



The Hobart Guitar Society

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

Newsletter

March / April 2006

Welcome to the (better late than never) March/April Newsletter.

The year started in fine fashion at the first meeting with David Malone's talk on technical development, reported herein by David Wood. (Many thanks for doing the article David)

Exciting news for Tasmanian music is the release of David Malone's CD celebrating Tasmanian compositions for our instrument (page 7). My copy arrived the other day and I heartily recommend it to all!

Anthony Garcia's concert and workshop over the last weekend in March in Hobart was a fantastic success artistically, musically, and (with my treasure's hat on) financially. Hearty congratulations to everyone concerned!

Tasmanian composer Don Kay will be our special guest on Sunday 7th May with what promises to be a fascinating talk about his compositional processes, and some of the guitar works he has created.

The following meeting on Sunday 4th of June will feature Maria Grenfell, talking to us and guiding the Society Orchestra in the playing of her Blue Suite, currently under rehearsal.

I must remind those who have omitted to pay their Society dues that these are now overdue (there's that treasurers hat again!).

A big welcome to our new members, and a reminder to all to let everyone know about us – the "more the merrier".

Next Guitar Society meeting is

Sunday 7th May 2.00pm Newtown Primary School

Special Guest will be the "elder statesman" of composition in Tasmania, composer Don Kay, talking about his compositional processes, and some of the guitar works he has created.

Don Kay was born and educated in Tasmania before completing his music degree at the University of Melbourne. During his London days (1959-64) he studied composition privately with Malcolm Williamson. Since returning to Hobart he has composed much music for professional individuals, ensembles, young performers, amateur groups, theatre, concert and public occasions. Over time, his music has increasingly resulted from responses to Tasmanian landscape, ecology and history. His compositions include two one-act operas, three concertos, a symphony, vocal, choral, chamber and film as well as theatre music. Don's Dance Rondos I and II can be heard on David Malone's new CD Fretsongs (details page 7).

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)
Chris Young (Treasurer & Newsletter Editor)
Janina Oost (Orchestra Co-ordinator)
Joe Bugden
Peter Cross
Sandro Decleva
Vincent Howe

Assisted by

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

Guitar Society Contact Details
C/- 7 Loina St New Town TAS 7008
Telephone 61 3 6228 7245

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

- 7th May 2:00 pm Newtown Primary
Special Guest Speaker Don Kay
Orchestra Rehearsal
- 28th May Gareth Koch and Trish O'Brien
Cello & Guitar Duo
Peacock Theater 6234 5998
- 4th June 2:00 pm Newtown Primary
Special Guest Speaker
Maria Grenfell
Orchestra Rehearsal
- 2nd July 2:00 pm Newtown Primary
Orchestra Rehearsal

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



**Then contact Janina
on 6228 7245.**

Favourite Guitar Websites

Check out this link to a video of Segovia playing Sor's Variations on The Magic Flute.

<http://video.google.com/videoplay?docid=4877710728748067045&q=Segovia>

If the link doesn't take you straight to the video, or to avoid typing that lot, go to

<http://video.google.com>

and type "Segovia" into the search box.

First Meeting for 2006

by David Wood

The first Guitar Society meeting this year was held in February. A small but enthusiastic group gathered to hear David Malone speak, as well as enjoying listening to a performance and doing some ensemble playing.

The afternoon started with David giving a talk about technique development, presenting concepts which are not only relevant to guitarists but musicians in general. David dissected the development of technique into three sequential stages or levels, each of which may take several years to master:



1. Learning the basics

This refers to the initial stages of learning an instrument and includes the learning of how to physically coordinate one's hands (i.e. hand positions and so on).

2. Learning to play with ease

Once a musician has learned, and is comfortable with, the basics of how to play an instrument the next step is learning how to play with ease in any situation. The thought here is of a musician who makes a difficult piece of music look so easy to play. This might involve, for example, adjusting one's

technique so that the technique used to play fast and slow passages is different, in order to make each type of passage easy to play. Learning to play a piece with ease usually means having to experiment with different fingerings, rhythms and tempos, and often developing exercises to help train the fingers and mind to play difficult passages easily.

