



Guitar News

The Classical Guitar Society Presents

Duo Song-Ou & Fartach Naini



Technically stainless. Musically top-level. Pure. Exact. Full of ideas. Reutlinger Generalanzeiger, May 2001

Saturday October 18, 8pm

Performing Arts Centre

6 Holtermann Street, Crows Nest, Sydney

Tickets - Sharyne Waddell (02) 9552 8629 (B.H)

The Classical Guitar Society Presents



CGS Orchestra,

CGS Chamber Orchestra,

Wollongong Conservatorium

Guitar Orchestra,

Grammar Segovia Ensemble,

*fr*sternity.

Saturday November 22, 8pm

Performing Arts Centre

6 Holtermann Street, Crows Nest, Sydney

Tickets - Sharyne Waddell (02) 9552 8629 (B.H)

CGS ON 2MBS FM

Many members of the Classical Guitar Society do not seem to know that the society has a monthly one hour long radio program on the community radio station 2MBS hosted on alternate months by Sue McCreadie and myself. The radio station can be heard in the Sydney area on 102.5 FM with good coverage from Gosford in the north, to Wollongong in the south and Cambelltown in the west. A potential audience in excess of two million listeners. The program is broadcast on the fourth Saturday of every month from 7:00 p.m. to 8:00 p.m., but from October 2003 the slot will change to 6:00 p.m. to 7:00 p.m. The 2MBS studios are located in Chandos Street, St. Leonards with a microwave relay to a city centre tower block where the transmitter is located. The Classical Guitar Society radio program was started about seven years ago by Georgia Rivers. Sue McCreadie has been doing the program for about six years and I have just completed my first year.

Except for six staff members, all the people who produce the programs for 2MBS are unpaid volunteers. The station is funded by its subscribers and sponsors. The principal objective of the station is the encouragement of music and musical purposes. In addition to the Classical Guitar Society, 2MBS has a number of specialist musical societies which broadcast programs. The societies have considerable scope in

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Classical Guitar Society memberships fall due every year on July 1.

For all students, players and observers - all levels, all ages:
Single \$40 Family \$60 U/16 + Concession \$20

Application forms can be obtained from the Website or at the monthly meetings.

GUITAR SUMMER SCHOOL

Wednesday 14 - Sunday 18 January 2004

Chamber music, guitar orchestra, & solos
Also - lectures, workshops & masterclasses
at 11:25am and 1:20pm daily.

With the legendary virtuoso,

Carlos Bonell.

Observers are welcome to attend the workshops, lectures, concerts and masterclasses.

The Summer School will conclude with a free public concert - Sunday 18 January, 5:30 pm

Ascham School, Music Dept.,
188 New South Head Rd, Edgecliff, Sydney.

For more information see the Summer School Brochure or please contact:
Christopher Keane (02) 9327 9485
Raffaele Agostino (02) 9453 3113

THE GUITAR COMPANY

CGS May Monthly meeting

Corner Shirley Rd and Nicholson St, Crows Nest.

Well if it was top class entertainment you were looking for; the May monthly meeting was certainly the place to be. The Classical Guitar Society proudly presented the newly formed chamber orchestra, *The Guitar Company*. Making their debut performance in Sydney, Guitar Company delighted members and guests with their amiable characters and professional presentation of four extremely tasteful works.

The concert program boasted the arrangements of two Australian composers of classical music, Richard Charlton and Peter de Monchaux. The compositions played on the day were: Three pieces by Richard Charlton; *Partial Eclipse*; *Viva Jujuy*; *March Antico*, the work *Pizzicato Polka* by Johann and Josef Strauss, arranged by Richard Charlton and last but by no means least the beautiful *Waterfalls* by Peter de Monchaux.

As Richard Charlton and his wife looked on quietly, the orchestra members took the stage in an orderly, professional manner. Then, led by our own Giuseppe Zangari, the concert began. The talented young entrepreneurs proceeded to tempt our musical palates with the beauty of *Partial Eclipse*, taking us on a musical journey of delicate enchantment. Later in the program we were dazzled with the rhythmic introduction of some timely percussion. This versatility of the program demonstrated the musical ability of The Guitar Company and the security within the group as a whole. The concert made what was usually a routine monthly meeting into a most enjoyable afternoon that left you wanting to hear more. These young musicians were seen to be quite an inspiration to us all whom enjoy the rewards of playing in duets, trios, quartets and twice yearly in the CGS Guitar Orchestra.

