



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 March 2010

President's Report

FAME's President, Robert Kay writes about the cost of FAME's activities and about formalising financial relationships for Festivals!

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President's Report

FAME Finances

FAME's annual membership fee, at \$10, has not risen for as long as I can recall. We are lucky in one respect, that the work of FAME is largely administrative and managerial. Over the last few years the expenses of administration have been very low as most communication is by email, and newsletter production and distribution costs have virtually disappeared. "Plucked Strings" is distributed almost entirely electronically and FAME has virtually no office costs beyond the printing for its General Meetings. Teleconferences, banking fees and government charges have been the only significant administrative expenses. FAME's total membership fee income of about \$1700 p.a. is still adequate to cover its running costs.

However any FAME activities beyond publishing a quarterly issue of "Plucked Strings" changes this situation significantly. Most members are unaware of the costs of these activities!

FAME commonly provides a "seeding loan" if requested by Festival organizing committees in the early planning days of a Festival, sometimes 18 months before the Festival opens. This money can secure bookings on venues, possibly make advance contracts with professional musicians, and meet the cost of early promotion of the event. It depends on what Festivals are in the project stage, but FAME will budget to outlay about \$2000 for such a loan in 2010, should Perth 2012 make a request. The Auckland Festival's organizing committee can be expected to repay their \$2000 seeding loan after their Festival in January 2011.

FAME pays for the commissioning of new music works (usually one or two) for each Festival and also makes direct grants to Festivals for additional music if requests are affordable. Quite deliberately the FAME commission contract for this music makes it freely available after the Festival to all the associated FAME orchestras if they want it. Commissions for music for Auckland Festival are partly paid, and a balance of about \$1500 will be paid out in 2010. Perth Festival may well request an advance deposit (say \$1000) to commission music for July 2012.

In recent years FAME has provided financial assistance for young people aged below 26 to attend FAME Festivals. The Canberra Festival 2006 applied this idea without FAME's assistance and FAME's membership discussed it at the AGM that year. FAME's committee adopted this great idea and a Youth Subsidy was set for the last two Festivals at \$200 towards their camp fees for each young player. About 8 or 9 took this up in Sydney and a similar number in Brisbane. Generally the FAME budget anticipates 12 applications for a Festival, so there is an allowance of \$2400 for Auckland, though this usually is settled at the time of the Festival when the accommodation account is being paid.

There is always the risk of a financial disaster from a Festival - usually anticipated as a failure to meet the projected concert takings, though the SARS scare in 2003 caused the withdrawal of a largish group of Asian participants, something that if it happened late enough in planning might leave the Festival with a large unpaid

accommodation booking. FAME has always offered financial backing for organizing committees in the event of financial failure of Festivals and currently it has enough funds to cope with three, perhaps four underwriting calls of about \$4000 each. One major catastrophe however would severely damage FAME's nest egg, as I imagine the membership as a whole would prefer to authorise FAME's extensive bail-out rather than see a local orchestra bankrupted for circumstances beyond their control.

I know that various groups in the membership would like FAME to broaden its wings and perhaps provide more financial assistance with projects other than Festivals. Touring Keith Harris last year was one such example. All this is possible, provided FAME has the funds. But currently Festival profits are FAME's only income stream beyond membership fees. Better financial planning will help make better assessments of alternative activities for FAME, and a more clearly presented arrangement between Festivals and FAME Committee will assist in applying for grants to fund them. At the time of writing I don't know the outcome from the Brisbane Festival, but it is likely that a reasonable profit will flow to Mandolins in Brisbane and to FAME.



Documentating a Formal Relationship

There has never been a formal document outlining the mutual obligations and the financial relationship between the Festival organisers and FAME. The relationship between FAME and the FAME Festivals has been in the past very much a gentlemen's handshake and a hands-off "just ask us for money if you need it" arrangement.

Sorry, but this is no way to be running an incorporated organisation in the 21st Century. We need clear and unambiguous "papertrails" for the money FAME's committee disburses to Festivals, and proper accounting procedures for both Festivals and FAME as well. FAME's committee has no wish to take over the running of a Festival – that would be stupid! How on earth could the FAME Committee with at most two of its members living in the "host city" expect to manage a Festival? FAME's role is funding and underwriting, and like any other funding body and as the elected representatives of the FAME membership, the FAME's committee needs to be clearly and appropriately informed by the Festival organisers.

Last year the FAME Committee worked long and hard on updating the proposed Festival Guidelines and preparing a Letter of Agreement documenting the acceptance of any proposed Festival plan. It was very frustrating and disappointing to discover that the wrong document – a lawyer's rendition of a contract that had already been rejected out of hand as inappropriate - had been posted in error to the FAME Website, and worse still, that despite all my apologies and moves to rectify this catastrophe, at least one FAME member became very aggressive in their denouncement of the Letter.

So FAME's committee has gone back to square one. The original "Guidelines For Running A FAME Festival" document has been reviewed and updated to include the useful comments from general meetings at Sydney and Brisbane Festivals as well as

other information and warnings of administrative or operational pitfalls that organisers need to be wary of. The Guidelines generally take the form of a timeline for planning prior to the Festival, covering various necessary actions as well as commentary and advice.

The Letter of Agreement has recent been a bone of contention. It is intended to be the principal document that will outline the agreed relationship between a Festival's organizing committee (nearly always appointed representatives of an orchestra) and FAME. You, the FAME members have over time expressed clearly-held opinions regarding FAME Festivals. Examples include the egalitarian, non-competitive nature of the Festivals, the desire that the event should be kept as inexpensive as possible while still maintaining an acceptable level of comfort in the accommodation, and a pleasurable selection of music to perform. And an acceptance that a reasonable profit should be planned for and shared between FAME and the "host orchestras".

It is a great pity that the wrong document was put on the website. It has been difficult enough to convince some members for the need for any written agreement at all, and to have the draconian wording of the "Contract" draft on the website was distressing for some people who mistakenly interpreted the document as stating that individuals on an organizing committee could be held personally liable if a Festival made a loss. The intended version was significantly different, but it too has been withdrawn for a thorough re-write because although the criticism was aimed at the wrong version, some of it was relevant to the other draft anyway. So the Committee has taken this on board and is currently in the process of preparing a vastly improved document.

The new draft prepared by the Committee of Management is now on FAME's website

and is available to download and comment upon for about six weeks. Your comments will be discussed and if they improve the expression of the Draft Letter of Agreement, without substantive change to its intent, they will be appropriately incorporated. A new Final Draft will then be circulated and proposed for acceptance at the 2011 AGM in Auckland.

Please understand that these documents are intended to clarify the relationship between FAME and the Festival organizing committee. Festival plans commence with a General Meeting of FAME members deciding on where and when the future Festivals will be held. It is then up to those in the host city to meet, plan, and get the support of the local orchestra(s), who must be prepared to share the financial and labour burdens of the event. It is only then that the Festival organizing committee comes to FAME and says, "We're prepared to run the event".

