



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 2011

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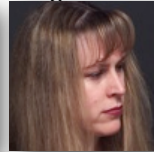
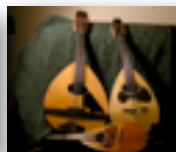
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President's Report

Those of us who attended the FAME Festival in Auckland in January had a great time of music-making amongst friends old and new. The programme of music that Bryan Holden chose for us was extremely varied, with something for everybody in it. And just as contrasting in style were the two specially commissioned works – “Land of the Long White Cloud” by Anne Carr-Boyd and Yvette Audain’s “Walking Bach”. Anne’s was lyrical and atmospheric, Yvette’s was angular and baroque in its rhythms. I await the concert recording to make further evaluation of the music programme, which I think it is fair to say went to performance “undercooked”. But that is perhaps inevitable for any one-week “come-all-ye” Festival with a lot of music to prepare. Anyway I wouldn’t want to set the final performance as the be-all-and-end-all of a FAME Festival (despite a wish as a represented composer that we’d played it just a little bit better...). The rewards are much more the camaraderie of playing together and the challenge of the variety of music, which most of the orchestra is playing for the first time. It goes without saying we all had a fantastic Festival. Thanks, Auckland Mandolinata!

The **Annual General Meeting** in Auckland saw a few changes to the Committee of Management. Isabel Meekins has retired and two new New Zealand representatives have joined us: John Flameling and Theo Salt. Cath Kench replaces George Baczocha for NSW and from Western Australia Marie Schulz replaces Shirley Suckling. Col Bernau from Canberra was elected to replace Isabel Meekins as Vice-President. I’d like to

take the opportunity to especially thank Isabel and Shirley for their valued services to FAME over a very long time, well beyond the Committee terms they have served recently. John and Marie – I don’t know about Cath - have also served on the FAME Committee in the past and it is good to have their experience back in the team. We welcome Theo as the “new boy” now that the New Zealand membership of FAME has again climbed to the magic 21+ which permits two representatives from the “Shaky Isles”.

At the AGM the motions I had put up regarding the establishment procedures for a FAME Festival met with fierce debate. The upshot is that there will not be any formally spelled-out relationship between FAME’s Committee of Management and the organising committee of a FAME Festival. Since that was the view of the members in General Meeting, this will not be pursued further by the current Committee beyond the meeting’s recommendation that the Festival Guidelines be reworded.

I am hopeful that the Auckland Festival will either break even or return a small profit, but as I write I have not yet seen the figures. It was also clear from the Annual General Meeting that should a loss occur in the Festival outcome, FAME will be expected to meet the shortfall, cancelling the liability that the Auckland Mandolinata Orchestra had undertaken to share. In the event of a profit, I am also asking the Committee of Management to investigate the pros and cons of leaving FAME’s 50% share of the profit in a New Zealand bank account to be run by

FAME, and that this account continue so that New Zealand members are not annually lumbered with bank and government fees for sending their membership fees to our Treasurer in Queensland. It seems silly to me to transfer these amounts from New Zealand to Australia when our Australian assets are quite enough for the association to function in Australia under normal circumstances. We are after all a bi-national association, and I wonder just how Australian members would feel if they had to pay the currency exchange rates annually to send their membership fees to a FAME Treasurer in New Zealand. A slow and steady accumulation of New Zealand membership fees in a local account till the next Festival there would reach a suitable sum to seed that event, and possibly pay for a New Zealand composer’s commission also.

The 2011 Committee of Management has commenced its work by reappointing Danny Silver as Public Officer (this simply means his address continues as the official address of FAME and satisfying the Act governing our Incorporation), Geoff Barber as FAME Librarian, Danny as Editor of “Plucked Strings” and Shirley Suckling as Distributor (to those members and institutions who cannot download their own copy of “Plucked Strings” from the FAME Website). We have also received from the Organising Committee of the Perth FAME Mandolin Festival 2012 an application for a Seeding Loan of \$2000 and a Grant of \$4000 towards the airfares of two internationally-recognised conductors, Benny Ludemann from Breda, Netherlands and Mark Davis from Providence R.I., USA. Given that the Perth

President's Report - (continued)

Festival does not require funding for commissioned music, the Committee considered this a suitable alternative expenditure and has approved both the loan and the grant.

There are several other tasks awaiting the attention of the Committee of Management and I will report on them in the next edition. These include investigating matters pertaining to an umbrella Public Liability Cover and other insurances, as requested at the AGM. We have a difficulty of trying to reconcile the needs of the association when governed by the different national requirements of New Zealand and Australia. Also it would be good to investigate a viable way of touring visiting artists and teachers on a more regular basis rather than reacting suddenly to the availability of someone once they have arrived – vide Keith Harris' tour in 2009.

The value and expense of Commissioned Music. From Canberra Festival in 2006 onwards there have been commissioned

musical works at all Festivals. I'm not sure whether the two commissions at the Canberra Festival were funded directly by FAME or whether the Festival paid for them out of its own budget but if we include these pieces in our list, the four Festivals from 2006 to 2012 have been the catalysts for 12 commissions, and additional new pieces were provided gratis to the Festivals for inclusion in their programmes. FAME directly provided the funding for eight of these commissioned works, an expenditure of \$13,500 over the period. Certainly some commissioned works have not been picked up for subsequent performance by any of the FAME-associated orchestras, but many have found a market elsewhere - in Europe, Japan or America - spreading the word of quality Australasian mandolin music. And quite a few works programmed for FAME Festivals have had a lot of performances all around our two countries.

In addition to the work of FAME in this area, the Australian Mandolin Music Association has commissioned pieces which have

subsequently featured at FAME Festivals including some by Richard Charlton (performed in 2009 and 2011) and Anne Carr-Boyd (2009). Another AMMA commission from Robert Schulz will be performed at the Perth Festival in 2012.

A reminder that the FAME Membership Year runs from April 1 to March 31 next year. This means that all financial members for 2011 will hold valid membership at next year's AGM in Melbourne (held in March 2012). You will also receive four editions of "Plucked Strings" starting with the June issue this year (June, Sept, Dec 2011 and March 2012). The current issue (March 2011) is the last you will receive on your 2010 membership, so please renew promptly! Your 2011 membership will expire before the Perth Festival in July 2012, so remember to keep your membership valid.

Robert Kay, FAME President



Auckland FAME Festival 2011 Photo Gallery



A serious moment during the FAME Festival!

Auckland FAME Festival 2011 Photo Gallery



*Bryan Holden - Aucklan FAME Festival Conductor
(also a great bass player and accordionist!)*



Rehearsing for the BIG concert on Saturday

Bryan Holden proved to be a very popular and capable conductor, tolerant but demanding the most from the players, jovial, self-deprecating, energetic and clumsy!

A Maori welcome to Auckland, soon followed by a geology lesson and an icecream



Sunset view over Auckland seen from Mt Eden



Auckland FAME Festival 2011 Photo Gallery



Visiting a gannett rookery

*An grand outing - gannets,
grog, gems and
gourmandising!*



Fine food at a winery

A massive collection of gems and crystals at Crystal Mountain



Auckland FAME Festival 2011 Photo Gallery



In House Concert



Old Time Dance



Auckland FAME Festival Concert



Congrats, to all at the Fame 2011

As I write these paragraphs, I am back in the sunny Pilbara, Western Australia, oops! I mean wet and rainy Pilbara! Yes, its been raining since January 26th, Australia Day. We have had Cyclones named Bianca, Diane and Carlos! And now there is yet another LOW pressure just north of Port Hedland which could be a cyclone by March 1st. We have never known so much rain at this time of the year. I would also like to add from Western Australia, that our hearts go out to the people in Christchurch, and all our thoughts are with you in NZ.

And now, I would just like to say a big "thank you" to our wonderful hosts and organizers of the Auckland FAME 2011 Camp. What a great time we all had, and such fun too!

This has had to be the most relaxed festival camp I have had the pleasure in attending, and I am sure we have all learned something new, to take back home. Eg new musical term W.B. ... WATCH BRYAN!! Thank you Bryan for all your wonderful direction, we really did have a

fun conductor with expertise. (hope the big toe has healed by now.)

I felt very special to be asked to lead the Mandola section, and felt we had a "real team effort" in getting those tricky parts to come through with a lovely mellow bass tone. You were a great bunch of fun musicians to work with, and I hope I did not work you too hard!! (I'm sure those treats and stickers did the trick!)

Also to Col leading the 2nd Mandolins, and Mark, leading the guitars, it was great working with you all to achieve the best, throughout those tricky pieces. Thanks also to the 'Basses do it Deeper" section at the back, on those lovely rich bass instruments, as you really helped our section get that beat right! (we just loved "I'll be down in five")

And most of all, I would like to acknowledge Sue, who not only led the 1st mandolins, but also guided the festival orchestra with dedication, flair and fun. We all knew it had been a difficult year for you with the loss of your best friend and fellow musician Ali, but your true musicianship

just shone through. I am sure many of us feel privileged that we all "found" you at the Sydney Fame Camp back in 2008. (Perhaps we will have a Gympie, Queensland camp someday, and all come and visit the sunshine coast.) but thanks Sue for your fun and laughter, and the great times we all shared in NZ.(we know that laugh anywhere !)

