



Federation of Australasian  
Mandolin Ensembles Inc.

www.fame.asn.au

# Plucked Strings

*A quarterly newsletter for FAME members*

Editor: Marie Schulz marie@conceptual.net.au

March 2014

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22nd June

## President's Report

The Melbourne FAME Mandolin Festival 2014 which was held at International House in early January this year was a great success as judged by lots of unsolicited feedback from both players and members of the audience attending the public concert held at the Glen Eira Town Hall at the end of the week of intensive rehearsals. In fact, quite by chance just yesterday I bumped into Stephen Morey, whom many readers will know as one of the most skilled practitioners of classical mandolin in Australia before he was forced to stop playing due to injury, while I was performing with a band at the "Lost Trades Fair" in Kyneton, a small country town in central Victoria. While we were chatting he volunteered his opinion that this year's FAME Festival concert was one of the best he'd ever attended or personally performed in! And as one of the very small team of organisers of that Festival, I felt quite "chuffed" as I knew how much planning, hard work and anxiety we all experienced before the Festival started.



Organising FAME Festivals is an enormous task and every Festival organizing committee is forced to make some significant decisions well in advance of the Festival actually happening, decisions which might possibly backfire or prove unexpectedly expensive. For example booking venues for accommodation and rehearsing or for the actual public concert to be held always need to be booked well in advance of the Festival (sometimes up to 2 years ahead if one wants to get really good and popular venues) and clearly this means taking calculated risks and usually an initial outlay of a large deposit long before anybody actually pays their registration fees or accommodation fees or buys a ticket to the Festival concert.

Then a conductor or two has to be "found" and the program of music to be performed has to be chosen, usually in a collaboration with the conductor(s). And if new musical commissions are sought, there is

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always a concern that perhaps the music being commissioned will be unpopular or too technically difficult to be mastered with less than a week of rehearsing.

So these are just a tiny selection of the details which preoccupy those who take on the task of running a FAME Festival. And now that the Melbourne Festival is over we on the organizing committee are still finishing up the final details including the preparation of the sets of DVDs, audio discs and photo collection disc to distribute to those who eagerly ordered them. Once that job is done we can then balance the books and close them, finally.

Sydney Mandolin Orchestra has accepted the challenge of running the next FAME Festival in July 2015 after Canberra's well-prepared plans was reluctantly rejected by FAME's Committee due to some unfortunately but significant organizational issues (which were discussed during the 2014 Annual General Meeting held during the Melbourne FAME Festival). It is hoped that these issues will eventually be resolved and in time for the FAME Festival in 2017 to be held in Canberra.

In the meantime SMO have the task of planning and running the Festival in 2015 and it is pleasing to see how far they have already progressed. FAME will provide a "seeding fund" to enable early costs such as deposits for venue hires to be paid long before the Festival starts. This fund will eventually be returned to FAME as have previous seeding funds provided by FAME. In addition, SMO have requested and will be given grants to pay for a new commission by an Australian composer (as chosen by SMO, not FAME) and to contribute to the travel costs for the conductor.

FAME is therefore acting somewhat like a "bank" for Festival organizing committees providing funds to financially support and even guarantee the financial success of FAME-branded mandolin festivals, and also as a conduit to improve communication between organizing committees of previous and planned FAME Festivals so previous lessons and knowledge are disseminated and so nobody has to "re-invent the wheel".

**Danny Silver**  
**FAME President 2014**

## Perth FAME Festival 2012 on Youtube

Ray Carroll has put in hours and hours of work editing video recordings from the Perth FAME festival.

Follow the link to hear Robert Schulz's "A Symphony of Seasons" (5 of the 6 movements are there), Rob Kay's "Poems from the Fridge", Owen Hartford's "Family Squabble", Eden MacAdam-Somer's "Homeward Bound" and "Feierlicher Reigen by Hermann Ambrosius.

<http://www.youtube.com/channel/UCf04au7waO1pr5xPMzma7nA>

There are also recordings of Joel Woods (guitar) with Paul Ballam-Cross playing L'Encouragement by Sor, and of Queensland Mandolin Orchestra playing Bach's Brandenburg BWV1050-1 and Two Minuets from 4th Lute Suite.

## Sydney Mandolin Orchestra

Our contingent of six players from Sydney had a great time at the Melbourne FAME camp and are looking forward to returning the hospitality next year.