Or "We don't think we can hold the event." Just as important a statement, since without it no-one would necessarily know of your doubts. Silence dare not be invested with an assumed meaning.

Whether or not FAME Committee is then asked for seeding money, or music commission grants, or youth assistance or finally underwriting, there is no way that FAME Committee should be putting members' funds into a Festival account without acceptable documentary evidence that the Festival plan is sound. It seems that the Committee of Management is being painted as a bully here, but this is not the case. The FAME Committee is as answerable for its financial transactions as is the Festival Committee. A clear documented agreement is vital for both parties. A Festival's financial turnover nowadays amounts to about \$150,000. There is no place for the undocumented "gentlemen's agreement" approach any more.

Robert Kay

The screenshot shows the website for Estudiantina d'Annecy. The header includes navigation links: Accueil, Nous contacter, Liens, and a search bar. The main content area has a menu on the left and a main text area on the right. The text area includes a welcome message, information about the orchestra's history, and upcoming concerts.

Hello, we are an orchester from ANNECY "Estudiantina d'Annecy" (Haute-Savoie) near Genève (40km) and Albertville (40km). We are playing Two Folk Dances , very nice !! Our link www.estudiantina-annecy.org, you find inside all over . I am too on facebook - richard.giusti@wanadoo.fr

Auckland Mandolinata Orchestra

Orchestra Reports

Tsunami Day for AMO

The sun shone, a light breeze blew and for two hours the AMO entranced over 500 children, families, old and young, who had fled the tsunami threat on the beaches for Cornwall Park. This park has huge areas of grass and old trees, barbecues and the views over Auckland are the best from the tops of all of the volcanic cones studding the city. Cornwall Park is within walking distance of the FAME 2011 camp!

Bryan Holden, the AMO and FAME 2011 Musical Director led the orchestra through a programme of light and relaxing music that was thoroughly enjoyed by the happy crowd. Not only did Bryan conduct the orchestra but he also led us on his double bass. (Michael Houston has led the New Zealand Symphony Orchestra from the piano in a similar vein.)



Earlier in the year the orchestra entertained the official opening of the Newmarket Railway Station. This beautiful new railway station is close to the FAME 2011 camp venue and will be of interest to those with an architectural bent. It is here that trains will take you into the city centre and further afield afterwards.

At the city centre the trains arrive at Britomart where the AMO again played to raise funds for the City Mission for Christmas dinner and presents for those without. We are always pleasantly surprised at the generosity of the passing public or maybe our playing encourages them to give.



Some statistics about the orchestra:

Seven different ethnic groups play in the orchestra: Croatian, Irish, Australian, Chinese, Italian, Dutch, and New Zealanders. Our players ages range from 16-82 years. In 2009 we played to approximately 2,500 people! So roll on January FAME 2011 camp - we are waiting for everyone!

Diana Grant-Mackie Auckland Mandolinata Orchestra www.mandolinata.net

Canberra Mandolin Orchestra

The CMO wound up the very productive year of 2009 with a wonderful Christmas concert featuring a collaboration with the Canberra Boys Choir. The concert was held in the light and airy open space of Canberra's newest performance venue, the Belconnen Arts Centre on the shores of Lake Ginninderra.

CMO conductor Michael Sollis, who also works with the talented choir, wrote some new music especially for the show, including setting to music Australian poems about Bushranger Ben Hall and a song of about the diggers in Second World War.

Entitled "Bush Bells", the concert was a celebration of Australian heritage and the Christmas spirit. It featured favourite carols which Michael arranged for the orchestra and choir, including Australian Bush Christmas carols by William Garnet James and John Wheeler.



The CMO also performed some Greek favourites and some Beatles music.

In other news, this year, for the second time, the mandolin was featured as a beginners instrument at Canberra's Young Music Society Summer School started by Canberra musician Judith

over a two week period. Michael Sollis was the Summer School Director for the second year running.

CMO first mandolinist Ian Bull writes: "After gathering up hire instruments from the CMO members and the Young Music Society seven beginners commenced lessons for two forty-five minute sessions each day.

"The lessons were taken by CMO members Ian Bull and Terry Heins with assistance from Jerushah and Abiah, Ian's daughters.

"At the end of the two weeks parents were invited to an in-class recital where each student played a solo piece followed by a three part recital. Thanks also to Robert Schultz from WAMO who provided some exercise material."

The CMO is now preparing for some interesting upcoming performances and looks forward to an energetic and fun 2010.

Clingan in 1968 as a non-residential music school for children.

The school attracts over 400 children each year and they participate in musical and fun activities

Sam Leone

Concordia Mandolin & Guitar Ensemble

Concordia started rehearsals on February 3rd with a full program of concerts for the year already booked. The first concert will be on Sunday March 21st at St. Johns Anglican church in Sorrento where we have played on several occasions in the past. With such a short lead up time to the concert and thus only a few rehearsal nights available to prepare, we are presenting some of our old favourites, saving the less familiar pieces for concerts later in the year.

In this concert will once again feature Robert Millar on the oboe with the Baston Concerto in C and Mozart pieces, Adagio and Theme and Two Variations. Juliette Maxwell will join us on the piano accordion for Baska Voda by Hoch, and one of our newer pieces Poruschka Fantasie. Also included in this concert are the Ballad of Ouri and Waltz of Forgotten Dreams by Hadjidakis and the beautiful Reverie by Eileen Pakenham together with some 'oldies but goodies' such as Rumba by Kreidler and Rumba Catalan by Behrend. It should be an audience pleasing concert in very pleasant surroundings.

This year we were very sad to say goodbye to Wilma Lunney. After many years playing in the first mandolin section of Concordia, Wilma found she was unable to attend rehearsals regularly due to the ill health of her husband. We wish her all the best at this difficult time. Vicki Johnson also found it necessary to leave Concordia in order to spend more time with her family, but we hope to see her back again before too long. Please see our website for details of the April concert.
www.concordiamandolins.org.au.

Sue Martin

COZMO

It's been quite a busy start to the year for us!

We performed in the National Multicultural Festival on Saturday February 6. The Festival was downscaled this year due to decreased funding, so took place over one weekend instead of 10 days. COZMO was the final performance of the night on the Akuna stage, following a loud hip-hop dance act. Quite a contrast, but well received.

COZMO was also invited to play in the 82nd birthday celebrations of the Albert Hall, along with other dance and music ensembles.



Orchestra Reports (continued)

An email received afterwards from John Carroll, one of the organisers, said *"Your whole programme was compelling, and of course "Return to Sorrento" was a real crowd-pleaser! You really held people's attention, and your sound was just great in that hall!"*

COZMO has been invited to play in the [National Folk Festival Easter 2010](#), quite a prestigious coup for us. We are one group of 200 out of 900-odd applicants accepted to perform in this Festival, so our efforts over the last couple of months have been concentrated on this set of two performances, as well as for the previous events.