I was delighted to win the raffle, the beautiful ceramic plate, and thank you Barbara for also sending me the book about the pottery story, it is very interesting.

I hope you all enjoy the words to the song Lynne and I put together, it was fun to do and to sing to you all too.

Have a wonderful year of music, where ever you may be, and if you find yourself up where I live in mid September, come and be part of our music festival and play a tune or two. See you all in Perth, July 2012.

Best wishes & yours in music, Jan Gillingham.

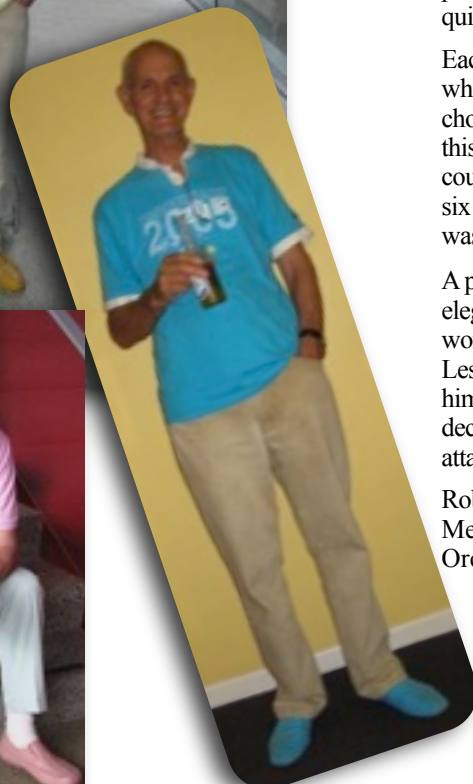
An added touch of colour to brighten the days at the Auckland FAME Festival, 2011

With much excitement and anticipation, attendees wandered in to the first rehearsal for players attending the New Zealand Festival in Auckland.

Looking around to see who was there, Willi Green and I, sitting amongst the first mandolins and opposite the guitars, noticed a new guitarist sitting in the front row. He was a tall slim man wearing a bright coloured lime green T-shirt and shoes to match. We discovered that his name was Les.

To our surprise, at rehearsal the next morning, Les had done it again. This time he was wearing a bright red T-shirt and matching coloured shoes. Unfortunately with no camera at the ready, this event was not recorded for posterity.

For the following rehearsal mornings, with those of us sitting close together, much chatter centred around the topic of what Les might wear. Would he do it again? If so which colour might he choose? How many possible colours could he have in his repertoire and in his festival wardrobe to last for the next few days?



This daily occurrence needed to be recorded. Who better than Robert Kay to do this as he always had his camera at the ready. And once this sartorial phenomenon was pointed out to him, he was happy to join in the fun provided that Les was willing. A quiet man, Les was initially surprised at all the attention but agreed to be photographed and became quite amused about it all.

Each day we watched to see which colour he would choose to wear and whether this colour co-ordination could be maintained for the six days of rehearsal. It was!

A picture of sartorial elegance or a cool dude!!! I wonder with which of these Les would best like to see himself described. You decide by looking at the attached photos.

Roberta Condie
Melbourne Mandolin
Orchestra

Orchestra Reports

Auckland Mandolinata Orchestra

FIRSTLY – Thank you to all the messages of support and best wishes from our Australian family. New Zealand/Aotearoa has a population that is small enough for all of us to have friends or family, or know families who have suffered since the Christchurch earthquake. Thank you for your thoughts.

EXHILARATION! FRIENDLINESS! RELAXATION! FUN! WATCH BRYAN!

All the words that came from the FAME camp are now “Get back to the grindstone” but we have some new tunes that are lovely to play and challenging. They will brighten and intrigue our audiences for some time to come.

Playing the mandolin is such a joyful experience that the FAME camp workers will soon regain their equilibrium and be playing better than before. The application they put into the camp will show up in their playing in our future performances. We have some amazing players and supporters in our orchestra.

In December these players and supporters had an extraordinarily busy time. In the lead up to the FAME camp we played out in a variety of venues where we handed out publicity about the FAME concert. We performed in a Rose Garden Festival, a shopping mall, at a TV station Christmas Party and a street market, the last where we were drowned out by amplified bands but we managed to distribute flyers. At the Britomart Railway Station where we play each year for the City Mission, we collected more money than before as well as giving out the flyers.

It is interesting the capacity there is in the community for mandolin playing and the application that some older adults are prepared to go to to take part in the orchestra. We have new players practising until their finger tips are calloused and peeling as they try to get the strong down pick and the even tremolo.

Over the last year several adults have been learning the basic techniques of mandolin playing. And successful it has been, with four players now coming to rehearsals and more learners in the wings. Others have had to give up and one or two are from out of town and cannot take part in orchestra activities while others have yet to change other priorities to get to rehearsals on Monday nights.

Our new players came along to the FAME concerts and even to rehearsal. But then one was knocked off his motorbike and broke his neck (literally) and later discovered a broken wrist. Another, whom we had stolen from Australia, fell off a hill and broke her leg while another postponed her inauguration into the orchestra because her wrist surgery is taking longer to heal than she thought.

Well, “En Avant” into 2011 – “En Avant” is a FAST piece we play and it means “let’s get going”. Which reminds me, “Have you polished the tip of your pic lately?” Because you will trip over your tremolo if you don’t!!! ☺☺☺

FAME 2011 SCHOLARSHIPS FOR YOUNG PEOPLE

Four young people ranging in age from 16 to 24 years old received FAME scholarships to assist them to attend the FAME camp in Auckland in January this year. They were great representatives for their peers both in their playing and their ability to mix it with the olds.



Two girls were from AMO, Melanie Kam, accordion, and Jackie Blok, mandolin, while Scott Kay, base guitar, and Bryan Meyer, guitar, came from WAMO. All lead busy lives but enjoy playing mandolin orchestral music and in Scott’s case also composing and organising bands. Melanie has a managerial job, Jackie has started health studies at university and Bryan is well into his university studies.

We wish them well in their futures both musically and in their lives and thank them for the privilege of having played with them at the 2011 FAME camp.

Diana Grant-Mackie

Canberra Mandolin Orchestra

The CMO has started the new year with renewed creative energy, a traditional gig and work on lots of new pieces.

Second mandolinist David Wardle has been busy arranging works on his own initiative and others at the request of orchestra members. These have included a number of popular songs. First mandolinist and associate conductor Heather Powrie has also been testing our sight reading with a number of arrangements.

The year so far has seen the CMO play its now traditional gig of providing music for the VIP breakfast and art show at the Government House Open Day raising funds for the Smith Family. The Governor General, who showed great interest in the mandolin family of instruments in previous years, was unfortunately out of town this year.

Conductor Michael Sollis is continuing to fine tune our playing in preparation for more recording and a planned CD launch later in the year.

We welcome a new face in the first section - Lawrence (Larry) Mays has joined and makes time for practicing within his busy schedule of postgraduate voice studies at the ANU’s School of Music. Larry is a baritone.

Sam Leone

Concordia

Concordia Mandolin and Guitar Ensemble started the year off in fine form with 3 new members joining us. We all extend a hearty welcome to Carol, Jenny and Tom. However, as Carol and Tom are both guitar players which now make 7 in the section, we will soon need to change our name to Concordia Guitar and Mandolin Ensemble I think!

Rehearsals have now begun for our first concert in 2011 to be held on May 22nd at our Serrell St ‘home’. It’s always relaxing to play in a familiar venue with an audience of mainly family and friends. Although we have played a couple of the movements at previous concerts, we will perform all 4 movements of Charlton’s ‘A Day at the Circus’ at this concert along with some old favourites such as Spanish Dance by Andreau, La Fiesta Del Grano by Maciocchi and Dresdener Baroque by Walter. For details of this and future concerts please see our website at.....

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

Sue Martin.

Orchestra Reports

COZMO



Since COZMO's last report in Plucked Strings, some of our ensemble visited Auckland for the January 2011 FAME Festival. Our grateful thanks to AMO players in New Zealand who put together a most enjoyable festival, with good accommodation and venue and a fantastic midweek trip. Thanks also to Bryan Holden who assembled a program that was both challenging for the orchestra and varied enough to be of great interest to the audience.

Back to Australia and it was straight into festival season – January onwards until winter is always a full calendar. For COZMO, the National Multicultural Festival occurred two weeks after our first rehearsal for the year. Our performance was scheduled for Sunday 13 February; our 12.40pm timeslot and the venue in the centre of the city guaranteed a good sized audience. Putting together a repertoire drawing from our Italian pieces, tangos, saudades and more of Volodya Savitsky's arrangements of favourite European pieces gave us a set that was both suited to a multicultural festival and interesting and varied for the audience.