The success of the group owes itself to the hours of commitment and dedication of its members and leaders. The group is led and tutored by Gareth Koch who is Head of Guitar at Newcastle Conservatorium and Newcastle Conservatorium staff member Giuseppe Zangari. The Guitar Company consists of 12 members, 11 undergraduate tertiary students taught by Gareth himself and Giuseppe Zangari. The team is highly motivated and strives for perfection. Their schedule is strict and involves two to three hours' rehearsal per week. The Guitar Company consists of four sections, there are firsts, seconds, thirds and basses. The group performs at least six times a year and is currently looking forward to recording a CD. The Guitar Company came about as a result of the tireless efforts and motivation of Gareth Koch who continually drives the young musicians which keeps them motivated and keen.

The Guitar Company is the epitome of class entertainment and will be received with delight wherever they perform. They are a true inspiration to the youth of 'Classical Guitar' musicians and hopefully will inspire other young guitarists to enjoy the fruits of performing as a chamber group. We look forward to seeing them again in Sydney and wish The Guitar Company, Gareth and Giuseppe the very best in the future.

Marguerite Fisher

Phillip Houghton – Sydney – WOW

I had such an amazing car ride with PH on the way to the 2nd Concert in the 2003 CGS Series. The great news is Phillip has moved to Sydney, the inner west, and so affords a rare and extraordinary opportunity for students/lovers of his music to study the works with the composer.

Phillip regaled me with his philosophy/cosmology on the ride home, we talked of composition, sonics, Jung and mythology. It was like meeting an old friend as I felt I knew him through

his music, and so I did, it was a wonderful conversation.

If you are thinking of studying with him, be quick, you can phone me on 9552 8629 and I will arrange contact.

Phil, who adjudicated the McDonald's Challenge in July, has a website - philliphoughton.com. His music is available through the site at prices far less than you'd expect to pay.

While I'm at it Richard Charlton's music is available at his website - richardcharlton.com.au.

Sharyne Waddell 9552 8629

CGS ON 2MBS (continued from page 1)

what they broadcast provided they conform to the broadcasting standards and the program contents are accepted by the programming committee. The Classical Guitar Society program is a useful vehicle to promote the guitar and its music.

How is a program put together?

The first stage is deciding on a theme. There are many possibilities. For example a particular composer, or a particular performer, music of the same style, from the same era, or from the same geographical area, or using a common technique, duos, quartets, and so on. Very often the recordings which are readily available will suggest a theme.

There are various sources for the recordings. Your own disks, from friends, the 2MBS library (2MBS have a modest collection of guitar recordings), the CGS library, other libraries such as the conservatorium and custom recordings. I tend to use my own disks and those in the 2MBS library most because I know they will be available on the broadcast date. Occasionally I will order a disk for a program because I cannot find it anywhere else. I did this for the program *Influences* because I could not find a recording of Rossini's *L'Italiana in Algeri*. I did not regret this; it is a very good example of Rossini's opera-buffa style. Perhaps Opera Australia will perform it soon.

The next thing to do is select the tracks which match the theme. Although the program is one hour long there is only enough time for about 51 minutes of music. This is to allow time for the introductions, known as the forward and back announcements, and the commentary. The usual rule of thumb is to allow one minute per item, so if there are five items in a program five minutes will be needed. Time has to be allocated for the promotional advertisements (promos). These vary in length, and you do not know what has to be played until the time of the broadcast, but there are at least two and very often as many as four. It is best to allow one minute per promo. The time constraints mean that compromises are sometimes needed when selecting tracks for a program.

The station has a policy of promoting Australian performers and composers. There is a space on the program sheet to indicate the amount of time allocated to these in a program. The programming committee likes to see variety in a program if possible, some solos, duets, guitar and other instrument or guitar and voice. The CGS program is a specialist program but an hour of solid solo playing can be difficult for some listeners to digest. No interviews are allowed, but they are partial to live programs.

