



The Classical Guitar Society proudly presents the ground-breaking quartet

Guitar Trek



Saturday July 24, 8pm

Performing Arts Centre

6 Holtermann Street, Crows Nest, Sydney

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

The Classical Guitar Society Presents

Duo Lenz



Saturday September 18, 8pm

Performing Arts Centre

6 Holtermann Street, Crows Nest, Sydney

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



This year entrants from Australia's eastern seaboard, including prize-winners of other competitions, will contest the \$750 in prize money and a CGS performance opportunity.

Both the U/16 and Open divisions will be held on Sunday, August 29 in the Performing Arts Centre, 6 Holtermann Street, Crows Nest. The starting time of the U/16's is 10am while the Open division will begin at 1pm. Internationally recognised composer **Richard Charlton** is this year's adjudicator.

For information please contact:
Sydney Cultural Council

(02) 9261 8366 www.culturalcouncil.org.au

The Classical Guitar Society memberships fall due on July 1, 2004.

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

Extra application forms can be obtained from the website or are available at monthly meetings.

Notice of the Classical Guitar Society, Sydney Annual General Meeting

Saturday September 4, 2004 at 2pm

(the AGM is at the beginning of the September Monthly Meeting)

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

Members, please make every effort to attend this meeting in person.

Please bring your membership card.

Proxy forms will be posted early August.

A word to the Wise

Original 19th Century Guitar Manuscripts in the Public Domain.

When was the last time you bought 19th Century Guitar Works for a huge sum, claiming to have been arranged by a guitarist from our time? Ever felt the need to go back to the original when studying a work from the 19th Century? If so, keep reading, as this article is a must for anyone playing 19th Century repertoire.

The Royal Library in Copenhagen Denmark has an enormous amount of pdf files of original 19th century facsimiles available. These facsimiles are in the public domain and are available to the public to view, print or download. There are many files scanned in from the original, dating back to the 19th Century. A lot of these works have been donated to the Library, among these people were students of Napoleon Coste.

Many composers can be found: Fernando Sor, Mauro Giuliani, Johan Kaspar Mertz, you name them, most of them come up. You can find solos, duets and guitar with other instruments, the list is endless. Unlike a lot of modern editions, there are no photocopy rights because all the works are in the public domain. The works print very well, however some works are a bit faded (still not bad for manuscripts over 150 years old). Most manuscripts hardly contain fingerings, better still, for obvious reasons there is nothing in these manuscripts that hasn't been written in by the composer himself. It is a must for every guitarist to examine the original manuscript from the period even if one is not using the manuscripts to play from.

Now here is the address and some instructions:

Go to: <http://rex.kb.dk> Click the English icon and go to "The Royal Library". Click on "Music Databases", then select "Printed Music" and search for the composer or piece you're after. Some works are under copyright - these are the "new" arrangements or editions of the works. The year of copyright is written in the column after the work and the works in the public domain will have "s.a" written after them or a date from the 19th Century. Once the work you have selected comes up, most works will say "Se noden / View the music" (if not, then there is no pdf-file available). Once you have clicked on "View Music", the file will open Acrobat Reader and you can view, print or save the work to your computer!

Good luck!

Richard Lenz

Richard and his wife Ruth will be performing for the CGS on September 18.

Student Repertoire from Iceland

If you are looking for some additional material to supplement the student repertoire I suggest you visit; <http://www.eythorsson.com/en/> It is a site set up by an Icelandic guitar school and has a number of downloadable pdf files of guitar music.

One of several books on this website is Sveinn Eythorsson's. - *The First Guitar Milestone, Classical Guitar Primer* - a 43 page method aimed at the younger beginner. It works in small steps – consisting of only single note melodies in the first half of the book. From page 10 onwards there are some great sight-reading exercises which in my experience are the correct type to instil in a child the idea that reading is easy. I personally would have preferred that all of these exercises had accompaniments as this develops rhythm much better. However, some of the exercises have accompaniments and if

the teacher uses these effectively the student will be heading in the correct direction. The Primer does come with some MP3 files. The text is in English but Sveinn Eythorsson does refer to the note B as H, which is a practice in Germanic based languages.