We welcome to our ensemble Zhi Zhao, a talented accordionist who is taking up mandolin as well. He will add a great voice to the group, particularly useful in the European repertoire, particularly with his extensive knowledge of Russian tunes.

COZMO was invited to play at the National Gallery of Australia at a function on February 20 as a part of the popular Ballet Russe exhibition. Unfortunately, we were given short notice and very few of the ensemble were available. However, Volodya and Zhi were able to perform and their shared knowledge of Russian

repertoire made them an ideal duo for the function. They played a selection of pieces on domra and accordion to an audience of about 200 while they enjoyed a Russian High Tea before touring the exhibition. The organisers were most grateful for – and very impressed with! – the duo's contribution.

Recently we had a visit from two young German mandolinists, Franziska and Sabrina from **Mandolinen und Gitarrenorchester Empelde** (<http://www.mgo-empelde.de/>), who are nearing the end of a 6-month trip through Australia. With a pair of borrowed mandolins, they joined us in rehearsing a Bach suite, Hungarian Dance No.5 and Volodya's arrangements of the Volga Boatmen and Kuban Polka. Not having touched a mandolin was for 5 months was no hindrance for these two women, who are both very accomplished players.

Our next performance will be for the Southside Autumn Fair on Saturday April 30. This is the first time we have played at this event, billed as "A celebration of Canberra in Autumn – An eclectic mix of Community, Craft & Wellbeing", so we look forward to a new audience and an interesting event.

Col Bernau
President COZMO

Mandolins D'Amour

Unfortunately we have no report from our Victorian friends for this edition

Melbourne Mandolin Orchestra

2010 ended with a joint concert with the Geelong Community Orchestra in the most wonderful hall - the acoustics resembled those of the Melbourne Concert Hall I felt, so it was a real pleasure to be there. The contact with the Community Orchestra was very friendly and a lot of fun - we plan to do it again sometime. The one very sad note was that Kurt was very ill in hospital at this time.

Our break-up the following week took the form of an in-house concert (with grog and grub too of course) and I was really delighted at how many groups had prepared a wide variety of music, and how well it was played.

Two of our best players - Joan Harris and Michelle Nelson - have left the MMO, but the rest of us are soldiering bravely on! We hope they will return to us sometime.

Meanwhile we will be playing a concert in the beautiful St Michael's Church in the city, after a small group has played in the church service for the hall rent!

"THE" Rehearsal

On Friday nights the Melbourne Mandolin Orchestra rehearses from 8pm in the well-appointed Sandy Beach Community Centre on Beach Road, Sandringham. Although the orchestra founders were locals, today, more than forty years on, none of us lives near Sandringham; indeed we come from as far afield as Geelong, Lilydale Warrandyte and Castlemaine. So you can see we are keen to come together to play.

Friday, the 4th of February, was only our second rehearsal since the long Christmas break, and everyone was keen to meet again. I was hardly 5 minutes into my journey from Malvern when I encountered the heaviest downpour I have ever experienced. The windscreen wipers couldn't cope, and allowed me but intermittent glimpses of the road ahead. Many drivers pulled to the side of the road, but my car was behaving well so I just crept very slowly along the middle of the road, well away from the raging inky gutters. In the darkness it was difficult to anticipate the deeper pools on the road, but the roar from the side of the car and the drag on the engine told me when I was in one, as did the wave thrown up by an oncoming vehicle that seemed to swamp the windscreen like a wave for several seconds, leaving me in a cocoon of water and blackness..

On eventual arrival I deliberately left the parking spot by the front door for Tony, our

Orchestra Reports (continued)

Melbourne Mandolin Orchestra (cont.)

double bass player who has a pronounced limp from childhood polio. I knew he was coming, so I parked some distance away and reached the hall completely sodden, making several trips with my gear. Many of us arrived soaked, and it was just as well it was warm! Our conductor and another player who come by train strode in half an hour late and looking like drowned rats - I'm not sure how far they had to walk, but there was water over the tracks on the Sandringham line. The rain had abated somewhat when we left at 10.30 and I had a reasonable trip home.

Next morning I had a phone call from members who had spent a frustrating three hours trying unsuccessfully to drive from Lilydale, and various emails from others who hadn't made it.

From Roberta in Albert Park:

"...I usually drive down Victoria Avenue, but it looked like a river so I took Kerford Rd to Beach Rd. It was raining, and as I approached Luna Park I noticed that Beach Road looked like a river. Wherever I looked side streets were in flood and then I found myself driving down a river that was once Beach Road. I realised I couldn't go on just as the Heavens opened and I could barely see. I turned into a side street, parked outside someone's garage and waited until the torrent had abated a bit. Turning left into Barkly St I drove through rivers and had to stop for a long period. I eventually got home at about 9.45."

And from Lorraine, in Castlemaine:

"Castlemaine has floods again but not as bad as other areas....I had to turn off Beach Road too ... we did not know where we were or where we were going; eventually we came across a tram, followed it, and ended up in Swanston Street."

Dennis chimed in with:

"Hi Jill, I set out for Sandy but the police turned me back due to flooding around Chelsea. What a determined lot we are!"

And then, from Tony:

"Just thought to let you know that I was on my way to rehearsal last night when suddenly after driving through blinding rain and a left turn in East Bentleigh, my car stalled in knee deep water. Took me all night to organise recovery of the car and eventually a taxi home to Warrandyte. Sorry I missed the rehearsal!"

Jill Johnson
Leader MMO

P.S. Tony's car was a write-off, but the good news is that he got a better one with more bells and whistles!

Queensland Mandolins



Our AGM was held on the 7th of March, Robyn Tindal who has given unstintingly of her time has resigned due to health reasons but luckily for us she will stay on as Vice president. Anne Roubos will stay as treasurer and Willi Green & Greg LeStrange will remain on the committee. Murray Green who has been closely involved with the growth of MIB for the past few years is now at the helm as President and has some new ideas for the expansion and future of the Mandolin Movement in QLD.

Brisbane Mandolins

Brisbane Mando's has attracted some new and promising players and is working hard on their new music program. Together with QMO they will perform at the historic Customs House at the invitation of Brisbane's Living Heritage Network who are presenting a free concert titled Riparian Rhapsodies as part of the Queensland Heritage Festival. It is a program of Baroque and Classical Music and Historical Vignettes that celebrate the Notion of Water, History and Music, befitting the "Heritage of Water" which is the official theme of the 2011 Queensland Heritage Festival. It is expected that over 300 people will attend the concert performance!. We are excited to be an integral part of this celebration.

Queensland Mandolin Orchestra

QMO had their first rehearsal for its first concert series "Baroque and Beyond" with Concerts to be performed at St Paul's Cathedral in Ipswich and St John's Cathedral in Brisbane in mid. April. Lots of practice to get the music program under control!! "Baroque and Beyond" is a concert that explores the relationship between music and architecture. Both invite us to enter their spirit. Great music and great architecture

display the perfect balance between technique and emotion, detail and feeling.

This concert celebrates one of the most architectural periods in musical history. Both music and architecture of the Baroque display passion and exuberance. Baroque art is highly structured, considered and measured but is highly decorative and ornamented. The music and architecture of the time display this balance between structure and ornamentation perfectly.

St Paul's and St John's Cathedrals are wonderful architectural examples of the marriage between structure and beauty and they are the perfect venues for our musical journey. The music of Bach and Vivaldi is very structured and organised but full of flourish, colour and ornamentation. We are very excited to present the world premiere of Timothy Tate's work "Hanging Threads" which takes a simple idea and develops it into a complex ever growing organism, which really is the process of art and architecture.

The concert program is as follows:-
Bach Brandenburg concerto no 5
"Hanging Threads" by Timothy Tate
Vivaldi concerto in G for two Mandolins
Vivaldi Recorder Concerto in A Major
Bach Two Minuets from 4th Lute Suite
with Guest Soloists on Harpsichord, Flute, Violin and Recorder

We organised a photo shoot just before our first rehearsal for inclusion in our Garlands CD and general publicity. Above is a photo of both orchestras, just so you don't forget us!!!

All the best from Brisbane!! And yes ,we are drying out in more ways than ONE!!!

Robyn Tindal President MIB

Orchestra Reports (continued)

Sydney Mandolin Orchestra

The SMO has moved again, having rehearsed at Kirribilli for decades we have moved three times in as many years. The latest rehearsal venue is at the Northbridge Bowling Club, a hideaway few of us knew existed. The hall and greens are on the edge of bushland with plenty of parking. Our first rehearsal there was just last week but it already feels like home.

We hear that they have a "Guitars on the Green" day – sometime! – we hope we might be a part of that .. they may have to change the name!

Several other cast changes this year; our bass player Alex Burger has been overtaken by work pressures and has had to drop out. His place has been taken by Jacques Ziegler (Fiona's nephew) who has fitted in very swiftly. Fiona Orenstein has also stopped rehearsing but continues to give many of us lessons. We hope to have both Alex and Fiona back again one day.