3. Learning aural skills

This is an advanced stage of technique development where one listens to the music as one plays to pay particular attention to facets such as tone and balance. David used the example of the book "Piano Technique", by Walter Gieseking and Karl Leimer in discussing this stage of development. <http://my.dreamwiz.com/fischer/Gieseking/gieseking-e.htm> has more information about these pianists and their ideas.



After David's presentation, Tim treated us to a very enjoyable performance of a semi-improvised piece. The meeting concluded with a guitar orchestra practice session, including the first look at Maria Grenfell's "Blue Suite".

Guitar Society Memberships

All members received membership renewal forms with the last newsletter, and whilst a number of members have responded, there are some who have not!

For those of you who have forgotten to renew, this is a gentle reminder.

For those of you who may know of people who are interested in joining, please give them a membership brochure (available at meetings or downloadable from the website at www.hobartguitarsociety.org)

Anthony Garcia / Concert and Workshop



Anthony Garcia's recital at the Conservatorium recital hall was a brilliant showcase of South American influenced composition and performance. The program consisted of mainly Anthony's own compositions, with a touch of Albeniz thrown in.

Anthony spent years in Mexico learning, teaching and composing. His compositions reflected his experiences and his interesting approach to the study of music. His "One World One Music" method is based around erasing the distinctions between so called "genres" such as flamenco, jazz or classical, and combining them into what can only be called music. Whilst closer to classical guitar than anything else, Anthony's music reflects his knowledge of jazz, flamenco and latin styles. His music was well played and well received. Everyone had heard the well played Albeniz before, but what made the recital truly intriguing was the multi-influenced self-compositions.



The workshop was well attended, with 16 eager Participants. Anthony began by talking about his "One World One Music" philosophy. Three groups were then formed. The "newer players" group (seen here on the left), got to work on the basics, working up a basic melody in 3 parts.

The "improvisers" group, (seen here at the right), got to work on creating ideas, and the "classical" group (seen here below) got to work on a Spanish theme with some improvisation. Each of the groups prepared pieces for a final concert, which was a great success! The newer players all contributed well to a very tight rendition of their melody in three parts, the classical players enjoyed presenting their Spanish theme, and the improvisers were joined by Anthony, finishing off in impressive style by having fun with "The girl from Ipanema".



Special thanks from all who attended must go to David Malone, Vincent Howe and Bert Somssich, who all stepped in to assist Anthony with the teaching tasks, giving the 16 attendees a fantastic day of learning and developing.

Anthony Garcia / Concert and Workshop

After lunch, Anthony held a masterclass. First up was Richard, who played his own composition “Clouds above me”. Anthony was very pleased to be hearing a composer playing his own piece, and enthusiastically discussed some fingering options, and some dynamic options. Richard was delighted to hear his composition played by Anthony.



We then heard some very accomplished playing from Jesse who played a piece from the grade 5 Trinity book, “Tango en Noche”. Anthony was very impressed with Jesse’s romantic and expressive treatment of the piece, and explored the notion of splitting the piece into male and female parts, and how this might change the piece dynamically.

The accomplished playing continued with Kamilla playing the same piece as Jesse. Anthony suggested working on some rhythmic ideas, and also suggested that players should get as involved with their pieces as they could. He demonstrated this by singing along with the piece as he played, and by pulling “funny faces” as he played. Despite his compelling and humorous approach (“fake it til you make it”), he wasn’t able to coax Kamilla to either sing or pull a funny face. Perhaps this changed when Kamilla got home in front of a mirror – only she knows!!

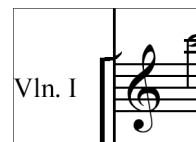


Special thanks to Janina, who put down her guitar for the day, and took on the job of managing the provision of sustenance to the assembled.



Who is that Composer?