We started off our year, as we always do, with an AGM in style. Our Secretary - mandolin player Ann Goethe, does well Chairing the meeting, eating and taking the minutes. Multi tasking is essential in a small orchestra!



We have six gigs scheduled so far this year, starting with a lovely celebration of Harmony Day in the Lane Cove Plaza in April. Bright fun music will be the order of the day to promote harmonious community living, capped off with dinner afterwards.

Our last gig at the Montefiore Home in Hunters Hill was enthusiastically received by the residents, who enjoyed the global taste of our programme, which now includes a few Jewish pieces.

We've even coaxed our new conductor, Margery Smith to bring out her clarinet and perform with us. That should be different.

Unfortunately Anneke Pálffy, a mandolin and mandola player who has been part of the SMO for over twenty years, has had to retire from playing due to health reasons. I have taken over her job as Librarian and what a treasure trove of music we have! It would take us decades to get through it and I'm sure Phil Skinner could never have visualized such a repertoire.

We're looking forward to holding an exciting FAME camp in Sydney for you all to enjoy.



***Martha Babineau***

## Auckland Mandolinata

It has been quite a busy summer for the AMO. We finished off 2013 in December playing Christmas carols in downtown Auckland busking to raise money for the Auckland city mission. It is always a great chance to get some exposure to the general public and gives us a chance to give something back to the local community. We kicked off 2014 with concerts in the Auckland Botanic Gardens and Wrights Water Gardens which have both become annual fixtures for us. These come straight after our first rehearsal for the year so everyone works really hard to stay in form over the summer. Many of us also work on other projects including attending the excellent Melbourne FAME festival 2014 which means the music doesn't stop for the Summer holidays.

With the first few concerts already behind us we can start to get working on some new material for our regular series of concerts over the winter and the one off concerts which are rapidly approaching. New pieces reflect the mix that we like including Shostakovich's *Waltz no. 2*, Bach *Air on the G String* and Robert Schulz' own *Fur Hats and Vodka* among many others.

Near the end of last year we were lucky enough to have a visit from Juan Rodriguez Gamir, a musician from Spain studying a post-doctoral degree in forestry based in Christchurch. He plays and teaches bandurria, mandolin and guitar and he was kind enough to take a workshop with us on some of his technique, especially in getting more power out of our instruments. It is great to be able to learn from visiting talent and we hope to continue with these opportunities in the future.

**Gianni Flego**



## WAMO



The most significant beginning to our year of 2014 will be a change in our committee lineup. We farewell two serving members in Patsy Loh and Ali Carlton. We welcome Michelle Stuck as the new Secretary who will attend her first meeting later this month.

Due to falling audiences throughout the last two years at our Spring and Autumn Concerts held at the Rhein-Donau Club, the committee is looking for outside venues for our 2014 performances. Although the Club premises where we rehearse offer us the comfort and facilities we want, it appears for whatever reason not to be a venue favoured by our concert audience.

At the time of writing we are two weeks out from our first concert to be held at the New Lyric Theatre in Bunbury on March 22nd. We have visited the city and spread the word through flyers and will give a radio interview on ABC Bunbury. We are taking the 'Serenade' by Golle (from the Melbourne Festival ) and a new work 'Maskare' by Vlado Sunko. WAMO will attempt a recording of 'Serenade' by Ambrosius at the end of our afternoon rehearsal with the intention of posting it on Youtube if successful. (Perhaps it's the end of the CD era!).

WAMO has welcomed some new players this year in Adrian Marsegaglia (1st mandolin) Rafael Leoni (guitar; our first player to make the transition from WAYMO to WAMO) and Kim to Puong (2nd mandolin).

WAMO is continuing the idea of performing at schools with guitar programs in order to show the students what is available after they leave the school system. These occasions can usually be arranged to be performed on our regular Wednesday night rehearsal nights so it is easy for us to coordinate rehearsals with the students.

The Youth Orchestra came home from Melbourne all fired up and they are already thinking of Sydney 2015. I think the experience of the concentrated rehearsal time over two days made such a difference to their performance standard, they now realise what can be achieved with that type of effort applied. They have an exciting program planned for this year and although will meet only monthly, will delight their audience later in the year.

**Robert Schulz**  
**Music Director**

## COZMO - Capital of Australia Mandolinata

After a busy Christmas-holiday break from rehearsals and gigs, and a January full of festivals and holiday travels (with some members going to Sydney to see Chris Thile playing in the annual Sydney Festival!), COZMO started its ensemble rehearsals and learning group sessions again in early February.