On Tuesday 15th March we gave a concert for the Lane Cove Music Society which was very well received. Items played included Richard Charlton's *Duyfken*, Roberts Schulz's *Sonata for Violin and Mandolin Orchestra* and Christopher Keane's *Beyond the Windowpane*. Chris's arrangement of four Bach pieces from the notebook of Anna Magdalena also featured.

April will see SMO playing in the Gulgong Opera House and the Mudgee Regent Theatre!!

We're travelling altogether on a coach from Sydney, staying overnight and (hopefully) we'll get a chance to do a little wine tasting before returning home.

Peter Canavan & Cath Kench

WAMO

Now that 2011 is in full swing, WAMO is approaching its first concert date which will be a return to the country town of Toodyay about 1 hours drive from Perth on Sunday 13th March. As a last ditch effort the committee re-routed the concert from the town of Northam as the Town Hall there was extensively damaged during a storm that ripped apart much of the town. When hearing the roof would not be fixed in time, (insurance assessors were behind in the bookwork!) the committee organised the Toodyay alternative. The program is made from our last year's very successful November program with minor changes. WAMO enjoys its country trip at the beginning of the year and some members

will take the opportunity to stay overnight before or after the concert.

On Sunday March 20th our host Club, the Rhein-Donau Club is having its open day and WAMO members will be on hand to display and advertise ourselves to the general public. Some informal music performances will take place and anyone wishing to try their hand at playing our chosen instrument can ask to do so. We can have them playing the 12 bar blues in two minutes flat!

First players night for the year will be on Friday March 25th where all members are welcomed to perform whatever piece they like, whilst the rest just listen and try not to make too much noise with their beer steins.!

Our first major concert will be at the Rhein-Donau Club on Sunday May 22nd (our Autumn Concert) which will feature a young Perth born violinist Emily Gelineau, who at the age of 11 years will launch into Robert's Violin Sonata (which she has already memorised) to the surprise of all I'm sure. Emily has chosen her instrument at an early age and has been offered a position at the Menhuin School in London when she chooses. Other pieces will include music bought in Bruchsal last year. *Divertimento Capriccioso* by Mirko Shrader, *Avignon Suite* by Walter, *Traumbilder* by Vollmann and *Gavotte Serenade* by Amadei. Together with some revamps from our second CD it should produce a well balanced program and we expect a full house.

WAMO has welcomed three new players this year (all mandolinists) to boost our already healthy numbers. The first of the young players who travelled with WAMO to the Sydney Festival in 2008 has now joined, as he is about to undertake his first year at University.

However there is one looming date that all of WAMO is now looking forward to which will be to welcome all and sundry to Perth in July 2012. An extended committee has already been assembled and jobs allocated to cover the wide range of tasks needing to be done. We are aiming for a balanced program to cater for the large ensemble (players from Japan, America and France have already committed), for in-house concerts (2), a midweek social outing and room for sight-seeing and personal practice. On behalf of the WAMO committee I wish to thank the FAME committee for backing our call for funding for conductors in lieu of commissioning new works. As two major works are already in existence the need for further ones was considered unnecessary. As this goes to press I am pleased to say Mark Davis from America will conduct one part of the program whilst it is hoped that Benny

Ludmann from Holland will oblige us with the other. Both conductors will bring with them a wealth of experience (they have not met each other as yet) and offer considerable leadership as guest musicians. A venue for accommodation has been booked at Trinity College just opposite the University of WA, which provides us not only a venue for rehearsing but also the in-house concerts. WAMO will furnish all details including application forms in the September issue of *Plucked Strings*.

In the meantime our young mandolinists are practising hard for their next rehearsal in April. They will make their first concert appearance with WAMO in September.

If Perth doesn't burn up and blow away, we hope to strive for bigger and better things in the year ahead.

Robert Schulz

G'Day Danny,

I'm busy making drink holders that attach to music stands as a fundraiser for Perth FAME Festival 2012. You have no doubt seen mine in action.

I bought my original at the BDZ Festival in Bamberg 2006 and have used it all the time since. I have discovered they retail at about \$25 and postage is on top of that (\$14 from the Eastern States to Perth) - fairly expensive and heavy as the item is made in steel.

I have designed and made a simpler version in aluminium - much lighter and cheaper to produce - and am offering them at \$15.00 plus \$5.00 P&P. The 500g Postage weight allowance means up to 4 units can be sent in one package. \$10 of each sale will go to the Perth FAME Festival fundraising.

My intention was to have them in the Festival Shop, but there's no reason to wait that long so I have a small stock ready to take to the Fairbridge Music Festival at the end of April.

Anybody wanting one can contact me by email:

Robert Kay (chezkay@bigpond.com)



Obituary - Kurt Jensen (1913 - 2011)

During the 20th century, two names shone like stars in mandolin circles in Europe: those of the Englishman, Hugo D'alton, and the Dane, Kurt Jensen.

Kurt Jensen was born March 26, 1913, in Kiel, Germany. He received his first mandolin lessons at the age of 12, and took part in 1925 in one of the first broadcasts of Danish Radio with Alberto Bracony's Mandolin Orchestra. A little later he auditioned to play solo concerts with Danish Radio and played a Concert a month.

He had a long association with Danish Radio and Television with Danish Radio and Television both performing and devising programs.

He played many solo concerts from the age of 16. A concert played in Copenhagen in 1931 when he was 17 years had the following program:

Munier: Bizzaria
Calace: Poetisk Fantasi
Gounod: Serende
Paganini: Le Streghe Interval
Calace: Neapolitansk Raspodi
Viewwtemp: Ballade and Polonaise
Sarasate: Zigeunerweisen

From 1937 to 1949, he played violin and jazz guitar in famous Coster Quartet, and continued studying the violin with Peter



Gardens. He taught many happy guitar and mandolin students and conducted the Mandolin Club "Brio".

He subsequently played violin in the Sinfonietta and Symphony Orchestra of Danish Radio and the Copenhagen Philharmonic, and spent the last three years of his formal career as First Assistant in the Royal Danish Orchestra. He became Personnel Manager for the Sjaellands Symphony Orchestra 1979- 1984.

He had always played the mandolin, and inspired many composers to write for the instrument. After officially retiring, he formed the Danish Mandolin Duo with his pupil Tove Flensburg in 1983 -1989. They performed each summer at the Tivoli Garden Concert Hall and toured throughout Europe,

Australia, Japan and the USA, where Jensen became an honorary board member of the CMSA. In 1989, he married Joan Harris of the Australian early mandolin group *i mandolini* and moved to Melbourne.

This was not Kurt's first attempt to live in Australia but it was successful. In the late 1950's like many in Europe after the war, Kurt applied to immigrate to Australia. He was encouraged by Jonathan Winter the Danish conductor of the Sydney Symphony Orchestra but rejected by the Immigration Department as having few skills that were useful to Australia.

Despite this, he lived a busy musical life in Australia from the moment that he stepped from the plane. For 10 years, he organised and hosted a regular broadcast based on the mandolin and another Danish Delights where he broadcast Danish composers and artists for the radio station 3 MBS-FM. He also recorded concerts and operas for 3 MBS - FM. He and Joan Harris organized solo concerts in Victoria and South Australia for themselves and visiting Danish artists. He performed as soloist with local chamber ensembles, the MSO

and the Melbourne Mandolin Orchestra and Concordia. He was very happy playing as an honorary member of Melbourne Mandolin Orchestra, Concordia and Mandolins D'Amour. He was preparing to play at events for Christmas, 2010 when he became ill.

He died peacefully on January 2, 2011 in Melbourne.

**Authored by an International Group.
Tove Flensburg, Joan Harris, Keith Harris, Linda Laursen.**



Lynge the concert master of the Royal Danish Orchestra. This Quartet played classical music and swing jazz.

In 1949, he became concertmaster and then conductor in the Scandia Ice Show, touring throughout Europe and as far as Egypt, where they performed for King Farouk. After returning to Denmark he had worked in radio and at the Royal Theatre, where his contract required him to play five different string instruments. At the same time he was conductor in various top hotels and restaurants - and finally of the Promenade Orchestra at the Tivoli

Food for thought: Cultural relevance for Zupf music in the digital era

Well here are; the future! The second decade of the 21st century is upon us and the digital future that has been promised/threatened has arrived along with it. The new online world, with its mind-boggling array of information services, e-shopping, inter-active sites and 'apps' is changing the world so rapidly now that we are all, by the very implication of it, in a state of flux. For young people growing up at this time it is a very different world to the one that most zupf ensemble players in this part of the world grew up in.

It has been oft noted over the past decade that we have precious few young players coming through in the mandolin orchestra scene around Australasia. Anecdotal evidence is that a wide range of volunteer-based groups and institutions are experiencing the same; groups as diverse as Rotary, Lions Club, Vintage & Classic Car associations and community-based music groups are increasingly reliant on a core of older, long-established members to keep their operations alive. As a state representative for FAME I can assure you that there has been regular discussion and brainstorming about how we might entice young players to get involved.