We've welcomed two new players – one each to the mandola and guitar sections, which should help add to the texture of the ensemble.

Col Bernau

Mandolins D'Amour

On the 29th April Mandolins D'Amour will perform their first concert for the year. This concert has a segment which highlights individual and small group performances is much looked forward to.



Surrounding these performances is some solid music. Two works by/arranged by Robert



Schulz, Rags to Riches and Rumba, a little Sartori and Macchiochi, a pleasant pot pourri from The White Horse Inn by Benatzky arranged by a very young Fred Witt and plenty of surprises.



Peter Evans, the founder of the group has retired from performance and is a welcome member of our audience.



Joan Harris Conductor

Mandolins In Brisbane

2010 has begun auspiciously for MIB with the completion of the music and photo CD's of the July mandolin festival. Our thanks go to Danny Silver for putting the latter together, and to Ray Carroll for doing all the copies. Those who came to the festival should receive their CD's soon, if they haven't already.

This year promises to be a year of change. Queensland has a lot of talent and MIB may undergo some reorganisation to give several good players who live in the area something to get their teeth into.

So far several concerts are proposed for 2010 beginning in April and new music is being prepared. We hope to solve our dearth of guitar players by then. Our second mandola player, San-Joe Tan has returned, and we hope his sister San-Ren will stay with us playing our mando-cello, which has languished without a player.

Greg L'Estrange showed us his new oud, a beautiful instrument and much admired, the main question raised being, how many strings should an oud have? Last week our conductor, Nathan Aspinall, celebrated his birthday with a lovely cake oozing all those things we shouldn't eat but did. Nathan's unflagging energy continues to be an important contribution to MIB's success.

Some of us have tried out new music from Betty Beath, composed for a concert later in the year. It is always a pleasure to give modern music a work-out. Some of our audiences love the old, more established music, but we like to encourage them to acquire a taste also for the contemporary.

As always, MIB wishes all the other FAME ensembles a successful year.

Alison Lawrence

BODHI (NEIL) AYLEN

MIB mourns the loss of Bodhi Aylen, who died recently in Adelaide after a lengthy illness.

Those of you who attended the festival last July will remember Bodhi as a Second Mandolin player and as the person who organised arrival and departure transport to and from St Johns College.

Orchestra Reports (continued)

Melbourne Mandolin Orchestra

The MMO plunged into a new year with three concerts almost arranged. As usual individuals in the orchestra have seized the initiative and sought at least two of the Concerts.

Danny, with Jinette and Lorraine, all Castlemaniacs (new DSM category?), are organizing a concert, "Harmony on Lyttleton Street" to be performed on the 2nd of May 2:30 at the Phee Broadway Hall in Castlemaine. A talented young soprano, **Elisabeth Denk**, born in Austria but now also a resident in this central Victorian town, will perform four Italian arias from the 17th & 18th centuries in an arrangement by the MMO's Michelle Nelson.



We will also perform the Australian premiere of Michelle's Nelson's work "Harmony on Lyttleton

Street". It's rather late as Mandolins in the Moonlight in Cambridge (UK) jumped in and gave its World premier a few weeks ago along with another work of Michelle's "After The Fire - Harmony Returns."

We will also be premiering a lovely "Concerto for Rubob and Orchestra" by Khanmamedov which the soloist, Abram Iourgaev, has arranged for us. Other pieces include Richard Charlton's "A Day At The Circus", Angulo's "Divertimento", and Scott Joplin's "The Easy Winners".

In August we plan to perform a concert in Melbourne with more of a classical theme and in November, after negotiations by Ina Postuma, we'll be joining forces with the Geelong Community Orchestra which we think will be a fascinating experience for everybody!

Slava Iourgaev, our conductor is rehearsing us hard and we are enjoying it.

Joan Harris MMO Leader

Sydney Mandolin Orchestra

The orchestra has now settled into its new rehearsal venue, St Marks Anglican Church Hall on the corner of Tunks Rd and Malacoota St, Northbridge. This was rapidly arranged by Lynne in January, after learning that the hall we moved to early last year was about to have its rent increased dramatically.



Our new hall sounds great, has lots of room, better lighting, better chairs and reasonably predictable crickets, which provide an undercurrent to our efforts. Rehearsal sessions are from 6:30 to 9:30 on Thursday evenings - for any passing FAME members who may care to visit.

Our first big concert this year is for the Mozart to Madonna series on 18th April (this date may change), followed by the Mosman Music Society on the 2nd of May. The MMS concert has become a regular event for us, much later in the year we will be performing for them again at a shared concert with the Sydney Welsh Male Choir.

We have been joined temporarily by a percussionist, Raymond Toms, who has added a new dimension to the sound. We are still rehearsing items for recording a CD which we hope to have available some time this year. Our major concerts are now enlivened by a clutch of smaller ensembles, which provide variety to the main group. The most seasoned of these is the "Serendipity Guitar Quartet" which varies somewhat in number and includes Greg Newman, normally a Mandolin 1 player. We also have our regular "Calace Duet", comprising Fiona Ziegler (mandolin) and Lynn Hughes (guitar).

We have a small Chamber group of 6 - 8 players forming, which rehearses after the main orchestra late each Thursday evening, this already sounds terrific but has yet to perform with us on stage.

One group we are particularly proud FAME has provided the stimulus for, is the newly formed "Antipodean Mandolin Ensemble" which will be performing at the BDZ in Bruchsal, Germany this June. They will perform music by Steven Lalor, Anne Carr-Boyd and Richard Charlton. The group includes players drawn from several Sydney ensembles, but all of the members have participated in recent FAME festivals.

The full "Antipodean" line up is -

Stephen Lalor	Mandolin
Fiona Ziegler	Mandolin & Violin
Martha Babineau	Mandolin
Fiona Orenstein	Mandolin & Mandola
Yuri Halay	Mandola & Oud
Chris Keane	Guitar
Alex Burger	Double Bass & Didgeridoo



Antipodean Mandolin Ensemble

Also going to the BDZ this year will be SMO's Lynne Hughes, as part of WAMO, Lynne has been assisted in her practice by the latest WAMO CD and will rehearse with WAMO itself in Perth immediately before the group departs. A late development - Cath Kench may also join them.

WAMO

I will use this article to give all FAME readers a run-down on WAMO's impending tour to France and Germany in May.

We meet (most of us) in Perth on Saturday 22nd May for a very quick rehearsal to give the invited Eastern Staters' a chance to catch up. Only two players were not in attendance in November 2009 at our Calloway concert so this should be sufficient preparation. There will be much excitement that night as we prepare for our departure on Sunday 23rd. Most players are flying Emerites (was there a murder in Dubai recently?) so it will be a sober affair.