We hit the ground running with a spate of performances. First off was our now annual participation in the National Multicultural Festival. The Festival ran from February 7-9, our performance being on Sunday 9 in the heart of the city. The Festival features a smorgasbord of music, dance, drama and foods from countries around the world. We went all-out 'multicultural', with our set showcasing some standard Italian pieces: *Santa Lucia* and *O Sole Mio*, an audience favourite with a Russian feel – but composed by a Frenchman: *Lara's Theme from Dr Zhivago*, and Tarrega's *Recuerdos de la Alhambra* from Spain, amongst others.

Our next performance was at Floresco Restaurant in the National Botanic Gardens, where we provided some romantic serenading for love-struck couples having a special dining experience on the evening of Valentine's Day. The Restaurant is part of the Hellenic Club group, and we were pleased to play there as part of our partnership with the club – we rehearse weekly (but strongly!) in the Hellenic Club in the City gratis, as beneficiaries of their community involvement program. Our sets included *Song of Japanese Autumn*, the Corelli suite, Dvorak's *Humoresque* and one of our favourites, Rob Kay's *Pennyglen*. It is rare to dine out with the magic sound of mandolins tinkling and shimmering in the background, so our music was a delightful treat for the diners, according to informal comments to us after we'd finished our sets. As is always suggested as a good strategy, we left them wanting more!

Another opportunity to play at Floresco Restaurant came on March 7, when the restaurant ran a wine tasting and appreciation evening, with local vintners offering matching wines during a many-course dinner and a discussion on wines while dessert was served. We provided a mandolin-mandola-guitar quartet on this occasion, and played a specially prepared repertoire of light but musically interesting Irish pieces arranged for quartet and some of our COZMO pieces that suited the occasion. Whilst the diners were enjoying their food, wines and conversation, the COZMO Quartet kept up with their volume, and a good deal of interest was shown by the vintners and others, with a view to further performances. Card-swapping was done to mutual benefit!

Getting right back into rehearsal mode but wanting to ease new members in, COZMO started the year by revising some of our easier standard repertoire. At the same time we offered more of a challenge to our longer-term players, working on mastering Kuwahara's popular and beautiful *Song of Japanese Autumn*. We've also introduced Stephen Lalor's *Australis Suite* into our repertoire. Those at the Melbourne FAME Festival will remember the fun of playing this eminently listenable trio of movements; the Suite is a great set of pieces, and forms part of the repertoire that the Australis Ensemble will be taking to the 4-yearly BDZ EuroFestival in Germany in May.

Our Learning Groups are underway again, with a new Semester-length program for both Continuing and Beginning levels. LG (Continuing) participants have launched into new ensemble pieces with great enthusiasm, and our new LG (Beginning) participants have started on their musical journey to COZMO membership via the Continuing group as they work through Marilyn Mair's method.

All in all, a great start to the year. Ahead we have future performances at the Federal High Court, Villaggio Sant' Antonio, festival gigs interstate and more. Those of us participating in the Tour to Germany (17 May – 2 June) to play with host orchestras there and to perform in the BDZ festival are eagerly preparing with growing excitement – after all, it's now only nine weeks away!

**Col Bernau**

COZMO President & MD

## MandolinsD'Amour

Some members of Mandolins D'Amour attended the FAME Festival in Melbourne in January this year and enjoyed the whole event immensely.

So did I and I thought the choice of music was excellent and the soloists and leaders were fantastic. The conductors rehearsed efficiently and were great fun. The Concert was one of the best. The accessibility of the music meant that everyone could make a musical contribution. Thanks to the musicians who were our conductors and leaders and the organizers of the Festival for great event.

We began with plans for a "Sizzling Soiree" at Josie and Tom's home/farm in the rural fringe of Melbourne. They suggested it because some this as a fund raising event for the orchestra. The sausages are not quite on the barbie and MDA will head off to Harkaway on the 22nd March. There will be orchestral small group musical events from MDA and friends who live locally. We hope the good weather holds but there are plenty of sheltered nooks that we can use.

MDA has started the Music Academy side of its aims again with offering members 6 free lessons. I have decided to open this to all MDA members who play instruments from the mandolin family as we learn the ever resourceful guitarists are working together when we do this. Later this year in June we will play a concert and Terry Harris will be our guest conductor. Some new music from the Festival and old favourites will feature.