Also at this site is a three volume tutor method in Icelandic by Eythor Thorlaksson. The language makes little difference if a teacher is guiding the student or if the book is used as a supplement to another tutor method. Volume 1 of Thorlaksson's method is similar to Eythorsson's and again there is good repertoire for developing reading skills and therefore an understanding of how the fretboard works.

Of interest to a lot of CGS members would be the *Sor/Coste Complete Method for Guitar*, revised and fingered by Eythor Thorlaksson. While the text is Icelandic, all those easy gems by Sor are present and waiting to be used. There are also 100 pages of the Aguado method that have been revised and fingered by Thorlaksson and while he has arranged most of these 'standards' they are still good student repertoire.

There is a pdf file of scales, arpeggios and broken chords, from elementary through to advanced and if you do not already have a technical workbook (and students should) this is a worthwhile publication.

It has been my experience that a sizeable minority of students arrive at an AMEB examination having never even thought about the sight-reading part of the exam. Sight-reading, of course, can only be developed through learning the guitar repertoire logically. That is, playing lots of pieces musically improves your reading. However, as the exam approaches the conscientious student should practise sight-reading under exam conditions. Regardless of which exam syllabus you are using the graded sight-reading exercises on this site would be very helpful in honing your approach to the sight-reading section of the exam.

Everything you can download from this site is marked "Copyright" followed by an author's name and a date. Legally, "Copyright" means the files cannot be copied or reproduced in any way. However, with no other instructions and freely downloadable pdf documents available to all that visit I guess the intention of the authors is that the files are there to be used on the condition that their names remain on the music. Technically, you should e-mail them to ask for permission to use what you have downloaded.

Among the huge number of websites that offer little more than junk or advertising this is a good one. Happy surfing!

Christopher Keane

Building an early romantic era guitar

In the last newsletter Jim Mitchell began his article on building a nineteenth century guitar; the type of instrument virtuosi such as Giuliani, Carulli, Carcassi, Coste, Mertz, Legnani & Sor used. Jim discussed the various schools of guitar building and the work of specific luthiers such as Lacote, Fabricatore, Stauffer, Pages, Martinez and Panormo.

The project begins

I could not find a published plan for a Panormo guitar so I drew my own full sized plan. I did not have access to an original instrument when I started the project, so I used data from books, articles, photographs and information gleaned from the Internet. I used my home computer to plot the plantilla and adjusted the coordinates until I thought the profile was aesthetically pleasing. As a result the plantilla on the guitar I built is not an exact copy of those made by the Panormos. Other characteristics of the Panormo design were drawn in, the seven fan struts converging at

the sound hole, the moustache bridge and the crescent headstock pattern. For the headstock I duplicated as closely as possible the characteristic Panormo pattern. The Panormos used machine heads made by Baker or Rance which are no longer available, so I used Schallers which are commonly used on modern classical guitars and do not look out of place. One original feature I did not attempt to reproduce on the first instrument was the neck joint. Panormo guitars used a V joint, known as the Spanish peg box joint, where the head meets the neck. I did not know how to do this at the time, so I used the scarf joint that is the standard joint used in Gerard Gilet's workshop.

I also made another alteration to make the instrument easier to play. The width of the finger board at the nut on Panormo guitars was usually 45mm, while those made by their contemporaries were wider, for example Pages were 50mm and Perfumo 49mm. I decided to use 48mm at the nut and 58 mm at the 12th fret to improve the playability. Modern classical guitars are usually 52 mm and 62 mm respectively. The thickness of the fingerboard and the action height were something of an unknown at this stage. I suspected that Panormos had a low action because they were built mostly for the amateur player market and the easier they were to play the better. However, if the fingerboard were too thin it would be impossible to fret the instrument. So to give scope for adjusting the action later, a saddle was designed into the bridge.

