, a non-profit Association, in order to promote the music for guitar and plucked instruments.

#### **MAIN AIMS:**

- 1.- To impulse and encourage the composition and the public performance of music composed for plucked instruments, with ensembles formed by bandurrias, laúdes, mandolins, domras, guitars, etc.
- 2.- To promote the music exchange and spread the cultural and artistic heritage in La Rioja, specially the wine culture, among the participants and entrants in the Festival.
- 3.- To arrive with this music to the biggest entry and spread the original music for guitar and plucked instruments into the audience.
- 4.- Finally, it's important to sustain the international musical encounter had over 40 years in La Rioja, considered as a main international reference in plectrum music.

#### **RULES.**

Dates for the Festival are 27<sup>th</sup> August to 2<sup>nd</sup> September in 2012.

Can submit their entry forms every soloist, chamber groups and orchestras included in the rules of this call, and they will be selected by the Selection Committee.

- 1.- Interested ones must send the attached entry form fulfilled with the details about themselves.
- 2.- With the entry form you must send a live recording in DVD, at least 45 min. long. Video live recording is essential, although it's not important the recording quality but the performance. This performance will be valued.
- 3.- Furthermore, you must send a short dossier with the CV and all the expert information you consider important we to know.
- 4.- Besides you'll include a concert program (maybe with further changes) of an hour long. The Selection Committee will consider this proposal.
- 5.- Participants in this Festival compromise themselves to play as many times as organizers consider necessary to do and to stay for the entire duration of the Festival.
- 6.- The Selection Committee will decide in any case the final selection to be a participant in the Festival and will contact them.

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## 43º Festival Internacional de Plectro de la Rioja. 2012

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7.- Selected participants will pay a FEE. This money will be pay back to participants when they arrive to the Festival. If some group, soloist or orchestra doesn't pay the fee in the right date the Selection Committee will excluded them. In any case the selected ones will lose their fees if they don't come to the Festival.

- Groups up to 4 members: 200€
- Groups between 5 and 10 members: 300€
- Groups over 10 members: 500 €

### **DATES.**

- 1st April in 2012: Last day for arriving the entry form and other required materials (in the postal address indicated below).
- 15th May in 2012: Last day for selected participant to pay the FEE and to inform about the total number of people to assist in the Festival, included accompanying persons.
- 1st June in 2012: Resolving of elected participants by the Selection Committee.
- 27th to 2nd September in 2012: Festival holding.

### **ADDITIONAL INFORMATION.**

ConTrastes-Rioja Association will support the cost for accommodation and full board of musicians for the days they stay in the Festival.

ConTrastes-Rioja won't support the trips to and from Logroño, although the Association will manage the necessary journeys to assist to performances and activities.

Accompanying people must pay all their accommodation and full board expenses, but ConTrastes-Rioja may look for the same place to lodge if it could possible. Participants must confirm the number of accompanying persons before 15<sup>th</sup> May in 2012. After that, organizers can't manage for them.

Mail to the Festival will be done by REGISTERED MAIL to:

**Asociación ConTrastes-Rioja.**  
**43º Festival Internacional Música de Plectro de La Rioja.**  
**Marqués de Murrieta, 76 (Conservatorio de Música)**  
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## 43º Festival Internacional de Plectro de la Rioja. 2012

### ENTRY FORM TO TAKE PART INTO 43º FESTIVAL INTERNACIONAL DE MÚSICA DE PLECTRO DE LA RIOJA

<b>Participant:</b>	Artistic Name:	Category: (Soloist, group, orchestra)
	Instrumental Staff:	

<b>Contact personal details:</b>	Name and surname:	
	Postal address:	Country:
	Phone numbers:	
	E-mail:	

Provisional number of <b>musicians</b> to take part in the Festival:	Provisional number of <b>accompanying people</b> :
--	--

<b>Other enclosed information:</b>	Video (DVD) <input type="checkbox"/>	Audio (CD) <input type="checkbox"/>	Dossier <input type="checkbox"/>	Program <input type="checkbox"/>
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<b>Observations and other needed matters:</b>
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<b>Date and signature:</b>
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This entry form is a necessary document to get a possible invitation, and it involves no commitment by the organizers to take part in the 43<sup>rd</sup> Festival Internacional de Plectro de La Rioja.