We announce the retirement of Sigge Cronstedt who was one of the founding members of MDA and the leader of the Guitar Section. Sigge has been so involved with at least 5 music groups since he retired. At almost 88 years old, he is limiting his playing and arranging to his most loved group, the University of the 3rd Age Occasional Orchestra which is a larger group that meets in the centre of Melbourne. He will be much missed in equal parts for his wit and keen intelligence, musicality and his delight in the guitar. "Listen to this" he would say as he played a chord, "Isn't it delicious?"

***Joan Harris***  
Conductor

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## Melbourne Mandolin Orchestra

The coming year is shaping up to be an exciting and invigorating one for the Melbourne Mandolin Orchestra with a new conductor and musical director and a very successful FAME festival under our belts. The orchestra is at a very happy place at the moment with a sense of renewal and purpose that hasn't been felt for a very long time. Our new conductor, Werner Ruecker, has had a long familial relationship with the MMO; his father Josef was one of the founders of the orchestra and Werner played in its ranks as a young boy. Werner often states that the MMO is part of his DNA and the passion he feels for the orchestra is obvious to all of us. This passion is being imparted to us through his musical direction and slowly but surely the group dynamic is starting to exert itself and the orchestra is becoming unified in producing fine music and importantly, enjoying the process.

Adding to the good news I would like to introduce to the FAME family the new members of the MMO some of whom have been with us since the end of last year. These are Rory Hale, Fiona Steele and Tony Wheldale (guitar) and Natalie Radomski, Jordan Moshcovitis and Penny Lewis (mandolin). We also welcome back Tim Shaw and Michelle Wright to the fold. Michelle is a very talented musician and wonderful exponent of the mandolin who has been appointed leader of the Melbourne Mandolin Orchestra. Takashi Nakatani has previously led the second mandolins but has been absent from the orchestra during 2013 because of his work commitments. Hopefully Takashi will be in a position to rejoin the orchestra during 2014 and that will truly be the 'icing on the cake'.

The FAME organising committee of the MMO would, once again, like to thank all those that took part in the FAME festival held at International House in Melbourne at the beginning of the year. The feedback we have had from participants has been highly complimentary and in some cases glowing. I for one have enjoyed all the FAME camps that I have ever attended because the overriding pleasure comes from getting together with like-minded people and playing music. There is however, a sense of great satisfaction when everything works with little or no apparent setbacks and the week ends with a wonderful concert. The MMO is reaping the benefits with many of the FAME audience making enquiries as to when we play our next concert so they can attend, so there is a lot to live up to.



*Melbourne FAME festival participants 2014.*

*continued...*

There are a lot of things to do, many of them seemingly trivial, to make sure of a successful festival. However, I believe the most important thing is to have the musical direction in the hands of someone who knows the divergent nature of mandolin and guitar ensembles and the music. The Melbourne festival was in the hands of Stephen Lalor and Robert Schulz, two people who are among the most experienced and gifted musicians of this genre. They were both given the freedom to choose the music and set the program, which seemed unequivocally sensible to me given that they know better than anyone what is needed to get a piece of music to performance standard within just one week. Both Stephen and Robert were commissioned to write pieces for the festival and as expected produced wonderful work each stamped with the individuality of its composer. Robert's composition was Dance Pieces 5 and 6 and Stephen's the Australis Suite. Some of the other pieces chosen by our conductors also reflected their individual personalities. Robert's work "There once was a jolly swagman" was a heartfelt critique of the way we treat our environment and of those that would deny the science of climate change. Stephen made light of any profundity within his works, however, like all creative people there is always a part of him in his music. This is clearly demonstrated in his piece "East West" which has Stephen's personality stamped all over it.

The festival music also included "Eclipse" a concerto for mandolin orchestra and solo mandola by Michelle Nelson. A wonderful piece of music played with virtuosity by Darryl Barron. The MMO is currently rehearsing this piece for one of its concerts and it is interesting to note the subtle differences when played by a smaller ensemble. The festival also included "The song of the Casuarina" originally composed by Fay White and arranged for mandolin orchestra by Wendy Rowlands. Fay sang the song beautifully, even with the difficulty of singing a folk song with a large accompanying orchestra. Lorraine Le Plastrier commissioned this work to be played by the MMO and we were happy to include it in the festival program. The duo of Marissa Carroll and Joel Woods playing pieces from their Plettro Mano CD rounded off the most excellent concert. We are all looking forward to the next FAME festival in Sydney and our best wishes go out to the host orchestra and its organising committee.