Once the plan was complete I was able to make a top/back half template and begin construction of the mold. The Panormos probably did not use a mold when they built guitars, because they used a hybrid of the French and Spanish heel methods. Internally the guitars had the characteristic slipper foot of the Spanish heel but externally the straight contour of the French heel. Consequently they probably built their guitars up on a building board because they also used the traditional technique common to both, of joining the body to the neck by slipping the sides into grooves in the heel block. I did not do this and instead joined the neck to the body with a mortice, which is the standard technique Gerard uses but I retained the external contour of the French heel. The mortice join has the advantage that the neck angle can be adjusted when the neck is fitted to the body. In addition to the mold, I also had to make a special side bending jig and waist bending block for the bending frame used in the workshop, a side template and a finger board template. The templates were made from polycarbonate that is easy to work but quite durable in use.



The completed instrument with some of the jigs needed to build it

Choice of woods

The Panormos usually used Brazilian Rosewood (*Dalbergia Negra*) for the back and sides, Pine or Spruce for the top, Mahogany for the neck, Maple for the head, and Ebony or Rosewood for the fingerboard. Brazilian Rosewood suitable for guitar sets is virtually impossible to obtain today but Gerard had a set of English Sycamore in his store with attractive figuring, which was too small

to be made into a standard size guitar, so that was chosen for the back and sides. The top was German Spruce, the neck Spanish Cedar and the fingerboard African Rosewood. Gerard had a small block of Brazilian Rosewood from which I was able to make the bridge.

Construction begins

Construction followed the familiar pattern in the workshop. The top and back come in bookmatched pairs. These are planed and joined at the centre line and thickened. The sides are thickened, marked out using the side template, cut to shape, bent in the bending frame and mounted in the mold where the head and tail blocks are glued ready for the linings. The neck is thickened, the scarf joint cut and the headstock glued onto the neck, followed by the heel. This phase of the construction is quite rapid and can usually be completed in two or three workshop sessions. Most of the really fiddly bits come later.

At this point in the construction the Darwin International Guitar Festival came up so I stopped work and went there. While I was there I attended a lecture by Ian Watchorn about Stauffer and the Viennese School of Guitar Making where he mentioned that the Powerhouse Museum in Sydney had two original Panormos in its collection. When I returned to Sydney I contacted the curator of musical instruments, Michael Lea, who was kind enough to arrange for me to examine them.

A visit to the Powerhouse Museum

The Powerhouse Museum has two guitars in its collection attributed to Louis Panormo, one from 1822 (catalogue number 88/440), and the other from 1830 (catalogue number 88/441). I spent a morning at the museum examining, measuring and photographing them. Neither instrument is in a playable condition, although Michael did say that the 1830 instrument had been put into a playable condition some years previously for an exhibition.

It was a very useful point in the construction to examine an original instrument because I was able to resolve a number of detailed questions I had about the purfling, rosette ornamentation, bridge construction, headstock design and playing action.



Michael Lea holding the 1830 Panormo from the Powerhouse collection.

Back to the workshop

Back in the workshop construction resumed. The grooves for the rosette and the outer decorative black/white/black ring were cut. I took the top home at this point to do the fiddly job of building up the mother of pearl rosette. The Panormos

Continued on page 7

For Sale

"The Weiss Guitar"

An 11 String Classical Guitar in Baroque Lute Tuning by Dieter Hopf

\$6250.00

This very special one of a kind guitar by Dieter Hopf (Germany) was designed for playing Weiss, Bach and all lute music written between 1600 & 1750.

It has all the advantages of a Lute with none of the disadvantages. It is easy and reliable in its tuning and being guitar shaped it is comfortable to hold.

