



The Hobart Guitar Society

C/- 7 Loina Street New Town TAS 7008 Phone 03 6228 7245

Newsletter

July / August 2006

Another busy period in the life of our Society.

We have had Jacob Cordover play for us, a terrific afternoon with Maria Grennfell talking to us and overseeing an Orchestra rehearsal, and Gareth Koch doing a wonderfully successful masterclass for us.

There has been Garth Koch's concerts with Trish O'Brien, and Carey Lewincamp's concerts with Japanese Koto player Etsuko Sakai.

The committee is currently talking to the Hobart Orpheus Choir about participating in their

Xmas Concert again this year – keep Thursday 30th November free.

The Treasurers report herein confirms our stable financial position, and is very encouraging for the future.

This will be my last Newsletter – thanks to all those who have supported me in this task – I'm sure that the new Editor will have the same support.

Chris Young

Next Guitar Society meeting is Sunday 6th August 2.00pm Newtown Primary School

After our busy schedule of guests in the last few meetings, this will be an opportunity to discuss the future of the Society. The current committee has been in place for 2 years, and now has vacancies for a Newsletter Editor and a Treasurer. All members (and prospective members) should consider attending and offering to do what they can.

Discussions will be followed by a Guitar Orchestra rehearsal.



The Hobart Guitar Society

The aims of the Society are to promote, encourage and support classical and other styles of acoustic guitar music (such as flamenco, contemporary, jazz) throughout the Hobart region through the Guitar Orchestra, regular monthly meetings of society members, workshops, master classes and concerts. The Society also welcomes players of Lute and similar early music instruments.

Membership of the Society is open to all people who enjoy guitar music. You do not need to be a player to join the society.

Committee Members

Bert Somssich
Brendan Bannister (Librarian)
Janina Oost (Orchestra Co-ordinator)
Joe Bugden
Vincent Howe

Assisted by
David Malone (Orchestra Conductor)
David Wood (Web Site Manager)
Maria Malone (Newsletter Assistant)

Vacant
Newsletter Editor
Treasurer

Guitar Society Contact Details

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Email info@hobartguitarsociety.org

or visit the Hobart Guitar Society website

<http://www.hobartguitarsociety.org>



HGS Library

All members of the Hobart Guitar Society are entitled to borrow items from the Library. The loan term is one month – from one meeting date to the next.

Members may borrow up to 2 items at a time. All Library items will be at society meetings where you will be able to borrow and return items you borrowed the previous month.

The Library now holds almost 300 titles.

Upcoming Guitar Society Events

- 6th August 2:00 pm Newtown Primary
Orchestra Rehearsal
- 3rd September 2:00 pm Newtown Primary
Orchestra Rehearsal
- 1st October 2:00 pm Newtown Primary
Orchestra Rehearsal
- 5th November 2:00 pm Newtown Primary
Orchestra Rehearsal
- 30th November Concert with the Hobart
Orpheus Choir at the Town
Hall. The Guitar Orchestra will
open the 2nd half with the Blue
Suite.

Would you like to be a member of the Hobart Guitar Society Orchestra?



Then contact Janina
on 6228 7245.

Favourite Guitar Websites

More Affordable Strings

Regular readers of the forum on the HGS website will have seen the following post recommending the "Crossroads Music" site at

<http://gallery.bcentral.com/GID4585736-Shop.aspx>

"I bought the Savarez 520P for US\$8.55 each and the Savarez Alliance for US\$9.46 each. Handling & shipping was US\$1 each (I chose standard shipping). For 8 packets I paid US\$80.04 or under A\$110 which will barely get me four packs in town here".

Special Guest Maria Grenfell

the second in our "Meet the Composer" series

Members at the 4th June meeting were fascinated to hear Maria speak about her guitar pieces, and to hear recorded examples of her work. Maria started by talking about an early piece for flute and guitar which she then played for us - a particularly haunting piece.



Di Primavera for guitar and marimba was inspired by a trip to Italy, an astonishing place that overflows with artistry in every aspect of its culture. Di Primavera ("of Spring") is reminiscent of warm spring breezes inviting a late afternoon thunderstorm in the Tuscan hills, the lusciousness of Botticelli's painting "Primavera," and echoes of a melodic idea derived from Monteverdi's fourth book of madrigals.

Maria then moved on to the four Michael Leunig inspired pieces, where Maria captured the whimsical stories behind four of Michael's cartoons. These pieces are featured

on the highly recommended album of Tasmanian Guitar music "Fretsongs", by David Malone, available on the Net at Tallpoppies.net, or at the ABC shop. The Lunig cartoons are reprinted in the booklet accompanying the album.

It was noted that Maria had managed what few composers do for the guitar - that is give the guitar "equal" weight in the piece, not just use it as an accompanying instrument.

The Guitar Orchestra then rehearsed Maria's Blue Suite - bolstered by Jacob Cordover, David Malone's brother Peter, and Nick Young. After working through the movements, and after Maria exhorting the orchestra - "faster faster", the orchestra played through the entire piece with gusto and enthusiasm - sounded great (and definitely needs the speed).