Monday 24th May should see us settling into our Paris Hotel and a day for taking our bearings. With no scheduled rehearsal or concert it will give players a time to recover after the long flight.

First concert happens on Tuesday evening 25th in Paris at an historic venue seating around 300. We will be sharing the program with our host orchestra concluding the concert with a joint piece (a hashel free event hopefully).

The following evening our second concert is with Jean-Paul Bazin leader of the *Ensemble Gabriele Leone* in a district called Argentueil. This small ensemble will play some South American and Latin pieces for us, then we take the stage.

Waking from our late night we board our bus and head for Metz to the north and east from Paris to perform there on Friday 28th May with Cercle Mandoliniste Messin. There will be half days here and there for us to see the sights.

On Sunday 30th May we perform in Mulhouse with the *Ensemble de Mandolins et Guitares de Mulhouse* a younger group of players (who originally wanted to travel with us to Germany). This concert may well take the form of a cancer research fundraiser, as the host orchestra's conductor is currently undergoing intense treatment.

Fourth and final concert of tour will be in Esch in Luxemburg on Tuesday 1st June with host Juan-Carlos Munoz whom some of you will remember from Bamberg. Then it's on to the BDZ Festival in Bruchsal where we have our 20 minutes of FAME on the Thursday evening concert.

As last time, WAMO is taking an all Australian music program comprising works from Robert Schulz, John Jooste, Rob Kay, and John Petersen. The presentation in Bruchsal will be the "Concerto in A for Two Mandolins and

WAMO (continued)

Orchestra" by Schulz featuring our two imported soloists, Sue and Marissa.

Then we are free to enjoy the remaining three days of concerts, shop till we drop and down a goodly many beers from the region.

The lead-up to the tour will see WAMO perform in Northam on Sunday 21st March a country town about 1 and a half hours drive east. It will be known to all about the bushfires in Toodyay earlier in the summer, so WAMO are giving the proceeds of this concert to the Toodyay Bushfire Relief Fund. The fact that one of our ex-members Naomi Millett now lives in Toodyay, gives this concert more potency. Some players will go up on the Saturday night and try the

hospitality of the town, population about 140,000.

The week before they head to Europe WAMO will perform the first of its' two 2010 concerts at the Rhein-Donau club on Sunday 16th May. We will play again the tour program (but with extra pieces such as the 6 waltzes for flute and orchestra by Fried Walter) to a new audience.

There will be a two week break in rehearsals whilst most of WAMO swan around in Europe. Whilst the conductor swans around still further in Denmark, Holland and England, newly appointed Assistant Conductor Jana Buvari will hurriedly return from Europe and take the rehearsals.

Orchestra Reports (continued)

This photo sees Robert babysitting eight of the newly purchased mandolins WAMO intends to use for its' new teaching project. With 4 students already learning he hopes 8 more will follow suit, otherwise his studio will continue to look like a \$2 shop collection point. Yes, that's his new book he's holding!



Robert Schulz

FAME in Auckland January 2nd - 9th 2011

Join us for *fun, frolics and fretwork* at the 2011 FAME Festival in Auckland.

The festival is being organised by the Auckland Mandolinata Orchestra on behalf of FAME (Federation of Australasian Mandolin Ensembles).

Home for the duration of the festival will be at Epsom House, Epsom Girls Grammar School, Owens Road, Epsom, Auckland. Rehearsals and Festival Concert will be held at the Raye Freedman Centre, Silver Road, Epsom.

We regret that we are unable to provide accommodation at Epsom House prior to, or after the Festival.

Note from the Muscial Director, Bryan Holden:

My concept for the camp is "having fun with our music". This can mean eking out every last ounce of passion from a piece or just having a giggle over a weird note. I have tried to make the music accessible to most in the sense that, while some will be difficult, most should be playable and the end result pleasing to be a part of. We all know and respect Ann Carr-Boyd's work and she has agreed to write one for us, and Yvette Audain (who tends to write rather "art nouveau" music) will no doubt come up with something that will make us think differently about music in some way or another! The other NZ composer being featured is David Farquhar - a hugely respected composer of international fame - and we will be tackling a selection from his suite "Ring Round the Moon", which was written for a small symphony orchestra as accompaniment to a collection of dances performed by the NZ Ballet. I won't say any more about the other pieces selected just yet, but suffice to say that the festival committee want to make our camp a fun and memorable one and have directed me to select music accordingly. This I have tried hard to do!

Funding for Commissioned works :

The Auckland 2011 Festival planners have gratefully received a grant from FAME for two commissioned works of music composed by Yvette Audain and Ann Carr-Boyd. We need to acknowledge the FAME Committee for supporting the creation of new compositions for Mandolin Ensembles.

Combine your trip with a holiday in New Zealand before or after the Auckland 2011 FAME Festival.**Bring along family and friends as there is plenty of exciting things to do around Auckland.**

The following link '50 Must Do's in Auckland' will give you the perfect idea of where to begin to explore.

http://www.aucklandnz.com:80/index.php/content_B/?L1=36&L2=824&id=1436

This link is part of the website www.aucklandnz.com which is well worth a look for all visitors to Auckland.

Whether you would like to spend your time relaxing in the shady courtyard at Epsom House, or exploring Auckland city, the central location of Epsom House, home of the FAME Festival 2011, is an ideal place to be. A short stroll will take you to **Highwic House**, one of a number of historic houses and gardens open to the public around Auckland. Find out more at <http://www.historic.org.nz>

Also an easy walk is **Eden Garden**, an award-winning garden created in an abandoned quarry on the slopes of Mount Eden, with magnificent views over the city and Hauraki Gulf at the garden's highest point. They have one of the largest collections of camellias in the Southern Hemisphere. Eden Garden also has an excellent café onsite.



Vireya Rhododendron in the Eden Garden



Auckland Museum situated in the Auckland Domain

FAME in Auckland January 2nd - 9th 2011

One kilometre down the road is the **Newmarket Shopping Centre**, as well as many shops and eateries it is well serviced by public transport from all over the region. There are regular buses and train services between **Newmarket** and **Britomart Station** in downtown Auckland City. The trip by train is only 10 minutes and from Britomart Station only a few minutes walk to the **Ferry Buildings**, where it is possible to take harbour cruises, go dolphin and whale watching, or take a ferry across the harbour to the historic seaside village of Devonport or further on to Rangitoto Island or Waiheke Island.

Devonport, a short ferry trip from downtown Auckland, is a historic seaside village with a charming and relaxed atmosphere. Stroll around the village at your leisure and visit some of its attractions including art galleries, historic points of interest, lookouts, many interesting shops and a variety of cafes.

Rangitoto Island is situated only a 35 minute ferry ride from downtown Auckland. The summit affords a spectacular view of the Hauraki Gulf and the city of Auckland. On the way to the summit discover lava tunnels, which can be walked through. Explore on your own or take a guided tour.