**Ray Kerslake**

## WHAT'S NEW FROM SCHULZWERKE?

*For those in Melbourne who expressed interest in the 'Beginners' Way to the Mandolin' tutor, I now have 10 books in stock.*

*'12 Pieces for Study' - a collection of pieces for mandolin and guitar. These pieces are an adaption of my 12 Ensemble pieces, now arranged for solo mandolin and guitar. They make ideal teaching pieces to help bridge the transition from the beginner to intermediate player. (Titles include - Chorale and Dance, Mountain Pasture, Sarabande, Irish Tunes, Old Vienna, Syncope Blues....)*

*'5 Movements from French Suite No 5' by Bach for mandolin and guitar. Very accessible arrangements from the great baroque master. Internal repeats have been omitted but can be reinstated if necessary. (Following the Urtext edition - no fingering included!)*

*I have just completed an arrangement of 'Ashokan Farewell' by Jay Ungar (from the film Civil War) for mandolin and guitar. (Guitar 6th string to D tuning.)*

Contact: [rschulz@conceptual.net.au](mailto:rschulz@conceptual.net.au)

[www.robertschulz.net](http://www.robertschulz.net)



# An Invitation to attend the 2015 Sydney FAME Mandolin Festival

I know you all feel like you've just arrived home after a WONDERFUL Melbourne FAME Festival – you've filed away the music, washed and ironed your concert gear and put your suitcase back in the storeroom (garage or attic) – but it is time to look forward to the next FAME Festival!!

To Sydney, July 5<sup>th</sup> – 12<sup>th</sup> 2015

We will be staying at Dunmore Lang College, Macquarie University, North Ryde ([www.dunmorelangcollege.nsw.edu.au](http://www.dunmorelangcollege.nsw.edu.au)) where they have a range of accommodation types; single & double rooms with ensuites, pairs of single rooms which share an ensuite as well as student (single) rooms sharing a bathroom. The College is close to Macquarie Shopping Centre (cinemas, ice-rink and city link buses) and only 100m to Macquarie University train station (20mins to the city), while at the same time it is surrounded by wonderful grounds – both bush and parkland.

During the Festival week, we plan to have a couple of 'in house' concerts, a theme night (for dinner & entertainment)... and an optional outing or free time to explore our city and its surrounds.

Our concert venue will be the Gillian Moore Centre for Performing Arts at PLC Pymble (a short 10mins drive from the College). This is a popular venue for a number of concert series and community events.

We're still in the discussion stage regarding our Conductor – we hope to have this finalised very soon. But we can confirm that Stephen Lalor will be Leading the Festival Orchestra (& First mandolins of course) as well as composing a piece of music for the Festival.

We have endeavoured to keep the cost of the festival at a reasonable level, to encourage the maximum participation. But please remember, that Sydney is the most expensive city in Australia and that generally, "things cost more in Sydney".

Having said this, we are offering you the opportunity to reduce your costs by having a (particularly attractive, we think) Early Bird Registration fee. As always, the Registration Fee is non-refundable, but if you know you will be coming to Sydney in July 2015, register early and save yourself \$50! (That's 2 CD's, 2 bottles of pretty good wine, a cafe lunch, a new shirt etc!)

We hope that many of you will take up our Early Bird offer, as a common comment from organising committees is the worry about how many people will come!

We look forward to seeing you in Sydney, in July 2015.

*The 2015 Sydney FAME Mandolin Festival Organising Committee*



## 2015 Sydney FAME Mandolin Festival

5<sup>th</sup> – 12<sup>th</sup> July 2015

Dunmore Lang College, Macquarie University  
Herring Rd, North Ryde NSW 2113



Federation of  
Australasian  
Mandolin  
Ensembles

### REGISTRATION FORM

Please complete and send by email to – [thesydneymandolinorchestra@hotmail.com](mailto:thesydneymandolinorchestra@hotmail.com)

Or print, complete and send to – PO Box 522, Northbridge 2063

(One form for each player)

#### PERSONAL INFORMATION (Please PRINT)

Player:

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

Financial Member of FAME (Y / N) \_\_\_\_\_ (non-FAME members have a \$10 surcharge)

Family or Friends accompanying Name \_\_\_\_\_  
(ie non-players) Name \_\_\_\_\_

Contact Address: \_\_\_\_\_  
State \_\_\_\_\_ Country \_\_\_\_\_ Postcode \_\_\_\_\_