Are young people lazy? Do they just not care/can't be bothered? No, no and no; at least not any more so than previous generations of youth that, in turn, listened to too much Wireless, spent too much time dancing to Rock & Roll music, watched too much Television, didn't 'respect' their elders, blah blah blah, or a combination of those things.

The fact is young people will put enormous amounts of energy and creativity into activities they feel have cultural relevance to their generation. The long established Mandolin & Guitar Orchestras in this part of the world owe their existence to the generation of post-WWII Central European migrants who brought their mandolins with them. Their numbers and enthusiasm for the genre provided an energy that fuelled the movement here for several decades. It was an activity rich in cultural relevance for those people and their local-born offspring and it opened up fantastic music opportunities for interested others.

No doubt, it helped greatly that mandolins (and other plucked strings) were fashionable around the 1960s – 70s. Interestingly, they are fashionable once again. Who would have predicted just a decade ago the amazing popularity of the Ukulele in the current era? The banjo??

And how many foresaw the rise of Ukulele Orchestras??? They're fun; the members of them look like they are having a rather jolly time. And there are lots of young people in them; in fact they are predominantly made up of young(ish) people.

My experience as a music teacher/examiner leads me to suspect that the absence of music reading in such ensembles is a strong element of their appeal. In the digital era of internet TAB (tablature that has somehow been dumbed down even further) a strong resistance to music reading has developed amongst young guitarists and this seems to, by extension, be leaching into every other plucked string instrument. The collision of broadband internet with the rise of TAB in music publishing has created a huge challenge for fretted string educators. I can see that this challenge is going to flow on to any ensemble activities that require music reading as a core skill. (In fact it has been an issue in schools for quite some time now)

An ancillary trend adding to the challenge of attracting young players is the current deification of improvising. Before I say anything more lets be clear on one fact: **good musicians have always been good improvisers**. A trend has developed recently that places improvisation at the peak of skills to attain. Whole tertiary courses are based around it. It is lazy music making. Yes that is an unfashionable view but it is defensible. Improvising is being promoted in the current era above the essential skills of technique refinement and music literacy. It allows capable young minds to evade the hard(er) work of formalizing their music thinking by writing their ideas down in a structured manner. Doing so does not 'stunt' creativity (no more than learning to read and write a language will somehow restrict your ability to speak it creatively). In the current climate few will agree that improvisation is being overemphasized in education but the fact of that is more a reflection of fashion than reality.

These two trends are undoubtedly working against the zupf genre where young players are concerned yet there is another significant factor: the repertoire. The most important task of all, for any music ensemble, is to choose/develop repertoire than has cultural significance to its time and place. That is what young (ish) people need and it will change from one era to another.

Developing new repertoire is a responsibility; not an option.

Yes, the modern era is upon us and it has served up some significant challenges for the Zupf scene. How can we tap into the renewed interest for mandolin, banjo, ukulele and acoustic guitar? What kind of repertoire and ensemble activities might interest young players? Is it conceivable that Zupf Orchestras might go the way of the Dodo? When the right technology and cultural forces arose in the latter 18th century the Lute and Baroque Guitar pretty much disappeared within the space of a single generation. Hmmm.

The current pace of change may seem tiresome to mature adults but all available evidence suggests there is **no choice** but to move with the times.

Discussion is needed!

Michelle Nelson



Editor's Note:

Michelle Nelson was until very recently the Leader of the Guitar section of the Melbourne Mandolin Orchestra. Having trained in Composition at Melbourne University Conservatorium she has composed a number of major works for mandolin orchestra including "Amorevolezza Suite" and "Brolga Dances" which have proven to be very popular.

Which one to use?

A series about stopping – and starting – on the mandolin

Instalment 3 by Keith Harris

During a video lesson recently, a friend in Glasgow asked a few questions about the well-known mandolin concerto by Johann Adolf Hasse (1699 – 1783). Hasse's biography makes interesting reading if you care to look it up on the Internet. In this series of course we are mainly looking at technical things.

The questions referred to measure 3 of the 1st movement:

Fig. 1 measure 3



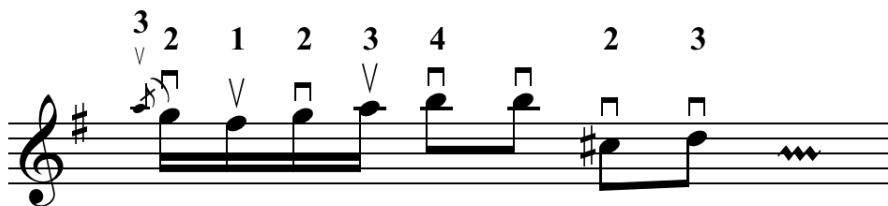
My friend asked in particular what to do with the grace note – an *acciaccatura* or *crushed note*. I suspected that the problem, as so often, was not exactly what he thought it to be, so I invited him to play the figure a few times.

Please try it yourself – slowly – and make a mental note of how you do it: stroking, fingering...

Please don't practise it too much though. We don't want you to get used to doing it in a certain way, which may be harder to change later.

My friend, who is a well-trained player and an excellent teacher, did it like this:

Fig. 2



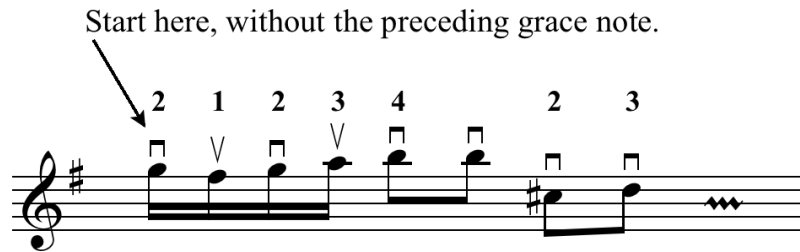
Remarks:

1. The solution is completely “correct”, and in keeping with just about every mandolin “method” published in the last 250 years.
2. The distribution of left-hand fingers (“fingering”) is completely in keeping with violin theory.
3. The logic of the plectrum is very different from the logic of a bow; the stroking signs are what my friend's plectrum did, not what a good violinist would do. It's sometimes confusing that both instruments use the same signs for *down* and *up*.
4. Unfortunately, it's a pretty bad solution, and shows how little progress has been made in fingering theory for the mandolin in the last 250 years.

My Scottish friend had originally asked about the treatment of the *grace note*, the little note at the beginning of the phrase – *acciaccatura* (“*crushed note*”) is the more academic term. When I asked him to leave out that note though, he was able to focus his attention on other things, and quickly became aware that there were more problems than he had previously noticed.

Try it yourself without the little note a few times – slowly! – and observe carefully what goes on:

Fig. 3



Remark:

- Temporarily omitting something that seems difficult frees your attention for other things.

In fact, even without the perceived problem, about the only aspect that worked as my friend wanted it to – most of the time at least – was the first three semiquavers.

Apart from this aspect:

1. the A was often a little unclear, even out of tune, and the 3rd finger felt a bit awkward;
2. it was hard to get the 4th finger to stop (*finger/fret*) the note B cleanly and in tune; my friend didn't like this fact, but it didn't really surprise him, as he was accustomed to regard the pinkie as “weak” anyway;
3. the C# was oddly unreliable, and this *did* surprise him;
4. and this was only the left hand, without considering the question of whether the stroking (plectrum hand) was consistent and reliable!

How good are *your* results in each of these areas?

Comment:

- Things often get better if you repeat them a few times, and concentrate on “getting it right”. In the best sense, this is what practice is all about. Things sometimes improve just by dint of effort and hard work though, even if the means applied are not very efficient. The cost of this inefficiency – doing something “the wrong way” can be very high in terms of physical strain and unsatisfactory progress. A surprising number of people seem to follow the motto: “Why do it the easy way if there is a hard way?” Mandolin players do this an awful lot!

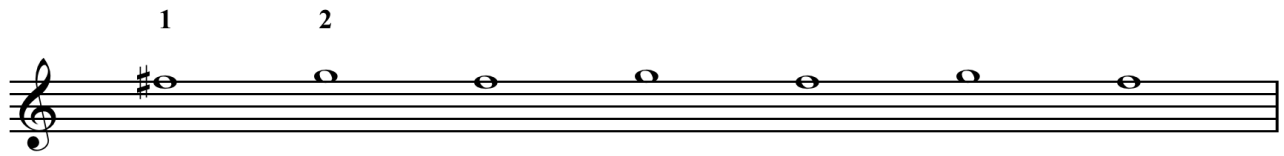
I suggested to my friend that there were sensible ways of approaching each of the difficulties. He trusted me enough to put his inefficient habits aside and try my suggestions long enough for them to work. This required very much trust however, as he needed to consider a number of apparently irrelevant details before he could put them together into the “big picture”.