Maria Grenfell



"...every detail has an engaging sense of its place in the overall structure, beguilingly leading the ear ever onwards." Peter Mechen, NZ Music Reviews

Maria Grenfell was born in Malaysia in 1969 and raised in Christchurch, New Zealand, graduating with a Master of Music degree from the University of Canterbury. She completed further studies in the USA, gaining a Master of Arts from the Eastman School of Music in Rochester, New York, and a doctorate from the University of Southern California in Los Angeles, where she was also a lecturer. Her teachers have included Stephen Hartke, Erica Muhl, James Hopkins and Morten Lauridsen in Los Angeles, and Joseph Schwantner and Samuel Adler in New York.



Maria Grenfell's work takes much of its influence from poetic, literary and visual sources and from non-Western music and literature. Her works are performed by musicians such as the Australia Ensemble, The Seymour Group, the Vienna Piano Trio, the New Zealand Trio, the Esperance Trio, Stellar Collective, and Antipoduo in the Netherlands. Orchestras that have

commissioned, performed or recorded her music include the Adelaide, Queensland, Sydney, Tasmanian, West Australian Symphony Orchestras, and the New Zealand Symphony Orchestra, Auckland Philharmonia, Auckland Chamber Orchestra, Wellington Sinfonia and the Christchurch Symphony. Maria Grenfell's music is broadcast regularly on ABC Classic FM in Australia and Concert FM in New Zealand, and is released on Kiwi-Pacific and Trust CDs. Her works are available from the Australian Music Centre, SOUNZ New Zealand Music Centre, Opus House Press and Reed Music.

Maria has been a violinist with the Christchurch Symphony and the New Zealand Youth Orchestra, and has performed bowed piano with the University of Southern California Percussion Ensemble. Her awards include the Jimmy McHugh Composition Prize and the Halsey Stevens Prize from the University of Southern California, the Composers' Association of New Zealand Trust Fund Award and the University of Otago's prestigious Philip Neill Memorial Prize. Maria lives in Hobart, Australia, with her husband, guitarist David Malone, and son, Alexander, and is a lecturer in music at the University of Tasmania Conservatorium of Music. Maria is also working for the TSO co-ordinating the TSO Australian Composers' School in September of this year.

The Hobart Guitar Society Orchestra is currently rehearsing the "Blue Suite, composed by Maria Grenfell

"The Blue Suite is a set of three dance movements composed in 2005 for the Cranbrook Guitar Orchestra. Blue Rondo uses a fairly standard seven-part ABACABA rondo form with a refrain that owes more to a Latin jazz feel than your typical "Classical" rondo. Blue Waltz takes a theme, originally written as part of an orchestral piece that depicts flying trapeze artists in a circus, providing a Prokofiev-like lyrical quality with a quirky handling of its harmonic language. And finally, Blue Rag resumes the suite's upbeat tempo with a little piece that swings to a rousing conclusion." Maria.

Gareth Koch will be in Hobart on Monday the 29th May and has made himself available to the HGS for a workshop/masterclass/lessons.

Would members interested in attending please get in touch with Janina on 6228 7245 and if we have enough interest we will get something organized.

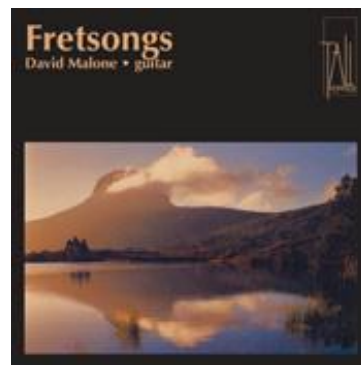
A bloke goes into a parrot shop to buy a parrot, and he says to the guy, "this one here looks quite nice, the one with blue plumage, how much is it?" The shop assistant replies, "Ah well, she's a very special parrot that one, she'll set you back \$30,000". "\$30,000!" the customer says, shocked. "What does she have to do to be worth \$30,000?" So the shopkeeper says, "Well she is quite a remarkable parrot, she can sing all the female songs from Guys and Dolls - no kidding - Adelaide's Lament, If I Were a Bell, I've Never Been In Love Before - all of them". Taken aback, the customer looks around to see if there is another one that might be a bit cheaper, so he says "What about that one over there, the one with a yellowish-gold tint to it, how much is he?" The shopkeeper replies, "I'm afraid he is even more expensive".