Waiheke Island is a scenic 35 minute ferry ride from downtown Auckland, the trip offers great views back to Auckland and of other gulf islands you pass by. Waiheke is a picturesque blend of farmland, forests, beaches, vineyards and olive groves. Take a scenic tour or explore the island at your leisure. Visit art galleries, swim at local beaches or relax with a book under a pohutukawa tree.



Broadway, Newmarket



*Pohutakawa and
View of Rangitoto Island*



*Kelly Tarltons – Discover fascinating sea life and observe
the penguins in the Antarctic encounter*

Festival Evenings: A few activities are being planned such as 'Quiz and games night', a themed dinner with associated music. More information will follow in future Plucked Strings.

Individual/group performance: opportunities for individual or groups to perform in a relaxed forum.

Arrival Day: Please time your arrival at Epsom House after **2:30pm** on Sunday 2nd January 2011.

While tea and coffee making facilities are available in several areas around the accommodation from this time, catering for the festival will begin with afternoon tea at 3.30pm.

If your flight arrives earlier, there are plenty of possibilities for lunch off site but not too far away. There is a dairy a few minutes walk from Epsom House, as well as a Subway and Star Mart about 700 metres away. The Newmarket shopping area is only 1 km from Epsom House, and many of the shops and eateries will be open on 2nd January 2011.

Public Liability:

To keep down costs we are asking you to take note of the Indemnity Clause on the Registration Form to cover ourselves regarding public liability.

Registration:

Registration will only be accepted on receipt of completed Registration Form and non-refundable deposit.

We are hoping to be able to offer special youth participation rates. This will depend on the result of grant applications, so if you are under 26 years of age and would like to attend the Auckland FAME 2011 Festival, please forward your expression of interest to the email address noted below as soon as possible.

Please return your completed registration form to the Festival Treasurer by one of the following ways :

- FAME Festival 2011, Festival Treasurer, PO Box 41137, St Lukes, Auckland 1346, New Zealand
- Fax the form via +64 9 815 0993
- Email attachment to 'adele.b@officeprofessionals.biz'

Images/Photos courtesy of Tourism Auckland and Eden Gardens

FAME FESTIVAL 2011 -Auckland

2nd - 9th January 2011, Auckland, New Zealand

REGISTRATION FORM

PERSONAL INFORMATION (Please Print)

Resident Musicians

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

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

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

Name..... Name.....

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

..... Instrument(s) :

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

Preferred Position in Orchestra (please circle choice). Fame member : Yes / No

Mandolin I Mandolin II Mandola Mando/Cello Guitar Bass Other (specify)

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

Special Dietary requirements.....

Medical conditions / Special Needs.....

REGISTRATION FEES:

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

Resident Player **AUD \$ 595** **NZD \$ 790**

Resident Non Player **AUD \$ 445** **NZD \$ 590**

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

DEPOSIT: (PAYABLE BY 1st July 2010)

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

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

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

Please be sure to include your full name as a reference for all bank deposits, if arranging the festival deposit through a local branch you must advise any bank officer to include this reference at the time of the transaction.

TICK THE FOLLOWING PAYMENT OPTION THAT APPLIES :

[] Please forward deposit by bank cheque made payable to 'FAME Camp 2011' in New Zealand Dollars or

AUSTRALIAN DOLLARS:

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

NEW ZEALAND DOLLARS:

[] Deposit in Auckland Saving Bank (Account name 'FAME CAMP 2011')
For New Zealand ASB account number 1 2 - 3 0 1 9 - 0 7 8 5 2 0 0 - 0 0

INDEMNITY:

I acknowledge and agree that the organizers of Auckland Fame Festival 2011 and associated volunteers will not be liable for the loss or damaged to any person or property arising from any act or omission by the organizers of the said festival and associated volunteers or any other person whether arising under the law of contract tort or otherwise, and indemnify the organizers of Auckland Fame Festival 2011 in relation to any such loss or damage.

PERMISSION FOR AUDIO AND VISUAL RECORDINGS :

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

Signature(s)..... Date.....

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

A Letter from Keith Harris, Conductor of the July 2009 FAME Festival

A bit of German cultural history, and a short guide to some German plucked string language peculiarities, particularly but not only for people attending the *eurofestival zupfmusik 2010* in Bruchsal, Germany...

Probably each country has some words which are hard to translate or even lead to misunderstandings. Differences between the language spoken in England and that in America are a constant source of amusement (like the Gershwin song: "I say tomatatoes and you say tomahtoes..Let's call the whole off!"), and that's even before we get to Australia or the many other countries which regard English as their first language. German may not be quite as wide-spread, but they do say that Germany and Austria are two countries separated by a common language – and then there's also Switzerland and part of Belgium...

Plucked string musicians have their own jargon as well, which is not always understood even by people who speak the same native language. Ask your dentist for example what he knows about *bridges* or *picks* (tooth-picks, perhaps?), and it won't be long before he thinks you are *nuts* or just *stringing* him along.

At the *eurofestival zupfmusik 2010* in Bruchsal you'll run across the syllable "zupf" all the time. You probably know that it means "to pluck", as with a musical instrument. (Plucking a chicken is a different word in German, even if it's the same in English.) It's a very respectable and even scholarly word, and occurs when you describe a category of instruments, like in English strings, woodwinds, percussion, brass ... (Who would have thought that the didgeridoo belongs to the brass family? These terms refer to the way the sound is produced, not the material they are made of. Guitar, sitar and charango are all plucked string instruments, whether they're made of wood, a gourd or the shell of an armadillo.) So a "plucked string instrument" in German is a **Zupf**instrument, and plucked string music is **Zupf**musik. Germans like to capitalise their nouns and they also like to join lots of words together to make a single – sometimes very long! – word.

Some other things you might see are the initials "e.V.", particularly in the names of some mandolin ensembles eg "Zupforchester Hintertüpfingen e.V." This has a legal meaning in Germany, and means "registered club" which is a bit like a "non-profit organisation", which doesn't have to pay tax. The "V" stands for "Verein", which means a club, or organisation of people with a common interest, which might be playing the mandolin, but can also be playing chess



or breeding rabbits. German club names often also include the founding year: Zupforchester Hintertüpfingen 1927, e.V., and it's certainly interesting how old some groups are.

The *eurofestival* is organised by a body called the **BDZ – Bund (Federation) Deutscher (of German) Zupfmusiker (Plucked String Musicians)**. The BDZ is the equivalent of FAME in Australia and New Zealand or the CMSA in America. Sometimes a national organisation looks after the interests of different groups with a common interest, like the VAMÖ in Austria or the BMG in Britain among others. Many individual clubs and people belong to the BDZ, which also has a branch in most states. One exception is the Saarland, which for historical reasons has its own organisation (with the initials BZVS) and obviously has close affiliations with the BDZ. The names of the states are usually abbreviated, so North Rhine-Westphalia becomes "NRW".