The typical lead time for a program is six months. The program sheet has to be submitted three months before the broadcast date for review by the programming committee, inclusion in the schedule, and publication in "Fine Music" magazine.

Preparing for the program

The next step is to write a script. This is not mandatory, but recommended, and it has several advantages. It forces you to organise your ideas on what you want to say, and check the

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details. It also means that there is something in front of you when you are on-air in case nerves set in and you get tongue tied. The length of time the announcements and commentary will take can be accurately judged when the script is complete, by using the rule of thumb of three words per second.

There are various sources for the script contents. The sleeve notes are the most obvious. If the score for a piece is available, this can often be a useful source of information about the music, the composer and the time in which it was written. Then there are interviews in *Classical Guitar* magazine, specialist books such as Maurice Summerfield's *The Classical Guitar*, and biographical or autobiographical publications such as Thomas Heck's tome on Mauro Giuliani. Last and by no means least there is the internet. There is an awful lot of dross on the internet but it occasionally turns up something useful.

When I set the playing order on a program sheet I have in mind the general flow of the commentary I want to add to flesh out the theme of the program. I try to find anecdotes about the music or the performers. I think this is more interesting for the listeners than "this is ... in key... composed by... and played by....". Although a minority of the listeners to a program will be knowledgeable about the guitar and its music, it is reasonable to assume that the majority are not, so it is best to try to make the program as accessible as possible.



I always book a couple of hours of studio time to run though a program about a week before a broadcast. I take a cassette tape and record the run throughs. I take the cassette tape home, listen to it, and edit any difficult to pronounce parts. While I am at the station for the run through

I lodge the play disks in the library. The 2MBS station policy is that CDs should be lodged in the library one week before a broadcast. The librarians make anguished phone calls to you if they cannot find them.

When the script is complete I send a copy to Raffaele Agostino for him to review and advise on the pronunciation of difficult names. The station does have pronunciation books but they are way out of date because they cannot afford the price of a new set, and anyway the guitar and its performers is a specialised area so many of the names are not in the books. The other 2MBS presenters and volunteers can be very helpful with pronunciation, they have many years of experience.

What happens on the night of a broadcast?

The radio station prefers broadcasts to be done live. There are several reasons for this. First live programs have more spontaneity, pre-recorded programs tend to sound limp. Secondly, important up to the minute station announcements can be given in a live program. Thirdly, the station needs to attract sponsors to remain viable and each program has a number of promotional advertisements (promos) which have to be played during its time slot. It is difficult to insert promos in a pre-recorded program.

I like to arrive at least half an hour before the scheduled broadcast time of a program. I check the notice board for any last minute messages, collect the program disks from the library, and find the CDs for the promos that have to be run. I like to review the promos before a broadcast because they are heavily used and are sometimes damaged. It is better to find out if a promo is wonky before you go on-air.

There are two studios at 2MBS for broadcasting programs from recordings, studios A and B, and one for broadcasting live programs, studio C. I tend to use studio B because the current on-air program is usually being broadcast from studio A when I arrive.

I go into the studio about fifteen minutes before the on-air time, check the promos, organise the CDs I have to play, and think about which CDs I am going to play on which CD player. There are four CD players in studio A and only two in studio B so some "juggling" of CDs is necessary in studio B. Then when I have cued up the CDs in the players and sorted out my script all I have to do is sit and watch the clock until the studios switch over, the "on-air" light comes on, and sign on with the usual "You are tuned to 2MBS" and off I go.



I also think it is good studio craft to place the cover of a CD which is loaded in front of the player, so I do not get confused while on-air and set the wrong CD going. I also arrange the layout of my scripts so that I do not have to turn a page while the microphone is open, otherwise those paper rustling sounds would go to air.

During the second half of a program I start to estimate how much time will be needed to complete the published program and compare it with the time remaining. If the program will be shorter than a minute or so I look for a filler I can play to take it up to the end of the published slot. Fortunately there are many guitar pieces which meet this criteria, and I usually take a disc of suitable pieces with me. Either way, underrun or overrun, I notify the follow on announcer so he or she can be ready to take over.

If I am broadcasting from studio B I also run the CD burner and make what is called an air check. I take this home and listen to it and try to improve the delivery for next time.