If you trust me too, please try the following suggestions. I generally won't even attempt to explain why certain things in the standard approach don't work very well: that would take too long. Believe me though, there are very clear explanations.

We explored an applicable technique in Instalment 2 in the last issue of this magazine. You will get a lot more out of the current article if you review Instalment 2 first. When you've done that, please try some preliminary exercises:

Exercise 1:

Make sure that the 1st finger keeps stopping F# while you play the note G.
The 1st finger stays put while the 2nd finger rises and falls (stops and "unstops").



Please play *very* slowly.

Exercise 2:

1. Stop the note F# with correct pressure.
2. Maintain this pressure, and slide the finger along the string between F# and A.
3. Make a stroke when you reach each note.
4. Slide very slowly at first, consciously producing a sliding sound (*glissando*).
5. When you feel confident about reaching the notes accurately, slide more quickly until no slide can be heard.

Careful though! The *notes* should be slow and long; the *slide* is quick.

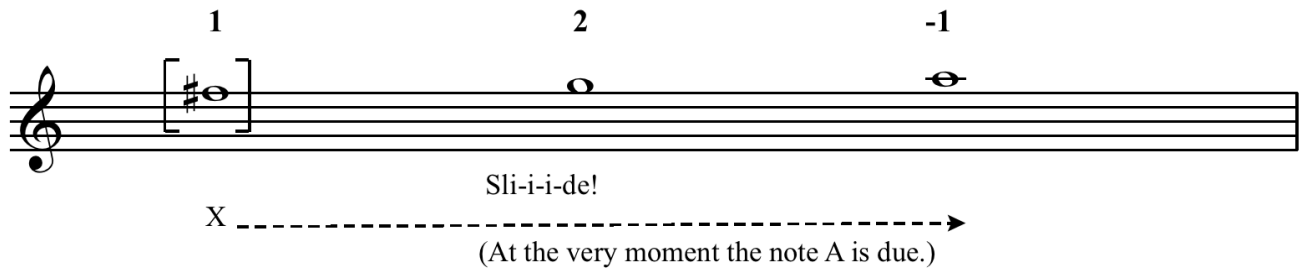


Exercise 3:

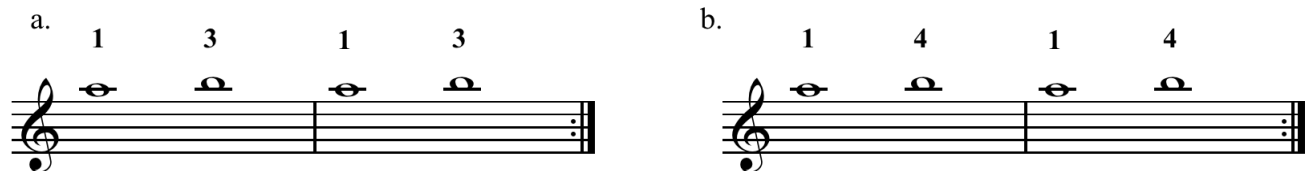
Make sure that the 1st finger keeps stopping F#

while you play the note G.

You ultimately stop (fret) the note A by sliding the 1st finger along the string from F# to A.



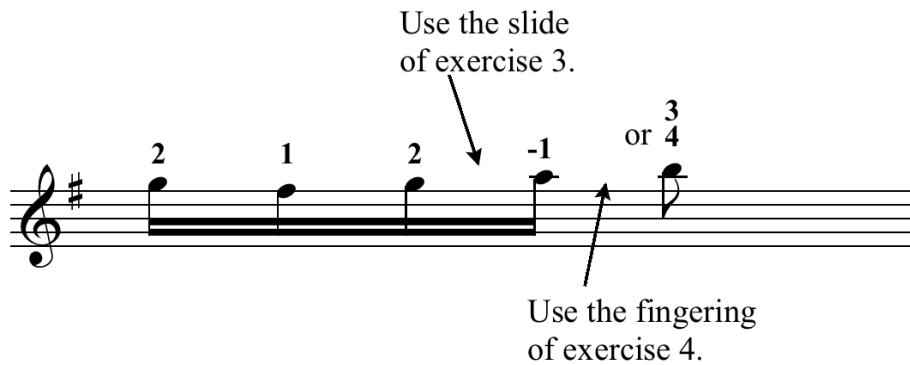
Exercise 4:



The 1st finger keeps stopping;
the other finger moves.

Please practise both with 1 – 3 and 1 – 4. Possibly both finger combinations are a little unusual for you.
Try our musical example now (*without* the grace note), using the principles in these exercises:

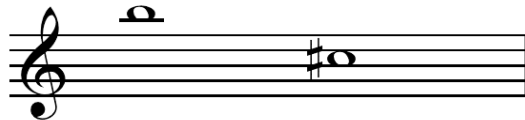
Fig. 4

A non-standard (but really good!) fingering solution:

Please practise these five notes very slowly and very often. Use alternate down and up strokes, even at the slow tempo, and try to make the 2 – 1 slide completely smooth.

I'd like to break my resolution once only, and explain the reason for something.

The very next two notes in our example are: **Fig. 5**



Of course there are very many possible ways to finger these notes, but I'd like to ask you to consider just three of them:

Fig. 6



Example a is the traditional violin-type solution, the one my Scottish friend first thought of. Apart though from the question of whether the higher note, B, is clean (*if it's not clean, by the way, the reason is not that the pinkie is "weak"!*), the C# itself turned out oddly to be difficult or unreliable. Perhaps one reason is that with the traditional fingering, the 2nd finger has very recently played a note at the 3rd fret (G), and it would need to reorient to stop a note at the 4th fret – and on a different string! This adds up to an uncomfortable amount of hidden multi-tasking, and is asking for trouble...

Examples b and c both assume the above "non-standard" fingering.

Example b is the logical continuation of the fingering in Exercise 4a. This is very comfortable for the 3rd finger, but playing C# does require stretching the 1st finger back somewhat from where it just was (playing the note A). This is usually not hard, especially if the 3rd finger continues stopping (as it should!) until just after the C# has been sounded. This helps both with orientation and leverage.

Example c is of course the most comfortable solution. After the slight *squashing* (an *underextension*) required to put the pinkie on B at all, the hand naturally expands backwards somewhat (if you let it...), making C# a comfortable fret for the 1st finger. And even though the following note – D with the 2nd finger – may not seem worth a second thought, it also works best if preceded by 4 – 1 rather than 3 – 1.3.

But what about the grace note at the beginning of the bar, which after all was where the whole discussion began? Sorry! We're out of space, so it will unfortunately have to wait till the next issue.

Mandolin lessons with KEITH HARRIS

Keith Harris likes teaching. He likes teaching at the highest level, like at the Music University of Heidelberg, where he taught for most of the 90s, or at master classes, like those he held last year in Osaka and Tokyo. Famous mandolinists in all styles proudly mention their lessons with him.

But he also likes teaching beginners – and people in between. Just normal people who want good advice at the level they are at. Whatever the level, his students know they are getting the best possible tuition.

He has recently begun offering on-line teaching, and is pleasantly surprised at the results. Students from Brisbane (Australia) to Glasgow (Scotland) say that it's like being face-to-face with him, even though they're in their living room somewhere on the planet and he's sitting at his desk in Marburg (Germany) with a cup of tea.

The technology involved is now everyday stuff to many people, but he knows that it still sounds like science fiction to many others. For this reason, he is offering two obligation-free introductory lessons. If (and only if) you then like the idea, regular one-hour lessons would cost:

Continental Europe: €35.00

United Kingdom: £30.00

Australia: \$ Aus 60.00

USA: \$ US 60.00

Other countries by arrangement.

Payment by PayPal

If you are interested and would like more information, contact him at:

Email: <keithharris@gmx.de> or Tel.: +49-6421-952344.

A tale of two basses by Rob Kay

When WAMO toured to Europe in May last year, the bass section, Robert and Scott Kay, took with them two bass guitars made by long-time WAMO member Harry Baker. These instruments drew a lot of attention from the various French orchestras with whom we played, and none more so than the seven-member Ensemble Gabriele Leone in Paris. They had invited Scott to play with them in one piece of their concert programme and it was interesting to watch them focus attention on the bass during every rest bar!

The upshot was that upon our return to Perth, one member of the Ensemble, Guy Le Roux, placed an order with Harry to build him a similar instrument to play with the group.

Harry was able to build the instrument between August and December. I knew he could do it in the short time available as four years earlier he had made my bass guitar in the four months between the 2006 Canberra Festival and the Australasian Mandolin Orchestra tour to Europe, a similar period. When Harry finished Guy's instrument I was able to have a very brief "demo" at WAMO's final evening of the year on December 8 2010 and we all agreed it was a very fine instrument indeed. On the following day I flew to Sydney to deliver Guy's new bass in its Presto case to a French family

there who were returning to Paris. The bass was to travel in the seatainer with their household furniture and family items.

It took almost ten weeks for the bass to finally reach Guy in Paris. The container had been delayed by industrial activity in French ports and eventually travelled overland from Holland.