Germany is a federal republic, meaning a country made up of a collection of states and with no monarchy. The German word for "state" is "Land", so an orchestra made up of players from all over a state is a "**Landesorchester**". A "club orchestra" is of course a "**Vereinsorchester**". The word says nothing whatever about the quality, but certainly about the manner of organisation.

You may notice that many orchestras are proud to have players who have won prizes in a competition called "Jugend musiziert" – "youth makes music". This is a very big and prestigious affair in Germany, and caters for every instrument imaginable. Almost every famous German musician has taken part in the competition as a child or teenager. The mandolin and the guitar have both been included for over thirty years.

Often an orchestra is proud of its own collective success in a competition. There are a number of such competitions in Europe, but the major one in Germany is the "Deutsche Orchesterwettbewerb" (German Orchestra Competition).

Certain institutions keep cropping up. The word "Hochschule" looks like "high school", but it in fact refers to a tertiary institution like a university, where one however concentrates on a particular skill, like medicine, law or music. The word is often replaced these days by "university".

The result of an examination or a competition in Germany is usually expressed in words, with phrases like "very good", or "good" or "satisfactory" and lots of other formulas. The people allocating these results usually have a number in mind as well (in German schools, "1" is great, and "6" is at the other end of the scale; "Jugend musiziert" and many other competitions have a maximum possible score of 25 points), but the phrase is often what gets announced publicly.

Many states have a "state music academy" (Landesmusikakademie), where serious amateurs can attend courses for further training, and often hold festivals and concerts or even make recordings. The Federal Academy for Youth Music Training (Bundesakademie) in Trossingen often gets mentioned. The BDZ is one of its administrators, and makes good use of its excellent facilities. Like the state academies, it also caters for the needs of adults, of course.

Plucked String Orchestras frequently refer to themselves as "the orchestra" or "the state orchestra" – LZO (LandesZupfOrchester).

The reunification of Germany was at the centre of the collapse of the Communist system in most of the world 20 years ago. It is still very much part of the German consciousness, and this accounts for frequent allusions to "East" and "West", which might be lost on visitors from other countries.

Keith Harris
Marburg
February, 2010.

At last! 'The Beginners Way to the Mandolin'

A mandolin tutor for the young beginner or the older student with no previous music experience has just been published by Astute music in England. Written by Robert Schulz and edited by Alison Stephens, this book comes at a good time for all interested in the teaching of and promotion of the mandolin.

Over the last two years Robert has been working (mostly for his own purposes as a teacher) on a beginner book that takes the student on a step by step approach through the early stages of mandolin playing. The book contains over 270 progressive exercises and pieces that explore every aspect of left hand finger placement and of right hand rhythmic control. Each note on each string has its own time and place. The right hand is treated as the rhythm and sound maker.

The scope of the book introduces the student to all the notes on the four strings and begins to climb to the higher register towards the end. Most of the exercises contain a second part for teacher participation. Rhythmic note values range from semibreve to semiquaver, including rests and the upstroke is introduced very early on.

There are numerous clapping exercises (sometimes even stomping) and clapping duets for the development of rhythmic control and understanding.

The pages are made more attractive by the inclusion of discreet little mandolin figures and the publisher has seen fit to include a tear-out page of stickers for those who want to reward a good week's practice.

On Page 36 the jig-saw piece helps the student to understand the process of 'how to practice' by breaking up the piece first then putting it together.



Time signatures of 2/4, 3/4, 4/4, 3/8 and 6/8 plus syncopated rhythms are introduced and most of the melodies are from traditional sources, that is folk music, ethnic tunes and well known melodies.

Double notes, right hand expression and theme and variations are used to extend the knowledge base.

Text has been kept to a minimum, but sufficient enough to give clear guidance for what is expected from each study. The book does not pretend to be an explicit guide in how to play but rather how to develop the student musically. The author feels the explanation of technique should be the prerogative of the teacher as there is no one 'school' of mandolin technique (despite the efforts of some).

At the end of the exercises there are 7 carefully written Trios for students to experience ensemble playing. These can be introduced variously as the students' progress through the book which makes 'The Beginner's Way to the Mandolin' a good choice for class teaching as well.

The author would draw the attention of all teachers and students to the good work being done by Astute music in England to help extend the repertoire for solo mandolin playing. With the enthusiasm of Alison Stephens as the editor of their mandolin branch, it is encouraging to see another player in the field of music publishing. Interest has already been shown from Germany, America and Scotland who are all seeking something with a more Anglo-Saxon bent. (Yes – even the Germans!!)

Please check out – www.astute-music.com



Musicmakers: Hoping someone will be able to shed some light on this mandolin band pictured somewhere in Perth circa 1920s. Please reply in writing only. Contact: Can You Help? Post Office Box 1702, East Victoria Park 6981. Email: canyouhelp@wanews.com.au.

Geoff Barber sent in this photo from the 15th of March edition of "The West" newspaper in Perth but denies vehemently he's in the photo.

Hmmm...that guy third from the left in the back row bears more than a superficial resemblance...

NEWS, NEWS!!!!

Brolga Dances CD of the week on ABC Classic FM

MMO's new disc of Australian music Brolga Dances was featured as the CD of the Week on ABC Classic FM recently (week ending 27/3/10). Most of the tracks were highlighted and indeed a few had been played several times already. This goes to show that local composition can be successful, that it can create interest and gain industry interest, and that the commissions of recent years given to local composers by both FAME and Geoff Barber's foundation are well worthwhile. They are invaluable in helping to forge a contemporary plucked string sound in our part of the world.

Update on Geoff Barber's "Australian Mandolin Music Association"



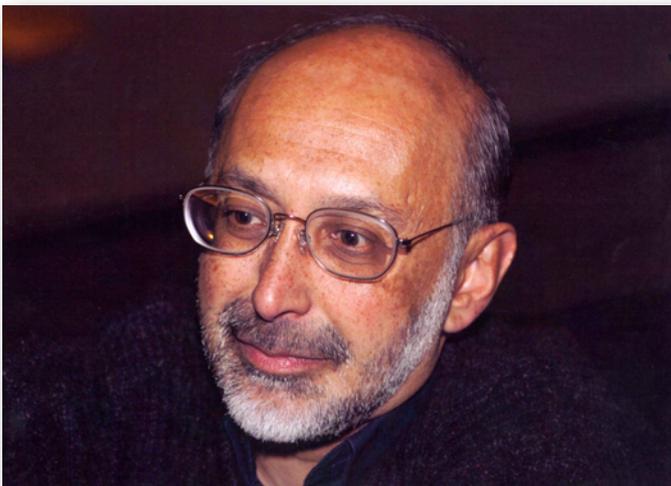
The distribution of Richard Charlton's latest AMMA commission, "A Day at the Circus", caused a lot of excitement, particularly in Australia and the USA.