Contact Phone: \_\_\_\_\_ Mobile: \_\_\_\_\_

Email: \_\_\_\_\_

#### Emergency Contact Details:

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

Relationship to you: \_\_\_\_\_

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

Preferred position in FAME Orchestra (Please tick or write Y & indicate skill level –

(1) Beginner (2) Intermediate (3) Advanced)

Mand 1 \_\_\_( ) Mand 2 \_\_\_( ) Mdlr \_\_\_( ) M'cello \_\_\_( ) Guit \_\_\_( ) Bass \_\_\_( ) Percussion \_\_\_( )

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

If you are a Double Bass player from Interstate / Overseas, do you need an instrument provided for you?  
(Y / N) \_\_\_\_\_

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

Medical Conditions, Serious Allergies &/or Special Needs: \_\_\_\_\_

#### REGISTRATION FEE: (Non-Refundable) Per Person; Due 15<sup>th</sup> February 2015 \*.

|   |              |                 |
|---|--------------|-----------------|
| Resident player                                   | @ \$ 300     | \$ _____        |
| Resident non-player                               | @ \$ 150     | \$ _____        |
| Player (non-resident)                             | @ \$ 300     | \$ _____        |
| Fee (\$10) for non-members of FAME (players only) |              | \$ _____        |
|   | <b>Total</b> | <b>\$ _____</b> |

Registrations are ONLY accepted on receipt of this Non Refundable Registration Fee or the Full Fee  
(Deposit & Accommodation Fee, on page 2).

**\*NOTE – An EARLY BIRD REGISTRATION FEE (non-refundable) of \$250, is available,  
For Players only, until 31<sup>st</sup> May, 2014.**

**After that date the Full Registration Fee is applicable & is due by 15<sup>th</sup> February 2015.**

**YOUTH FAME SUBSIDY**

This is available to encourage young people to participate in FAME Festivals. A subsidy of up to \$200 may be available.

Requirements – You must register as a full-time playing member of the Festival Orchestra. This means you must attend all day and evening rehearsals and participate in the Festival Concert.

You must be an Australian or New Zealand Resident.

You must be less than 26 years of age.

**General Information**

Membership of a mandolin orchestra is NOT a requirement. The Youth Subsidy is not paid to the applicant, but paid by FAME to the Festival Management Committee. The FMC will advise the applicant, upon approval, the amount of the grant, which will then be deducted from the balance of money owing.

I wish to apply for the FAME Youth Subsidy (Y / N) \_\_\_\_\_ Date of Birth \_\_\_\_\_

**ACCOMMODATION FEES (This is in ADDITION to the REGISTRATION FEE)**

There are a limited number of twin rooms (motel style) with ensuites, some single rooms with ensuites, some single rooms where 2 rooms share a bathroom and then single rooms (student accommodation). These will be allocated on a first registered / first allocated basis.

- |                                 |                                  |         |          |
|---------------------------------|----------------------------------|---------|----------|
| 1. Full board and Accommodation | @ \$ 650 per player / non-player | x _____ | \$ _____ |
| 2. Lunch & Dinner, NO Accom     | @ \$ 200 per person              |         | \$ _____ |
| 3. Lunch only, NO Accom         | @ \$ 100 per person              |         | \$ _____ |

Full Cost (Registration + Accommodation) is \$ 950 per player / \$ 800 non-player.

Full cost of the Festival (Registration plus Accommodation Fee) is due 1<sup>st</sup> May 2015.

Payments made after 1<sup>st</sup> May 2015 will incur a \$50 late fee. \$ \_\_\_\_\_

**Total** \$ \_\_\_\_\_

**BANKING DETAILS For Electronic Fund Transfer**

If you transfer funds electronically, it is VERY important that you include your FULL NAME as a reference. If you do it through your own bank, you must ask the teller to include this reference.

You may also pay by cheque when you send your **Registration Form** by conventional mail, to –

The Sydney Mandolin Orchestra, PO Box 522, Northbridge NSW 2063

Deposit (in Australian Dollars): St George Bank

Account Name: Sydney FAME 2015

BSB: 112 - 879 Account Number: 448237292

**INDEMNITY & PERMISSION**

By sending this form (even if unsigned) to the 2015 Sydney FAME Mandolin Festival Organising Committee, I acknowledge and agree that the organisers of the 2015 Sydney FAME Mandolin Festival and associated volunteers will not be liable for the injury to any person or for loss or damage to any property arising from any act or omission by the organisers of the said Festival and associated volunteers or any other person whether arising under the law of contract tort or otherwise, and indemnify the organisers of the 2015 Sydney FAME Mandolin Festival in relation to any such injury, loss or damage.