Guy will be in Australia for the Perth FAME Festival in July 2012 with the Ensemble Gabriel Leone. He may be bringing the bass guitar with him.

The other bass is quite different. It is a rather unique concept: a bass ukulele, not much bigger than a mandolin, with a 20-inch scale length but with remarkable poly-urethane strings that produce the same pitch as a double bass or bass guitar. A friend on mine in Perth returned from a UK trip with one of these and showed it to me. Just one small drawback: it does require a small amplifier to be heard. But I've taken it to WAMO a couple of times and it blends into the orchestral sound very well. It will never substitute for my Harry Baker bass, but for rehearsal it certainly beats standing up all night and is much, much easier to carry around. I decided that after all my travel hassles with Qantas this was just what I needed!

Have a listen to it on YouTube: search for "U-Bass"



FAME Festival Camp Song 2011 Auckland NZ.

By Lynne Hughes and Jan Gillingham.
Inspired by the Babooshkas! & sung to "Those were the Days."

Verse 1

Once upon a time there was a Fame
Camp,
Where we learned to play a note or two.
Some travelled O'er from Oz and even
Canada,
To Auckland, city of sails and skies so
blue..Volcanoes too !

Chorus...

*Fame's here in New Zealand
Where all the music's grand
We've met again.. to play our cool
plucked strings.
The beds are small..it's true
They fed us well..."on Q"
But locked us in...@ 11 or alarm bell
rings.*

La la la la la la, la la la la la, (etc..etc..)

At the NZ Fame in Friendly Auckland
Town

Verse 2

Day one we "finally" found rehearsal
venue,
Living here's like being @ Fort Knox!
(what a laugh)
And we settled into playing all the music
But shuddered at Peer gynt & "Walking
Bach".
OH LET'S WALK BACK!

CHORUS.. La la la la (AS ABOVE)

At the NZ Fame in Friendly Auckland
Town

Verse 3

Desserts we has atop of high Mt. Eden
Eating icecream "Blimey Wot a view"
But the day we had profiteroles &
chocolate
Robert Kench used mayonnaise for
custard OOOOOOOO

CHORUS...La la la

At the NZ Fame in Friendly Auckland
Town

Verse 4

Now Bryan he's a man of many
"measures"
Conducts us all with baton in the air(&
with such flair).
With hemiolas happening every 2/4 3/4
5/4
Wearing Bali shirts 'n Shorts..so
debonaire...SO DEBONAIRE...

CHORUS LA La La La ..etc..etc..

At the NZ Fame in Friendly Auckland
Town

Verse 5

Come Tuesday night we met with
expectation.
A talent night was held with fun and glee,
Tootie Fruity whistled Shitey bang bang
Babooshkas toasting vodka merrily
singing heartily.....YA!

CHORUS LA La lala etc etc

At the NZ Fame in Friendly Auckland
Town

Verse 6

Erratic'ly we bused to Crystal Mountain
What a sight when gannets we did view
Filled up with gourmet food and bowls of
latté
And singing Barbaras orange cone song
too..
(10 orange cones...one up on a tree!)

CHORUS...LA LA LA LA etc etc.

At the NZ Fame in Friendly Auckland
Town

Verse 7

Now when we do our "fast food"
excercises (pizza hut!)
Just to release all our aches and pains
Then it's back to work under the baton
& don't forget to pause.....or you'll
be late...W.B. "WATCH BRYAN"

CHORUS La la la la

At the NZ Fame in Friendly Auckland
Town

Verse 8

A Scottish band they got us all up dancing
So lots of fun we had – and so puffed
too..
But Shirley she did trip with all
excitement
And Bryan's now a limping with his
toe...he banged it soooooo!!!

CHORUS... La la la la

At the NZ Fame in Friendly Auckland
Town

Verse 9

The concerts went ahead without a hiccup
Although we seemed to miss a note or
two (and we seemed to rush!)
But BRAVO everyone we were a real
HIT!
And the newsreel made us famous
through & through...THANKS TV
CREW!

CHORUS... La la la la

At the NZ Fame in Friendly Auckland
town

Verse 10

So now's the time to thank our hosts in
Auckland
to all the crew and staff and Waratah..
(you've all been great!)
We'll soon depart and leave the "Land of
the Long White Cloud"
And meet next time in PERTH in 2012..
..HOPE TO SEE YOU ALL THERE...

CHORUS.. lalalalalalala

At the NZ FAME in Friendly Auckland
Town

Annual General Meeting

Held 3:30pm Monday 3rd of January 2011 FAME Festival, Epsom House 21 Owens Rd, Epsom, Auckland

Minutes of Meeting

1. Present: Barbara Allsop, Geoffrey Barber, Darryl Barron, Col Bernau, Mark Blades, Patrick Brosnan, Ian Bull, Roberta Condie, Cassandra D'Arcy, Paula de Gilio, Jinette de Gooijer, Stefan Erceg, Lynne Flamelng, John Flamelng, Sue Flower, Gary Floyd, Katrina Fyfe, Jan Gillingham, Willi Green, Murray Green, Willy Jongehans, Heather Kaufmann, Robert Kay, Cath Kench, Lorraine le Plastrier, Patsy Loh, Michelle Lovkis, Nola Mackay, Isabel Meekins, Bryan Meyer, Lois Neunz, Lea O'Brien, Loryn Peppell, Theo Salt, Cath Shackleton, Danny Silver, Shirley Suckling, Grace Sung, Ted Smith, Robin Worley

2. Apologies : Sachar Amos, Nathan Aspinall (proxy is Murray Green), George Baczocha, Annette Baldwin (proxy is Roberta Condie), Nancy Booth, Jana Buvari (proxy is Jan Gillingham), Peter Canavan, Marissa Carroll, Ray Carroll, Barbara Gartner (proxy is Roberta Condie), Diana Grant-Mackie, Andrea Green (proxy is Murray Green), Jim Greer (proxy is Roberta Condie), Joan Harris (proxy is Roberta Condie), Tony Hofmann, Elizabeth Jackson (proxy is Patsy Loh), Jill Johnson (proxy is Roberta Condie), Kathryn Kenny (proxy is Patsy Loh), Donna Kerslake (proxy is Danny Silver), Ray Kerslake (proxy is Danny Silver), Jeremy Metha, Doug Milne (proxy is Murray Green), George Mitchell, Takashi Nakatani, Michelle Nelson, Geoffrey Nelson, Catherine Neylan (proxy is Murray Green), Fred Pitman (proxy is Patsy Loh), Ina Postuma (proxy is Danny Silver), Joan Roberts (proxy is Roberta Condie), Winifred Ross (proxy is Shirley Suckling), Ian Ross (proxy is Mark Blades), Anne Roubos (proxy is Murray Green), Marie Schulz (proxy is Patsy Loh), Robert Schulz (proxy is Patsy Loh), Noline Sherwin (proxy is Roberta Condie), Zivana Stevanovic (proxy is Murray Green), Adam Tate, Robyn Tindal (proxy is Murray Green), Robert Tindall (proxy is Murray Green), John Wheatley (proxy is Patsy Loh), Elroy White (proxy is Murray Green), Ron Williams (proxy is Murray Green), Robyn Worley,

3. Minutes of Last AGM (held 26/3/2010)

moved as a true and correct record - Danny Silver, seconded - Lorraine Le
Plastrier Motion carried unanimously

4. President's Report - see attached document

5. Treasurer's Report to October 31, 2010 - see attached document

FAME's Treasurer, Ray Carroll, was not in attendance. It was pointed out that a date on the report was 2009 but should have been 2010. During discussion of his report Lea O'Brien asked whether FAME's finances were ever audited. Rob Kay stated that it was not a legal requirement and asked those in attendance if they wanted FAME's finances audited in the future, the response was overwhelmingly in the negative. Jinette de Gooijer recommended that in future a list of financial members should be included in the Treasurer's report. Sue Flower requested that reminders be sent to members to renew their membership, particularly those not regularly playing with an ensemble.

It was then moved that report be accepted - Danny Silver, seconded Willi Jongejans

Motion carried

6. Election of FAME Committee for 2011

Commendation for the work by departing Reps - Shirley Suckling, Isabel Meekins

Nominations received for FAME Reps - as follows:

ACT - Col Bernau (COZMO), Gary Floyd (CMO)

NSW - Cath Kench, Peter Canavan

NZ - Theo Salt, John Flamelng

Queensland - Nathan Aspinall, Ray Carroll

Victoria - Danny Silver, Michelle Nelson

WA - Robert Kay, Marie Schulz

as all vacancies have been filled, no elections were required.

7. Election of FAME Executive for 2011

Nomination for President - Robert Kay

Nomination for Vice-President - Col Bernau

Nomination for Treasurer - Ray Carroll

Nomination for Secretary - Danny Silver

as there were no further nominations for the FAME Executive, all nominees were appointed

8. General Business

a. Motions on Notice.