Feedback from listeners tends to be sparse. In the last year I have had one listener phone in to say that I had pronounced the name of the Ascham school incorrectly, and one lady wrote in to the *Fine Music* magazine to say how much she enjoyed the John Dowland program. More experienced announcers have told me that no feedback means that it was a good program.

How much time is needed for a program?

An average program needs about twenty hours of your time.	
Brainstorming and clarifying the idea	2 hours
Searching for and reviewing recordings	3 hours
Filling in the program sheet	1 hour
Researching the script	4 hours
Script writing	2 hours
Travelling to/from 2MBS for program run through	2 hours
Two program run throughs	2 hours
Travelling to/from 2MBS for the broadcast	2 hours
Preparation for the broadcast	1/2hour
On-air time	1 hour
Tidying up after the broadcast	1/2hour

Total 20 hours

Some programs can take much more time than this. For example, for the John Dowland program broadcast in September 2002 I made two visits to the State Library of NSW to refer to Diana Poulton's book of the same name. For the Segovia program in January 2003 I searched for and eventually obtained a copy of the program from his 1964 Australasian concert tour, and checked the newspaper reviews of the time in the State Library of NSW. For the Con Artists program in May 2003 three recording sessions of three hours were needed.

How do you become an announcer?

Volunteer! The Classical Guitar Society has two trained

announcers at the moment. Other societies such as World Music have many more, so we do need at least a couple more people who could contribute programs. If you have an interest the next step is to request an audition at 2MBS. Once you have been accepted 2MBS will allocate you a trainer who will show you the ropes. Some people get techno-fright when confronted by the studio environment with all those machines, knobs and switches, but if you can program the home VCR, you will soon get used to it. To gain familiarity with the studio environment you can book studio B time and run through dummy programs. I did this four or five times before I felt confident enough that I would not foul up on air. Your trainer will review your progress by listening to the tapes you make and recommend improvements. Occasionally 2MBS organise sessions with a professional trainer for their announcers. They did this last year when they enlisted the services of Bob Hughes, who was a former announcer trainer for the ABC. He gave some useful tips about how to improve your presentation and delivery.

Once you have become a trained announcer 2MBS will ask you if you would like to announce other programs in addition to those you prepare yourself. If you listen to 2MBS you will notice there is a core group of people you will hear regularly, and the station is keen to add others who are willing to do the occasional duty announcer slot. I treat these as an opportunity to broaden my musical knowledge. I go to the radio station a few days before and make copies of the sleeve notes, read up about the performers and composers and prepare a script. In the last year in addition to the Classical Guitar Society programs, I have done three duty announcer slots, and one All Through The Night (ATTN) program. An ATTN is a six hour program which starts at midnight and runs till 6 a.m. I thought I might see a ghost or two of an announcer past but the only interruption during the night was from big trucks rumbling by to some nearby night road works. Fortunately the studio is well sound proofed so no rumbles when out on air.

Would you like to contribute a program?

Even if you have no desire to go on air you are still welcome to prepare programs or contribute ideas for programs. The idea for the program "Influences", broadcast in March 2003, came from Peter de Monchaux. Both Sue and myself would be interested to know what little gems Classical Society Members have tucked away at home in their CD libraries, or even on vinyl disc (yes, those funny old black things about the size of a dinner plate that go round at 33 1/3 rpm).

Conclusion

Radio is a very intimate medium. Broadcasting is the wrong name really, narrowcasting would be more accurate. People often listen to the radio as they go about their daily lives; at home, driving their cars, even sometimes at their place of work. Unlike television it does not demand the listener's undivided attention. From an announcer's viewpoint, even though you may be sitting alone in a studio talking to a microphone you are aware that you have the company of hopefully thousands of people. Furthermore, every one of those people has the option at the flick of a switch, to listen to something else, or just bask in silence.

So why do people listen to music on the radio? Well perhaps Dr. Johnson summed it up when he said "music is the only sensual pleasure without vice".