"He is \$80,000". "\$80,000 for a parrot? That's crazy! What on earth does he do?" "Well", says the assistant, "that parrot is truly remarkable. As a matter of fact he can sing the whole of Wagner's Ring Cycle from start to finish. From memory. In German". So the customer thinks, "crikey, these parrots are way out of my price range". He looks around desperately to see if there's a cheaper-looking parrot anywhere, finally spotting a tiny, scrawny, non-plumaged parrot in the corner and he thinks, "well that must be cheap". He says, "what about that one over there, that really scrawny one"?

The shopkeeper replies, "well I hate to break the news to you but that one's \$120,000". The customer is in shock. "What would a parrot be able to do to be worth \$120,000 - a scrawny little thing like that?" he cries. The shop assistant looks at him and says, "well, we're not exactly sure what he does, but all the other birds call him maestro".

David Malone's New CD released

David Malone encourages local composers to write for his instrument and "Fretsongs", his debut solo CD, is the result of his endeavours. This is a fresh and lively collection of music, showcasing Tasmania's composers and giving David a chance to display his virtuosity.



Two of the composers here are guitarists: Graham Brown and John Lockwood. Each shows their innate understanding of the rich colours of the instrument, and each have written works that imply an improvisatory style of playing. Maria Grenfell has written a set of pieces inspired by cartoons of Michael Leunig, capturing the whimsical stories behind each cartoon, which are reproduced in the booklet. Her Di Primavera was inspired by a trip to Italy and the music of Monteverdi. Also harking back to earlier music, Russell Gilmour's Fretsongs takes its inspiration from Bach and is consequently a largely contrapuntal work. In contrast Rae Marcellino's Q takes its inspiration from the Dead Sea Scrolls, and is part of an ongoing project to write a series of enigmatic miniatures. Don Kay is arguably the elder statesman of composition in Tasmania, and his Dance Rondos are genial works that suit the guitar admirably. Combined with the stunning cover photograph by Tasmania's most famous wilderness photographer, Peter Dombrovskis, this CD is a beautiful snapshot of Tasmanian music.

The critics are impressed – The current issue of the ABC's Limelight magazine gives the CD its highest accolade of five stars, and the Age (18/03/06) talks about the "polished performance" and "world premier recordings".

The CD was assisted through Arts Tasmania by the Minister for the Arts, and is available on the Tall Poppies label, cat TP178 at www.buywell.com for \$23.00 plus postage

Trish O'Brien & Gareth Koch

cello and guitar duo

Two of Australia's most prominent musicians take you on a seductive and exciting tour of Spain and South America

LAUNCESTON Saturday 27 May, 7.30pm
Queen Victoria Museum and Art Gallery Inveresk
Bookings 6323 3666

HOBART Sunday 28 May, 7pm
Peacock Theatre, Salamanca Place
Bookings 6234 5998

DEVONPORT Wednesday 31 May, 7.30pm
Devonport Entertainment Centre
Bookings 6420 2900

SYDNEY Thursday June 1, 8pm
Seymour Centre Sound Lounge
Bookings 9351 7940

LISMORE Friday 9 June, 7.30pm
Star Court Theatre
Bookings 6621 5600

BRISBANE Saturday 8 July, 7.30pm
Brisbane Powerhouse
Bookings 3358 8600



"Stunning...beautifully dark wood playing"
Sydney Morning Herald (of O'Brien)

"He's simply a magician"
ABC 24 Hours Magazine



Kamilla off with the birds at the Garcia workshop

Advertisements

Does anyone have a 1/2 size guitar they'd like to lend or sell?
Please phone Sue 6224-8060

For Sale : A lovely Lance Litchfield wooden guitar support \$99.00
Please phone Sue 6224-8060