The work is very accessible and has been selected for the programme at the FAME 2011 camp in Auckland, New Zealand. The work had its world premiere in Rhode Island, USA when Marilyn Mair's American Mandolin & Guitar Orchestra performed it as part of a weekend seminar. The promotion for the seminar read:

"Marilynn Mair, Ralph Costanza, Bob Sullivan, and Bob Martel are pleased to announce that on February 26-28, the American Mandolin & Guitar Suitcase Seminars will be holding our 2nd annual Winter Orchestra Week-end on the campus of Roger Williams University in Bristol RI.

Classes and rehearsals will be held in the beautiful newly-opened Global Heritage Hall on campus.

We'll begin the week-end with an orchestra rehearsal on Friday night, February 26, and continue on with rehearsals, sectionals, and workshops on Saturday and Sunday morning, until the final concert on Sunday afternoon, February 28. Orchestra music will include European and American favorites, and a special highlight will be the world premiere performance of new mandolin orchestra pieces by Australian composers, Ann Carr Boyd, and Richard Charlton."



As you may have also deduced, Ann Carr-Boyd's "Rag for Razz", arranged for mandolin orchestra, was also premiered. Marilyn reports that the concert went very well with both the players and the audience enjoying both pieces.

Mark Davis and the Providence Mandolin Orchestra are also currently rehearsing "A Day at the Circus".

The first commission for 2010 has been awarded to Keith Harris for a work for mandolin orchestra due late 2009. This will be a work suited to most orchestras and I anticipate quite a demand for it given the popularity of Keith's Diamantina Suite at the Brisbane FAME camp. The first movement of Diamantina Suite was the one that stayed in my head the longest following the camp! Of course, Keith has a profound knowledge of the mandolin so I am hoping for some music that is an absolute delight for the mandolin players!

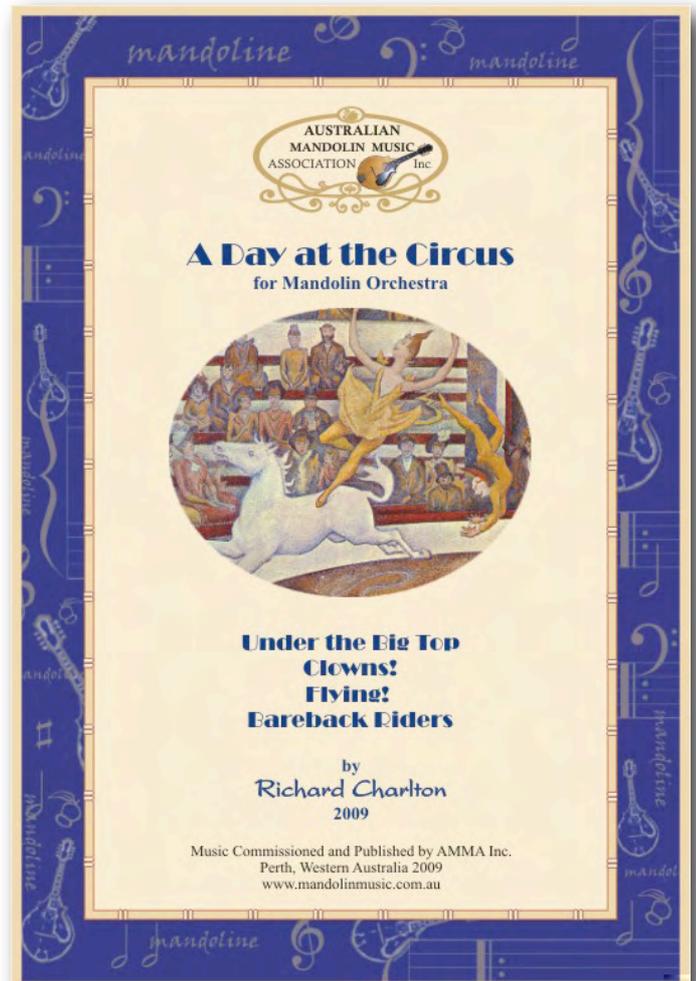
Geoff Barber

Postal Address: 38 Lawler St, SUBIACO WA 6008

Telephone: 8 9381 5554

Email: info@mandolinmusic.com.au

Website: www.mandolinmusic.com.au



Melbourne Mandolin Orchestra

Dear Danny Silver

I am writing to enquire whether any member of your orchestra might be interested in acquiring the 19th century mandocello pictured in the attached photographs.

I purchased it in Paris on my European travels as a young man in 1985. I was then learning the mandolin and interested in the mandolin 'family' and fell in love with the beautiful bass sound of this instrument.

Sadly I never really learned to play it (it is an instrument to be played in an ensemble) and I recently decided it should go back out into the world and find someone who will play it. I recently took the instrument to my local Luthier here in Launceston and he informs me it is in excellent condition for its age and is playable.

I have no idea of the current value of a mandocello built in 1894 and will take advice should anyone wish to acquire it. I look forward to hearing from you in due course.

Yours sincerely, Philip Wolfhagen

Philip & Catherine Wolfhagen
 Email: pwolfhagen@bigpond.com
 Email: pwolfhagen@vision.net.au
 Tel: 03 6391 2265

Editor's Note: This email was sent to me earlier this month and after having bought several vintage clarinets on eBay recently there's no way I could convince my partner that I needed another instrument! So I'm passing this opportunity to Plucked Strings readers - but you'd better be quick because it's rare and looks fantastic!

If anyone wants to sell an instrument or is looking to buy one why not advertise in Plucked Strings AT NO COST?!?!?!?



Minutes from FAME AGM 26th March 2010

FAME's 2010 AGM was conducted at 7:45pm on Friday 26th of March at the Sandy Beach Community Centre, cnr Sims St and Beach Rd, Sandringham. The meeting was convened by FAME's new Public Officer, Danny Silver, in the absence of FAME's President, Robert Kay.

(Danny explained that changes in 2009 to Victoria's legislation regarding Incorporated Associations such as FAME meant that from July 2009 the Public Officer had to be the Secretary of associations incorporated within Victoria. The former Public Officer for FAME, Jinette de Gooijer, was thanked for her involvement in this role over quite a number of years.)