Jim Mitchell, August 2003

The Guitar – A Lifelong Affair

Imagine living in Australia in 1930's, the sound of the classical guitar is unknown. In the 1940's the classical guitar is still virtually unknown, no recorded music, a handful of classical guitar teachers of dubious standard, no recitals, no sheet music, and no

focal point such as our own Society, the ability of this amazing instrument not known even to the ardent enthusiast. A classical guitar enthusiast noticing a stranger carrying a guitar case, curiosity would impel them to approach and ask the type of guitar owned in the chance another contact could be established.

All this was passionately recorded by 2MBS-FM (in 1986) and produced on two cassettes "The Guitar – A Lifelong Affair: Volumes I & 2" from interviews by two of these enthusiasts Bill Morris and Bob Blackett leading to the formation of the initial Sydney Classical Guitar Society and is impelling listening. Some wonderful recorded pieces by Segovia (1949), John Williams (at 17yrs.), Julian Bream and others are also included on these cassettes held in the audio section of the CGS library.

Bill (75 yrs.) taught mandolin, banjo and plectrum guitar and ran a music outlet for the plucked strings. Bob (90 yrs. at the time), a battling enthusiast, takes us through some memorable experiences of discovering and being smitten with the Classical Guitar while living in London and later striving to pursue this passion following migration to Sydney.

Some notable achievements mentioned;

- Meeting and entertaining Segovia in Sydney on a national tour
- Engaging Len Williams (John William's father) to come to Sydney for a week to teach and demonstrate the ability of the classical guitar.
- Assisted a recording company to contact Segovia and arrange for a student to teach and give the first professional recitals in Australia.
- The arrival of the nylon classical guitar string replacing "cat gut" (Segovia used these). An interested John Williams purchased these from Bill Morris' shop.

The interview concludes the Classical Guitar Society has since been abandoned and appeals to "someone out there to breathe back new life into the Society". With our thriving "Classical Guitar Society, Sydney" formed a few years later, this appeal has been truly satisfied. We salute Bill Morris, Bob Blackett & other pioneer enthusiasts for their achievements.

Bob Talbot

The **3rd Australian Guitar Competition** will be held in July 2004 at the Newcastle Conservatorium.

First prize in the solo guitar category is AUD \$5000.

There are two chamber music categories also.

Details and application forms at:

<http://classicalguitarist.net/html/competition.html>

The Administrator is Karin Koch

The Australian Guitar Competition & Festival

PO Box 97, Paterson

NSW 2421 Australia

Festival@classicalguitarist.

Sydney Conservatorium Guitar Department Concert.

Featuring chamber music under the direction of

Gregory Pikler and Raffaele Agostino.

Wednesday 24/9/2003, 1pm – 2pm at the Conservatorium.

Admission free.

Society regulars will know that **Simon Powis** recently won a scholarship to study guitar in Europe. He left Australia in late July and here is his first update.

Letter from Vienna

Hi guys! I just thought I would drop you all a line to let you

Continued on page 7

Caldersmith Guitars

Caldersmith "New Generation" Guitars have a light, resonant soundboard reinforced with a fibre/balsa lattice. The carefully graded lattice translates string vibrations into sound efficiently and evenly up to the highest treble range. The sound is strong, sustained and sweet from bottom to top.



Graham Caldersmith at his Kendall workshop with a rosewood and cedar "standard" concert guitar. The string length of the standard is 65cm. Caldersmith guitars are also available in a larger magnum scale of 67cm.

Caldersmith guitars are popular with Society members and it is common to see four or five of them at the monthly meetings. Check one out!

The New Generation design has been applied to Caldersmith's Guitar Family as played by Guitar Trek: bass, baritone, standard and treble. The Family provides a new dimension in classical guitar sound. The instruments can be combined in a variety of ways to play a vast new repertoire of music.



Graham with a 4 string classical bass guitar. This is identical to the one used by Guitar Trek.



Below, from left to right. Baritone, bass and magnum guitars



Caldersmith treble guitars, also known as requintos. These are the two instruments used by the Cranbrook Guitar Orchestra. They are tuned a perfect fourth higher than a standard guitar but with a 51cm string length still use standard guitar strings.

Caldersmith Guitars
77 Albert Street KENDALL NSW 2439
Ph (02) 6559 4646

Society Information

The Classical Guitar Society, Sydney is a non profit incorporated body devoted to the appreciation of music and the performance of the guitar.