Motion 1) That the establishment of a FAME Festival be made through the following procedure: Step 1: Members of FAME in General Meeting will establish a rota of "host regions" that will create a series of FAME Festivals to be held approximately every eighteen months. Modification of this schedule may be made to enable linking a Festival to a special regional occasion or other circumstance including the inability of the rostered "host region" to hold the scheduled event, bearing in mind that the Election of the FAME Committee of Management and Office-Bearers is intended to coincide if at all possible with Festivals. Step 2: FAME members in a designated "host region" will establish a committee of interested parties to plan the Festival. They will work with the "FAME Festival Guidelines" and seek the written support of the "host orchestra(s)" in their Region. They will prepare a written "Expression of Interest" - a Festival outline, Festival budget, a filled-in but unsigned Letter of Agreement, and written support by the nominating Host Orchestra(s) - to present via the FAME Committee of Management to a General Meeting of FAME members for the members' approval and confirmation that the presenters will be the official Festival Organising Committee. The personnel of this Organising Committee may change, but the fundamental plan and budget must be followed within reason: flexibility is acceptable but substantial changes will need the acknowledgement of the FAME Committee of Management. If there is to be more than one "Host Orchestra" between which any Festival profit or loss is to be shared, the Letter of Agreement must contain this detail before submission to FAME Committee. Step 3: Depending on the time-frame available, a General Meeting of FAME, or if time is of the essence, the FAME Committee of Management will either approve or reject (with recommendations on how to meet approval) the Proposal. If approved, formal acceptance will be written in the Letter of Agreement, signed off by the representatives of both the Festival Organising Committee and the FAME Committee of Management.

Moved Robert Kay, Seconded Lea O'Brien - Motion Lost

Motion 2) That the Draft "Guidelines to Assist Organisers of Mandolin Festivals/ Camps" be accepted. They will become part of the requirements for planning a FAME Festival or Camp. These Guidelines can be modified by the FAME Committee of Management or the membership in General Meeting in consultation with Festival Planning Committees past present and future to meet changing circumstances.

Moved Robert Kay, Seconded Jan Gillingham

following vigorous discussion this motion was reworded with acceptance by Rob Kay and Jan Gillingham as follows:

That the Draft "Guidelines to Assist Organisers of Mandolin Festivals/ Camps" be accepted on condition that FAME's committee of management appoints a subcommittee to reword this document. Then the Guidelines will become part of the requirements for planning a FAME Festival or Camp. These Guidelines can be modified by the FAME Committee of Management or the membership in General Meeting in consultation with Festival Planning Committees past present and future to meet changing circumstances.

Motion was passed

Motion 3) That FAME Members in General Meeting discuss and reach agreement on the percentage of a potential Festival shortfall that should be deemed as the liability of the Host Orchestras. This agreed percentage share of liability will be written into the Letter of Agreement between Festival Organising Committees and FAME, the Organising Committee writing in the accepted liabilities of the Host Orchestras so that they plus FAME's percentage share total 100% of the loss.

Moved Robert Kay, Seconded Jan Gilligham

after discussion this motion was withdrawn by Robert Kay

Motion 4) That the Draft Letter of Agreement bearing any modification arising from the outcome of Motion 3 be accepted and become part of the process of establishing a FAME Festival.

Moved Robert Kay - this motion automatically lapsed

Motion 5) The following words be removed from the document Guidelines for Running FAME Festivals:

'Please bear in mind that the profit generated by a FAME Festival is the principal income stream for FAME, providing the finance for FAME's assistance to future Festivals.' (page 1)

and

'Only one aim of our festivals is to raise money as the main source of income for FAME.' (page 6)

Moved Marie Schulz, Seconded Robert Schulz - Motion Lost

9. Date of next FAME AGM

- to be announced by FAME Committee of Management

Minutes of the Special General Meeting of FAME

Held following the FAME AGM on Monday 3rd January 2011 at Epsom House, 21 Owens Rd, Epsom, Auckland

Held following the FAME AGM on Monday 3rd January 2011 at Epsom House, 21 Owens Rd, Epsom, Auckland

1. **Patsy Loh** recommended that FAME should seek insurance to cover FAME Festival losses if any, held by host orchestras of various venues, in and outside of Australia. However this type of insurance was thought to be an unavailable.

2. **Patsy Loh** recommended that FAME consider provision of monetary help towards Musical Director fees, as well as accommodation and air tickets for section leaders and the Musical Director of FAME Festivals. Rob Kay reported that under FAME's current policy this sort of financial assistance WAS already an option and that Festival organizing committees have the opportunity to request grants of this nature

3. **Patsy Loh** also suggested that FAME provide financial support to orchestra undertaking concert performances outside of their home state. Rob Kay again reported to the meeting that FAME's committee would certainly consider such support if requested.

4. **Lea O'Brien** questioned the concept of membership of FAME and in particular when financial membership started and lapsed. She recommended that FAME set up a sub-committee to define the membership year. Rob Kay replied that FAME's Constitution did not specify the exact dates of commencement and expiry of annual membership but stated that a period of grace of six months allowed FAME members plenty of time to pay their annual membership before their membership automatically lapsed. FAME's Annual General Meeting is usually held in February or early March and most mandolin orchestras hold their Annual General Meetings in February and forwarded collected FAME membership fees to FAME's Treasurer some time afterwards that 31st of March.

5. Future Festivals - the next FAME Festival will be held from 2nd - 15th of July, 2012 in Perth. The following FAME Festival will be held in Melbourne in January 2014.

There being no further business, the meeting was closed.

FEDERATION of AUSTRALASIAN MANDOLIN ENSEMBLES
ABN: 44 045 355 864

Treasurer's Report

1 November 2009 – 31 October 2010

Please refer to the separate Financial Statement for comprehensive details.

Summary:

Opening balance of all accounts at 01 November 2009:	\$27,798.06
Income:	\$ 2,406.43
Expenditure:	\$ 5,898.27
Closing balance of all accounts at 31 October 2009	<u>\$24,306.22</u>

FAME bank accounts operate as follows:

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

Actual income for this period was \$2,396.43 with a \$10.00 refund of a workshop grant received as indicated.

Individual member subscriptions at \$10.00 per year amounted to \$1,750.00, with the balance from accrued interest on the CBA Term Deposit and the ING accounts.

A portion of the registration fees for the Brisbane festival in July 2009 amounting to \$8,461.00 was held in the FAME transaction account. Following the finalization of the 2009 Brisbane festival accounts, a profit of \$10,057.96 was announced.

A cheque for \$3,432.02 was issued by FAME to the festival treasurer On 11 April 2010, thereby leaving FAME with a half-share of the festival profits in the amount of \$5,028.98

A cheque for \$1,500.00 representing the finalization of payments for music commissioned for the 2011 New Zealand festival was issued on 4th August 2010.

FAME provided subsidy for a workshop by Keith Harris held in Melbourne in July 2010. \$500.00 was approved for administrative purposes and a further \$230.00 was allocated for tuition costs, \$10.00 of which was subsequently refunded because of a late cancellation.

A small number of copies of 'Plucked Strings' are now distributed by normal mail and reimbursement for the initial distribution of eight copies was \$16.25.



Ray Carroll
Hon Treasurer F.A.M.E.
December 2010

FEDERATION OF AUSTRALASIAN MANDOLIN ENSEMBLES (F.A.M.E.)**Financial Statement for Treasurer's Report - October 2010****Balance Brought Forward 1 November 2009**

CBA Transaction Account	\$9,701.26	
CBA Term Deposit	\$10,000.00	
ING Business Optimiser Account	<u>\$8,096.80</u>	
	\$27,798.06	\$27,798.06

Incoming:

FAME Subscriptions for 2010	\$1,750.00	
CBA Term Deposit Interest (Nov09-Oct10)	\$302.55	
ING Business Optimiser Account Interest (Nov09-Oct10)	\$343.88	
Refund - Melbourne Keith Harris workshops August 2010	<u>\$10.00</u>	
	\$2,406.43	<u>\$2,406.43</u>
		\$30,204.49

Outgoing:

CBA Transaction Account Service Fees (Nov09-Oct10)	\$120.00	
Finalization of accounts - 2009 Brisbane Festival	\$3,432.02	
To Concordia for Keith Harris workshops (August 2009)	\$100.00	
FAME contribution towards Melbourne Keith Harris workshops August 2010	\$730.00	
Balance owing to Ann Carr-Boyd - Music Commission for N.Z. 2011 Festival	\$1,500.00	
Reimbursement for manual 'Plucked Strings' distribution - S. Suckling	<u>\$16.25</u>	
	\$5,898.27	<u>\$5,898.27</u>

Closing Balances 31 October 2010

CBA Transaction Account	\$5,865.54	
CBA Term Deposit	\$10,000.00	
ING Business Optimiser Account @ 30th Sept 2010	<u>\$8,440.68</u>	
	\$24,306.22	<u>\$24,306.22</u>

Ray Carroll (Hon. Treasurer)