Signed: \_\_\_\_\_ Printed Name: \_\_\_\_\_

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

(Y / N) \_\_\_\_\_ Signed: \_\_\_\_\_

## iPad Apps

Currently, there are approximately 1390 music software applications in the iTunes App Store and each day new applications are being released.

As a high school music classroom teacher, I have been incorporating ICT in my teaching for quite a while now. My school, like most around Australia benefited from the 1:1 MacBook Program, which was heavily subsidized by the government. This funding ceased at the end of 2013 and schools are now looking at cheaper alternatives, namely the iPad. Many schools are trying to 'go green', trying to engage all type of learners and are trying to stay current in this ever-changing world, so for the first time in my classroom in 2014, music students will be using iPads.

iPads and other tablets are proving to be the favoured choice with students as well, as they are cheaper and a lot lighter than laptops. But as I'm beginning to realize, cheaper doesn't necessarily mean that it has to be worse. I have been avoiding using apps in the classroom ever since their release as I have found a lot of them to be quite limiting. However, technology is constantly improving and although some apps are still limiting in comparison to their computer software counterparts, they have come a long way in a relatively short time. So during the holidays, I have been researching iPad applications that would be useful to my students and that would be suited to the music program at my school.

The following are applications that I think would be useful to music students, music teachers and musicians. Some of my choices have been dictated by the cost of the apps themselves. Hopefully you will find something that might be of use to you.



Chromatic Tuner - **Cleartune** \$4.49

This tuner is pretty accurate and provides support for transposing instruments.



Metronome - **Tempo** \$5.49

Features 35 different time signatures, rhythm patterns for simple and compound meters and tap tempo function. It also includes Italian terminology for tempos and can track the number of bars played.



Score Reader - **forScore** \$7.49

For those of you that attended the FAME festival in Melbourne earlier this year, you may have noticed a young player using a score reading app instead of sheets. Most score readers allow you to create your library of music (by importing PDF's) on which you can annotate and highlight specific areas. forScore is a very versatile app and includes many functions, not just reading and annotating scores.



Score reader - **iGigBook** \$15.99



Notate music - **Symphony Pro** \$10.49

For those of you that are familiar with Sibelius and Finale, this is fairly comparative at the fraction of a cost.



Notate music - **Score Creator for iPad** \$4.49  
 This a very simple score creator. Ideal for younger students.



Notate music – **NotateMe** \$22.99  
 Fantastic score creator. The great thing about this one is that it features handwritten music recognition.



Aural – **Better Ears for iPad** \$15.99  
 This is a good ear-training program. Areas include interval, scale, chord, chord progression, pitch, tempo and key signature recognition, as well as interval, scale and chord reading for 6 different instruments. This app is ideal for beginners to professionals.  
 For those of you who are familiar with Auralia, currently Auralia only has interval recognition and singing for iPads, which is quite focused. The range of goodEar apps is also worth looking at.



Theory - **Chords and Scales** (by Janis Kirsteins)\$1.99  
 Features chords, scales, modes and chords progression formulas in all keys that are shown visually on a piano keyboard. Each chord or scale can be heard individually. It also features an interactive Circle of 5ths.



Theory – **Nota for iPad** \$2.99  
 This app is good for beginner piano or keyboard players. It also has a quiz and a reference section.



Theory and aural – **Tenuto** \$4.49  
 This app features staff-based, keyboard-based, fretboard-based and ear training excercises.



Diary - **Music Journal** \$7.49  
 This app is useful to keep track of what piece you practiced, for how long and on what day. It includes a metronome.



Play along - **iReal Pro** \$20.99  
 This app is a must have for Jazz students. It features a virtual band that can play around 30 different accompaniment styles. Thousands of songs can be imported, songs can be edited, charts can be transposed and sections looped.



Edit Audio – **Hokusai Audio Editor** FREE  
 For those of you that are familiar with Audacity, this is the iPad equivalent. This is a multitrack audio editor. With this app, you are able to import a song, cut sections, copy, paste and delete and mix tracks. You can also place filters and specials effects



Practice/slow down – **Amazing Slow Downer** \$15.99

You can create loops and slow down a piece of music without changing the pitch. Great for practicing new pieces or difficult passages. There is a free version of this app.