COMMITTEE:

President	Christopher Keane	9327 9485
Vice President	Sharyne Waddell	9552 8629 (B. H.)
Secretary/Media	Bernard Hickey	9877 5442
Treasurer	Tig Thomas	9960 2774
Artistic Director	Raffaele Agostino	9453 3113
Orchestra Liaison	Bob Talbot	9980 8117
Concert Ticket Sales	Sharyne Waddell	9552 8629 (B. H.)
Members:	Peter de Monchaux	9938 1596
	David Wilks	9960 1893
	Sue McCreddie	9516 1893
	Marguerite Fisher	9624 7367
	Warwick Payne	
	Ronnie Cain	

CGS WEBSITE

<http://homepages.ihug.com.au/~pferaud/cgs/index.htm>

Webmaster: Peter Feraud

CGS RADIO PROGRAM

2MBS-FM 102.5, 6:00 p.m. to 7:00 p.m. on the 4th Saturday in every month. Hosted by Sue McCreddie or Jim Mitchell.

GUITAR ORCHESTRA and SMALL ENSEMBLES

For more information please contact:

Orchestral Liaison: Bob Talbot 9980 8117

Please note: Participation in the Orchestra is available only to financial members of the CGS. To ensure the high standard of the Orchestra is maintained, attendance at all rehearsals is mandatory.

Rehearsals for the **Hopetoun Village AND November 22, 2003 Concerts** are at the Uniting Church Hall, Corner Shirley Rd, and Nicholson St, Crows Nest.

Saturday Sep 20	2pm - 4pm
Saturday Oct 4	No rehearsal - monthly meeting
Saturday Oct 11	2pm - 4pm
Saturday Oct 18	2pm - 4pm
Saturday Oct 25	2pm - 4pm
Saturday Nov 1	2pm - 4pm
Saturday Nov 8	2pm - 4:30pm
Saturday Nov 15	Performance at Hopetoun Village 2pm - 4:30pm

Dress rehearsal: Sat, Nov 22nd, 5:30pm in the Performing Arts Centre, Crows Nest.

2004 CONCERT SERIES

Contact Sharyne Waddell 9552 8629 (B. H.)

January Concerts held at Ascham School, Edgecliff

Thursday January 15,	3:20pm	Jacob Cordover
Friday January 16,	7:30pm	Carlos Bonell

Cordover & Bonell concerts are part of the Summer School and a free to Summer School participants.

All other concerts held at **8pm** at the **Performing Arts Centre**, 6 Holtermann St, Crows Nest, Sydney.

Saturday March 27	CGS Orchestra & Friends
Saturday May 1	David Leisner (USA)
Saturday July 24	Guitar Trek (Canberra)
Saturday September 18	Duo Lenz (Perth)
Saturday October 23	Sydney Guitar Trio and Many Friends!
Saturday November 20	CGS Orchestra & other orchestras

Ticket Prices*: Full - \$25 (CGS Members/conc. - \$15) *Guitar Trek

\$30 & \$20. Generous discounts if you subscribe. See details on the 2004 Concert Series Brochure.

Enquiries: Sharyne Waddell 02 - 9552 8629 (B. H.)

Info on the artists: Raffaele Agostino 02 - 9453 3113

MONTHLY MEETINGS

Solo and ensemble performances, forums, workshops, orchestra rehearsals, library and guitar chat: Coffee, tea and biscuits.

Time: 2 - 4:30pm (Stay longer if you want!)

Date: The first Saturday of each month [except January]

Venue: Uniting Church Hall [behind Church, 1st floor]
Corner Shirley Rd., and Nicholson St., Crows Nest.

Enquiries - contact any committee member.

October 4th Normal playing Session

The Guitar Company, 2-2:25pm. Prepare solos, chamber music or whatever. For those preparing for a guitar examination - use this meeting to test your preparation.

November 1st Orchestra Rehearsal

The CGS Orchestra will be rehearsing for the Nov 22 Concert. Ensemble playing downstairs for those not in the Orchestra.

December 6th Christmas Party 3pm - 6 pm

The 2003 Christmas Party will follow the format of previous year's successful gigs. Food and drink intermixed with solos, duets, trios and quartets. Please bring a guitar and a plate. Want more information? Ask any committee member.