Present:

Sachar Amos, Darryl Barron, Roberta Condie, Jinette de Gooijer, Mary Ebinger, Joan Harris, Abram Iourgaev, Slava Iourgaev, Kurt Jensen, Jill Johnson, Donna Kerlake, Ray Kerlake, Jacqueline Mariz, George Mitchell, Takashi Nakatani, Michelle Nelson, Lorraine le Plastrier, Ina Postuma, Danny Silver, Adam Tate

Apologies:

Col Bernau, Martha Babineau, WAMO (Robert Schulz, Robert Kay, Cath Shackleton, Geoff Barber, Ali Carlton, Bronia Garde, Michelle Lovkis, Rob Sturgeon, Marie Schulz, Brett Abbott, Adrian Brade, Diana Creedy, Nick de Garis, Jenny Higgins, Michael Mullins, Anne O'Grady, Win Ross, Tinie van Kins, Lois Watson, Elizabeth Neeson, Jana Buvari, Michiko Kawanabe, Zan Mazanec, Sue Pastore, Fred Pitman, Mark Blades, Liz Jackson, Kathryn Kenny, Patsy Loh, Bryan Meyer, Ian Ross, Shirley Suckling, Sylvia Vong, John Wheatley, Harry Baker, Katrina Fyfe, Scott Kay Joh Proksch, Jan Gillingham), George Baczocha, Peter Canavan, Susan Hadfield, CMO (Gary Floyd, Geoffrey Nelson, John Furlonger, Frances Maclaren, Terence Heins), AMO (Theodore Salt, Philip Gasparini, John Flameling, Miriam Neunz, Les Turner, Loryn Pepperall, Heather Kaufmann, Joshua Lynn, Grace Sung, Diana Grant-Mackie, Ray van der Hurk, Isabel Meekins), Ray Carroll, Marissa Carroll

Minutes of the Last FAME AGM:

(held 27th March 2009 at Sandy Beach Community Centre) as published on Pages 6-8 in the June 2009 edition of Plucked Strings - were accepted as a true and correct record, Moved - Jinette de Gooijer, seconded - Lorraine le Plastrier, carried

President's Report:

(as published in this edition of Plucked Strings) was tabled with other documents

Treasurer's Report:

(as published in this edition of Plucked Strings) was tabled with other documents. Moved - Ina Postuma, seconded - Joan Harris, carried

Election of FAME Committee Members:

There were vacancies for eleven representatives to FAME's Committee of Management and there were eleven nominations and so all nominations were elected unopposed. *Catherine Read did not seek re-nomination to FAME's Committee of Management and she was thanked for her role as committee member during 2009.*

The FAME Committee of Management for 2010 - 2011 is as follows:

ACT	Col Bernau, Gary Floyd
NSW	George Baczocha, Peter Canavan
NZ	Isabel Meekins
Queensland	Ray Carroll, Nathan Aspinall
Victoria	Danny Silver, Joan Harris*
WA	Robert Kay, Shirley Suckling

Election of FAME Executive:

there was one nomination made for each of the four Executive positions on FAME's Committee of Management and therefore all four nominations were elected unopposed. Those elected to occupy these Executive positions are:

President	Robert Kay
Vice-President	Isabel Meekins
Treasurer	Ray Carroll
Secretary	Danny Silver

General Business:

There were no motions on notice.

Roberta Condie voiced her concern regarding the two documents previously posted on FAME's website, "Guidelines for Running FAME Festivals" and the "Letter of Agreement" stating that she felt the latter had two particularly worrying sections which to her indicated firstly that individuals working on organizing committees of FAME Festivals could face personal liability if a financial loss was incurred by the Festival and secondly that FAME could get 75% of any profits arising from a FAME Festival.

Danny Silver explained that the Letter of Agreement had been completely revised to eliminate any possible interpretation that individuals might be exposed to personal financial liability in the situation of financial loss and that FAME's share of any profits arising from a Festival, historically 50% by mutual agreement, would not change.

Changes to the Guidelines document had similarly been made to reduce ambiguity and to increase the amount of useful advice for Organizing committees and Danny Silver emphasized that the recommendations made in this document were not binding on organizing committees but were provided to assist them to avoid mistakes being made.

Joan Harris spoke of her opposition to any form of contract between FAME and organizing committees and in particular of her dislike of the document previously posted on FAME's website. On being told that the new documents replacing the two hotly debated older documents had recently been uploaded to FAME's website for members to download and scrutinize and provide feedback to FAME's committee, Joan voiced her dissatisfaction that FAME members had not been notified about the availability of these new documents.

Danny Silver advised that the two newly revised documents had only become available several days before and it had been his intention to notify FAME's membership of this new development within the March edition of Plucked Strings.

Meeting Closed: 8:05pm

* Since the conclusion of the 2010 FAME AGM, Joan Harris has withdrawn her acceptance of the nomination as Victoria's second FAME representative. At the time of publication of this edition of Plucked Strings the vacancy left by this withdrawal has not yet been filled but Michelle Nelson has generously offered to take on this role and may well be co-opted to FAME's Committee of Management for 2010-2011.

FEDERATION of AUSTRALASIAN MANDOLIN ENSEMBLES
ABN: 44 045 355 864

Treasurer's Report

1 November 2008 – 31 October 2009

Please refer to the separate Financial Statement for comprehensive details.

Summary:

Opening balance of all accounts at 01 November 2008:	\$20213.63
Incoming:	\$18437.13
Outgoing:	\$10852.70
Closing balance of all accounts at 31 October 2009 :	\$27798.06

FAME bank accounts operate as follows:

- Commonwealth Bank (CBA) cheque account for day-to-day operations. Two signatures are required to sign cheques
- Commonwealth Bank (CBA) Term Deposit linked to the cheque account. Interest is paid into the cheque account.
- An 'ING Savings Maximiser' account. Funds are available at call. Interest accrues to this account.

Incoming funds during this period were inflated by the receipt of FAME's share in the profits from the Sydney festival in January 2008. Usual incoming and outgoing figures are further inflated as described in the following paragraph.

Registration fees for the Brisbane festival in July 2009 were directed to the FAME transaction account. A small number of refunds of registration were authorized owing to cancellations, and a substantial amount was redirected to the Brisbane festival committee for accommodation packages deposited to the FAME account on behalf of three New Zealand registrants. At the time of this report the Brisbane festival accounts had not been finalized by the festival committee, and it is unknown what portion of these registration fees will remain in the FAME account.

Subscriptions received for FAME membership for 2009 amounted to \$1720.00.

Grants approved in this F.A.M.E. financial year comprised:

- \$1000.00 by way of FAME-sponsored student subsidies' – Brisbane festival (July 2009).
- \$2500.00 to Brisbane 2009 festival committee towards music commissions.
- \$2000.00 provided to the New Zealand 2011 festival committee representing set-up capital for this festival.
- \$3500.00 to New Zealand 2011 festival committee towards music commissions. \$1500.00 remains to be paid by FAME when the commissions are finalized.
- \$1861.64 FAME sponsorship towards the Keith Harris workshops in 2009.

An accurate statement of FAME's financial position will be prepared when the 2009 Brisbane Festival's financial position is available.

RAY CARROLL
HON TREASURER F.A.M.E.
NOVEMBER 2009