Practice/slow down - **iLift Universal** \$5.49

Same as above.



Create music – **GarageBand** FREE

This app is great for composing but also teaching students music elements such as form and structure. There is a collection of touch instruments that can be played and you can record your voice or rehearsal as well.



Create music-based projects – **iMovie** \$5.49

This app is used to create videos. Great app for students to investigate a topic and present via iMovie.



Radio – **TuneIn Radio** FREE

This app allows you to listen to over 100,000 radio stations around the world, as well as podcasts, concerts and shows. Make sure to use it via wireless, so you don't eat up your data usage

Apart from the above, apps I would recommend for listening to music, watching clips and reading through band biographies are: YouTube, Qello, SoundCloud and Discover Music.

There are many more applications that are able to do the above functions and others that are designed for a variety of reasons, including recording or learning a specific instrument.

*by Ana Milas*

## 'Australis Ensemble' Tour to Germany and BDZ

### May - June 2014

In the December issue, we brought you up to date with progress on planning for the Australis Ensemble Tour to Germany, and since then most aspects of the Tour have been finalised. We now have only nine weeks left in which to tweak the details, before we fly out to Frankfurt to meet everyone, pack ourselves into the coach and start the Tour!

The start date of the Tour has changed from 18 to 17 May, due to an invitation from the mandolin orchestra in Lohr, about an hour east of Frankfurt, to participate in their cultural festival on 17 May. At our BDZ Tour meeting in Melbourne (at the Melbourne FAME Festival) we raised this possibility; it turned out that almost all of us have flights that allowed us to meet the coach a day earlier. This meant that we could accept that invitation and we'll now be on a 17-day tour, including 5 days in Bruchsal. We are also now a Tour group of 27, not 26, plus the coach driver – a lot of people for whom to find suitable accommodation and to organise good combinations for room-sharing!

The orchestras who have kindly agreed to host us are now all confirmed. Initially we thought we'd visit perhaps four orchestras, rehearse with them (to also give us a chance to rehearse our BDZ performance pieces), share a meal, exchange stories about mandolin ensembles in Germany and in Australasia, and share a concert stage with them. However, with the enthusiastic response we received to our proposal, we now have a total of six orchestras keen to meet and host us. Here are some comments made in response to our proposal emailed to a number of German orchestras last year – and this will also tell you the towns we'll be visiting, and the order in which we'll be visiting:

Lohr: "Our orchestra is amazed about the idea, to make a concert together! Our concert will start 17 May 2014 (8pm) ... part of a local culture festival..."

Freigericht: "We would enjoy to have a concert together with your orchestra in our town... We are all looking forward to meeting you."

Eislingen: "We are excited to get to know an orchestra from the other side of the planet and think it's a great idea to play with a new ensemble."

Schweinfurt: "Many thanks for your interest email... we would be pleased to make a joint public concert together... we will have the opportunity to make a sightseeing tour... and have a dinner with both orchestras in our own house..."

Sessenbach: "What a surprise... I get 2 emails from Australia this month! I will speak with our leader [conductor] to clear, whether it's possible to hold a concert together... Our leader says: yes we can! Also you have the possibility to stay in a private house of some of our orchestra members... to know the 'German way of life'."

Mannheim: "This is quite an impressive tour you are planning... The Mandolinata Mannheim would be glad to rehearse and play a concert with your orchestra!"

This will be the last Report on the Tour in Plucked Strings before the Tour starts. We are anticipating a fabulous Tour, full of camaraderie and the making of new Zupf-friends amongst those we meet in our host orchestras and at the BDZ festival itself. We may not be able to provide a Report in the June edition of Plucked Strings on how the Tour went – unless the Editor is happy to receive a report a week or so into June (3 of the 4 Planning Group members will return to Oz on 7 June, while our fourth member continues on to the UK). However, you can keep up with the Tour on Facebook: <https://www.facebook.com/australisensemble> (there'll probably be lots of comments and photos being posted as we go!) and meanwhile you can also check out the Australis Ensemble website: <http://australisensemble.wordpress.com> .

Tourers are being kept updated on the planning via a series of Tour "Info Bulletins" – #6 will be out shortly!

**Lea O'Brien** (COZMO, ACT)

On behalf of the Tour Planning Group ~ Col Bernau, Lea O'Brien, Rob Kay and Stephen Lalor