There is no monthly meeting in January.

CGS SUMMER SCHOOL with Carlos Bonell

Wednesday 14/1/2004 to Sunday 18/1/2004. 9:25am - 4:30pm. Ascham School, 188 New South Head Rd Edgecliff

LIBRARY

Books, music, CDs, cassettes and videos

Is available only to members. Please show membership card.

Librarian: Graham McKinney - 9805 0045

ANNUAL MEMBERSHIP

Open to students, players and observers - all levels, all ages: From July 1 to June 30 each year.

Single \$40 Family \$60 Concession \$20

Enquiries - contact any committee member listed above.

Membership application forms can be obtained from the Website.

GUITAR NEWS

Quarterly: March-June-September-December

Editors Raffaele Agostino 9453 3113

Christopher Keane 9327 9485

DEADLINE 22nd of the month before

ADVERTISING

Single Issue: \$80 Full page \$60 Half page

\$40 Quarter page

Inserts: \$60 per issue

Contact Christopher Keane 9327 9485

CORRESPONDENCE (General or for Newsletter)

Classical Guitar Society, Sydney

PO Box 829,

Bondi Junction N.S.W. 1355 - AUSTRALIA

If you have any suggestions why not use this newsletter. Comments and ideas are always most welcome. You can advertise in the newsletter and also in the concert program.

know that I am still alive and I haven't been swept away by a German cult or anything. I apologise for the tardy nature of my update but I am simply having too much fun!

I am now in Vienna and nearing the end of the guitar festival here; the standard of guitar playing over here is absolutely astounding. It makes me realise how isolated our southern island is. Everyone seems to think that koalas roam freely in our back yards and that if we can't carry all the shopping home we could just use the pouch of our pet kangaroo. Of course when I am confronted by these myths I simply don't have the heart to tell our foreign friends the truth and I eventually end up perpetuating the myths already circulating. So if anybody asks:

*You can't swim at the beach because all of the giant sharks (especially dangerous is that new crossbreed between the great white and the kangaroo, the great brown kark).

*Every toilet seat has at least two species of deadly spider.

*We get beer out of the tap at home. We have to buy our water at the pub.

I have met many amazing people with different beliefs values and smells; my current Romanian roommate takes the cake in the smell category. In Iserlohn in Germany there were thirty-eight different nationalities and I ended up playing an Estonian duo with an Estonian (funnily enough). In Iserlohn the diversity of music was fantastic but of course many renditions of Asturias, The Cathedral and the obligatory festival piece the Rodrigo Concerto could still be heard echoing throughout the building. The guitar festival at Iserlohn was simply amazing, the food, the concerts, the teachers were second to none but most importantly the atmosphere was brilliant! It was so relaxed, it was easy to chat with the teachers and performers and there was a very positive and supportive atmosphere. Plus the beer and vodka practically cost nothing...hmmm maybe there is a connection there somewhere.

Vienna is a little, scratch that, a lot different (that display of wonderful grammar comes from speaking broken English for a month) In the festival here there is a competition and the atmosphere is very, umm, competitive. This makes people interact in a completely different way and if you don't make it through a round in the comp, judges approach you as if someone in the family has just died. They even pause a moment after they give condolences. Perhaps a moment of silence for fallen comrades. I have found a few, but not many, of a similar mentality to me. That is to say, competitions although perhaps a necessary evil, are not meant for music. The technical aspect of playing is rewarded and often decisions based on the accumulation of marks can be v.dodgy. You don't see many people until the competition starts and even then you see them briefly only on stage as they release 72,000 notes onto an unsuspecting audience. Then the elusive competitor will retreat to the deep dark sanctuary of the hotel room to play as fast and as loud as they can out the window so as to utterly freak out everybody else. I don't know, maybe I am just bitter because I was woken up at 6:00 by the sound of chromatic scales. Uugghhhh.

I decided yesterday and today to escape the festival and see the city a bit more. And what a wondrous city it is, the history the art and the Buildings! They are all simply astounding.