A feature of the afternoon for me was understanding what happens to a composer's music when you finally hand it over to musicians - I was amazed to hear our conductor telling the orchestra "not to bother" with a couple of notes! "Happens all the time" said Maria, with great composure and humour.

Treasurers Report

The Society is in a solid financial position, and is viable going forward with current membership numbers (19 paid members). As always, an increase in membership numbers is highly desirable.

Membership fees at current levels should be adequate to ensure on-going financial viability.

A surplus of \$1132.78 has been achieved for the 05/06 year (\$467.30 in 03/04, and \$74.27 in 04/05). The major factor contributing to this year's surplus was the excellent response to the Anthony Garcia concert and workshop.

Gareth Koch Masterclass 2nd July 2006

Strangled Cats and Split-Personalities

by Bert Somssich

The Hobart Guitar Society was fortunate to host a masterclass taken by internationally acclaimed guitar virtuoso and composer Gareth Koch. Sunday 5.00 pm is an unusually late starting time for such a meeting, but Gareth had just come from playing in a direct national broadcast on Sunday Live with co-performer cellist Trish O'Brien. Throughout the masterclass Gareth's generous responses to the players were measured, to the point, and sometimes just very humorous.

First to perform was Tim Lowe with a very accomplished performance of *Suite Castellana* by Federico Moreno Torroba featuring some striking tonal variations. Gareth acknowledged the high level of Tim's playing and asked Tim what he felt was



happening? Tim mentioned 'nerves' and 'rhythm' and there was some discussion and guidance from Gareth regarding release of tension whilst playing, especially when using barré and shifting left hand positions. Gareth suggested finding places where the player can relax or 'renew the hand' and to experiment with different pressure levels. He also pointed out that 'nerves' during performance would be less if the piece is 'feeling easier'. As we discovered throughout the masterclass Gareth could be a bit spontaneous and mischievous with his humour - he suggested that 'vibrato should not sound like a strangled cat'! Rather than a criticism, it was a bit of an

ice-breaker and then followed some discussion on how to make vibrato broader and relaxed, especially with chords. Gareth's final comments were to work on vibrato, increase the dynamic range and create more 'shapes'.

Jesse Turner played next with a traditional Japanese piece *Make my Tomorrow a Sunny*



Day producing a warm full sound from the guitar. Gareth worked through the piece with Jesse, talking about ways of improving the 'flow' of the music and making transitions from arpeggios to chords using portamento. As with other players at the masterclass he talked about spending time 'creating shapes' and finding the opportunities in the music to do this. Gareth suggested ways of working on tempi and 'bringing out some lines' in the melody. Jesse finished with *Allegro* by Santiago De Marcia and Gareth commented on the 'lovely playing'.

A quiet but nevertheless engaging performance by Kamilla Scott-Mackenzie of *Tango Esta Noce*, by Vincent Lindsey-Clark,



followed. Gareth said Kamilla had a 'lovely

feel, something special in your playing'. There was a discussion on how best to tune the guitar using only one string as reference for the others, with Gareth preferring to use the 1st string to tune from. Gareth pointed out that the playing was all soft and exclaimed (with his mischievous glint) 'don't do that!!' He selected a passage and said Kamilla should 'play this section hellishly loud, mind-blowingly loud'. Gareth also suggested shortening the length of the notes of the 3rd beat of the bar 'where convenient' to enhance the feeling of *Tango*. Gareth's last words were 'it's all there, just do it'.

The next piece was a fine interpretation of *Fantasia* by John Dowland, with the technical and musical challenges of this work being



admirably taken on by Paul van Emmerik. Gareth said the word 'respect' and then asked 'how well do you know this piece – first name basis?' He thought the playing did not really match Paul's ability and perhaps this could be due to his cautious, 'respectful' approach. He suggested that as Paul knew the piece more he could build intensity and not be 'too deferential – you can nail it more than you did this time'. In some sections maintaining momentum involved 'letting it rip!' Gareth liked the delicate, 'nothing'

beginning and suggested starting very, very slowly, using vibrato for the full length of the notes. To approach Holborne's harmonic writing Gareth suggested 'pretend you are two different people – really split yourself apart to bring out the dialogue between the two parts!'

Finally we were to experience some spectacular playing by Nick Young with *Tango en Skai* by Roland Dyens. Gareth had remembered Nick from a previous masterclass and remarked on his impressive achievement of tallness. There followed some exchange of ideas on technical facility with Gareth mentioning that he would be stealing a couple of his moves! Some of Nick's fingerings of the fast passages had caught Gareth's eye. Gareth talked about ways of making this light-hearted, intentionally 'ridiculous' piece even more outrageous. By this stage I had just settled back to enjoy the exchange of ideas between these two musicians.



It turned out to be a wonderful evening of music, for the inspiration and advice offered by Gareth but equally so for the musicality and impressive playing of each of the participants.

Greetings from down the Channel at Woodbridge!