After Iserlohn (sorry for the incongruity) I went North to Lubeck, in Germany. I hitched a ride with a couple of Belgium twins that were going up there to do a concert. I only knew the twins for a brief period of time but it felt like we were old friends from years back. We spent a week there in some guy's apartment and put on a concert at the end; it was a spectacular week. Funnily enough I think it is the parts of the trip like that that I will remember, not the parts with grandeur and expense but the parts with good company and a lot of German beer... or maybe I won't remember that much.

Anyway my time is running out rapidly so I will bid a hasty adieu, I am off to London on Friday so perhaps I will have better access

to the internet then.

Hope to talk with all of you soon!

Your pal Simon Powis, or Tom Hanks as they seem to think here (I haven't found a cheap hairdresser yet)

Guitar Duo

Lee Song-Ou (Seoul) - Oliver Fartach-Naini (Berlin)

The duo was formed in 1991 when both were students at the University of Arts Berlin (UdK). Since then they have successfully toured Denmark, Germany, Korea, Japan and Portugal and have made a number of Radio recordings and TV and festival appearances.

In 1997 Kreuzberg Records published their debut CD *Movement For Two Guitars* which was highly praised by the press. *Frutti di Mare* released in 2001 is the duo's second album. Numerous composers have dedicated works to them that appear on these CDs.

Their concert for the CGS on October 18 will include brief but interesting background introductions to the pieces they will perform.

Lee Song-Ou has won many prizes as a guitarist in Korea. He studied at the UdK in Berlin with Laurie Randolph and is at present Professor at the Teagu Art University and also teaches at the Korean National University of Arts in Seoul. Pursuing an active concert schedule he performs as a soloist as well as in duo with the flautist Moon Rock-Sun. He has participated in many international master classes including among others Alvaro Pierri und Nigel North.

Oliver Fartach-Naini is an active solo guitarist who also performs with orchestral accompaniment. He is a member of several chamber ensembles, such as the quintet *Tango Concertante* and is the Duo partner to the flautist Thea Nielsen. He studied with Laurie Randolph at the University of Arts Berlin (UdK) and the "Hochschule für Musik und Theater" in Leipzig. In addition, he has taken part in numerous master classes including Abel Carlevaro and Pepe Romero.

Both musicians integrate all possible nuances of expression available to them into their music... The synchronicity/harmony is impressive and is evidence for long term concert experience...along side the brilliance of the pair, solo excellence was to be found, where the listener could only marvel at the melodic and dynamic possibilities of these relatively restricted instruments.

Nordsee-Zeitung Bremerhaven, 19 May 2000

Musical Terms

AnDante: A musical composition that is infernally slow.

Angus Dei: A divine, beefy tone.

Antiphonal: Referring to the prohibition of cell phones in the concert hall.

Appoggiatura: An ornament you regret playing afterward.

Bar line: What musicians form after a concert.

Basso continuo: The act of fishing after the legal season has ended.

Basso profundo: An opera about deep sea fishing.

Concerto grosso: A really bad concert.

D.C. al capone: You betta go back to the beginning, capiche?

Frugalhorn: A sensible, inexpensive brass instrument.

Good conductor: The person charged with leading an electrifying performance.

Gregorian champ: Monk who can hold a note the longest.

Herbert von Carryon: A conductor who never rides in the cargo hold.



Above: Raffaele Agostino premiering a brand new work called "Scacchi (Chess Set)" written for him by internationally recognised composer Phillip Houghton. The most amazing things happen at monthly meetings!



Anthony Garcia leading a workshop on improvisation at the August meeting. Anthony, who holds a Masters degree in music, has just spent 4 years in Mexico. He shared his knowledge gained in teaching improvisation while at Mexican institutions.



Above: Simon Powis, Ben Castelli, Biljana Mitrovic, Lisa Dixon, James Holland and Janet Agostino at the July CGS Dinner.

Below: Kate Agostino, Howard Mitchell, Anne Utteridge, Bob Talbot, Tig Thomas and Judith Mitchell at the July dinner.



Raffaele and Janet Agostino, Anne Utteridge and David Wilks at the July Dinner. David took all the photos on this page, except perhaps this one.



Above: Juan Medellin at the July monthly meeting.

Right: "Pastance" a baroque and renaissance music ensemble giving a demonstration of period instruments at the June meeting.