We are a small group of 4 who play together once a week as an ensemble. We are probably loosely speaking, "intermediate" level, playing in 3-4 voices. The spirit of the group is really the enjoyment of the instrument and improving ourselves through listening to each other and playing together. We welcome anyone who would like to join us -please email Patricia for more information and contact : patchew@telstra.com

Who is that Guitarist? / Jacob Cordover



Members at the meeting on Sunday 4th June heard Jacob Cordover playing some pieces he will take with him on the international competition circuit

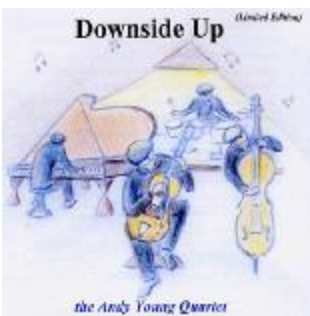
later this year. Born in England in 1982, Jacob Cordover began learning the classical guitar in Melbourne, Australia at the age of eleven. At 13, Jacob was awarded a full musical scholarship to study at Wesley College. In 2003 he graduated with first class Honours from the Australian National University where, under the tutelage of renowned performer and pedagogue Timothy Kain, he consistently received the highest performance marks in his year. Jacob is currently studying for a Masters of Music degree at the ANU.

After receiving his Bachelor of Music, Jacob spent a total of nine months as a resident

musician at the Banff Centre for the Arts, Alberta, Canada where he performed solo, in a number of chamber ensembles, and had lesson with various artists including oboist Nicholas Daniel (UK), violinist Lorand Fenyves (Canada), cellist Tsuyoshi Tsutsumi (Japan) and double-bassist Edgar Meyer (US). In addition to his studies with Timothy Kain, Jacob has taken lessons from guitarists Pavel Steidl (Czech Republic), Carlo Barone (Italy), Maximo Diego Pujol (Argentina), and Omar Cyrulnik (Argentina). Jacob has also worked with the Australian composers Phillip Houghton, Richard Charlton, Nigel Westlake and Peter Sculthorpe.

Jacob has appeared throughout Australia and England as a soloist and in the Australian Guitar Duo with Rupert Boyd, and with oboist Laura Karney. Performances include Nigel Westlake's Antarctica Concerto for solo guitar and orchestra and live broadcasts for local and national radio including a programme for [ABC Classic's](#) 'Young Australia Series'.

Who is that Guitarist? / Andy Young



In 2004 Australian jazz guitarist Andy Young made the ultimate "sea change" - from 20 years in Queensland's famous beachside resort town, Noosa Heads, to the tiny community of Glen Huon in southern Tasmania's Huon Valley. Opting for more peaceful surroundings in a considerably cooler climate Andy has found time to pen what are regarded by many musicians as some of the best new jazz compositions currently on offer. Andy studied jazz guitar with David Malone at the University of Tasmania Conservatorium of Music in 2001-2. A latecomer to jazz, he left a career in journalism to concentrate on music and composition.

Andy's debut album *Downside Up* incorporates all the genres of modern jazz - swing, blues, ballad, bebop, bossa - and he is well supported by extremely talented sidemen. Pianist and vibes player extraordinaire, Kelly Ottaway, lectures in piano and jazz theory at the conservatorium, where double bassist Hamish Stevenson is engaged in music studies. Drummer, Sean Brady, is well known for his versatility on kit and as the driving force behind the world music outfit Shemozzle.

Downside Up was recorded over three sessions and produced and engineered by Don Bate, of the Benjafield Collective Studio in Hobart. This quartet is essentially a "studio combo": *Downside Up* has been met with wide acclaim from critics and musicians alike, particularly for its freshness and spontaneity. For purchase details go to <http://www.andyyoungquartet.com.au>

Guitar For Sale: PRS CE-22

For Sale: PRS CE-22 Electric Guitar w/Hardcase

Serial Number: 9CE20651

Year: 1999

Colour: Black

Condition: Used

Specs: 22 Fret, Dot Inlays, Stoptailpiece Bridge, Rosewood Fretboard, Alder Body, New Tuning Heads (upgraded to metal locking heads mid 2005), PRS DragonII Humbuckers (Splitable), Toggle switch pick-up selector

History: I am the second owner of this guitar. I purchased this guitar late 2003 and gigged steadily until late 2005. The guitar is in good condition with a few scratches and dings around body but nothing serious, not visible in photos. It is a beautiful playing guitar, suitable for all levels.

Price: \$2500 Contact: dpkingston@gmail.com with any enquiries.



This guitar is known to the HGS's David Malone, who writes "*Damien was a student of mine and I liked this guitar a lot when I played it (and the price seems good to me)*"



Australian

Music

Examinations

Board

Australian Music Examinations Board (AMEB)

The AMEB invites you to attend a special preview of its brand new written syllabus, **Music Craft**.

Music Craft is a comprehensive approach to the teaching of music theory and aural training.

To accompany this new syllabus, the AMEB is providing a full suite of support materials for teachers and students – teacher guides and student workbooks with CDs.

The preview will be held on **Sat 19 August** from 12.30 pm-2.00 pm at the Conservatorium of Music Recital Hall, 5-7 Sandy Bay Road, Hobart.

Register by phoning 6226 7317 or emailing Marita.Crothers@utas.edu.au by Friday 11 August as a light luncheon will be provided.