The D minor tuning is delicious and lends itself to improvisation as well as baroque lute music. The free-vibrating-top-system allows the guitar to be played equally well using a lute hand position without nails or a guitar hand position with nails. Either way the sound is clear and resonant and is similar to a Theorbo.

It is the perfect instrument for the classical guitarist wishing to explore the baroque lute repertoire in the original tuning. You can tune it to A = 440 or A = 415.



The soundboard is made of highest quality European Spruce and is french -polished.

The neck is made of Ebony.

The back, sides and head are made of Madagascar Ebony.

The back of the neck is specially veneered so that your hands won't stick in hot weather.

The string length from bridge to head nut is 63cm.

The guitar comes with a perfectly balanced plush lined red leather case.

Strings can be easily obtained from either Hannabach or Bernd Kurschner.



For more details contact: Susan King, 45 Quayle St, Sandy Bay Tasmania 7005.

Tel / Fax: (03) 6224-8060 **E-mail** waiata@tassie.net.au

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

Committee Members:

Peter de Monchaux	9938 1596	David Wilks	9960 1893
Sue McCreadie	9516 1893	Marguerite Fisher	9624 7367
Giuseppe Zangari	0429 467 642	Ronnie Cain	9960 3435

CGS WEBSITE - please note, we have a new address

www.classicalguitarsydney.org.au

Webmaster: Peter Feraud

CGS RADIO PROGRAM

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

GUITAR ORCHESTRA and ENSEMBLE

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, you must attend all rehearsals.

Rehearsals for the **Hopetoun Village AND November 20, 2004 Concerts** are at the Uniting Church Hall, Corner Shirley Rd, and Nicholson St, Crows Nest.

Saturday Sep 18	2pm - 4pm
Saturday Oct 2	No rehearsal - monthly meeting instead
Saturday Oct 9	2pm - 4pm
Saturday Oct 16	2pm - 4pm
Saturday Oct 23	2pm - 4pm
Saturday Oct 30	2pm - 4pm
Saturday Nov 6	2pm - 4:30pm
Saturday Nov 13	Performance at Hopetoun Village 2pm - 4:30pm

Dress rehearsal: Sat, Nov 20th, 5:30pm in the Performing Arts Centre, Crows Nest.

2004 CONCERT SERIES

Concert Ticket Sales

Sharyne Waddell 9552 8629 (B. H.)
 Sydney Cultural Council 9261 8366 (B. H.) or book online:
www.culturalcouncil.org.au

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

Saturday July 24	Guitar Trek (Canberra)
Saturday September 18	Duo Lenz (Perth)
Saturday October 23	Sydney Guitar Trio & Many Friends!
Saturday November 20	CGS Orchestra & other orchestras

Ticket Prices: Full - \$25 (CGS Members/conc. - \$15) 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: 2pm - 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.

Please note - Renovations have started on the Uniting Church hall. The July and August monthly meetings may be moved into the Church in front of the hall.

Enquiries - contact any committee member.

There is no monthly meeting in January - come to the summer school instead!

July 3rd 2pm, general playing. 4:20pm, Petite recital - Michelle Tesoriero. *Shootin' the Breeze* dinner after the meeting, contact Sharyne Waddell for tickets.

August 7th frEternity CD launch. *Followed by a general playing session.*

September 4th Annual General Meeting. Followed by general playing. Prepare solos, chamber music or whatever.

November 6th *Orchestra Rehearsal*

The CGS Orchestra will be rehearsing for the Nov 20 Concert

December 4th *Christmas Party 3pm - 6 pm*

The 2004 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.

LIBRARY

Books, music, CDs, cassettes and videos

Are available only to members. Please show membership card. Loans are for one month only - please return anything you have borrowed promptly so that these items are available to other members.

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.

Karin Schaupp Recital - Seymour Centre, August 28

Full details of Karin's Australian tour will be on her web site soon. The web site also gives details on how to purchase her 4 solo CDs plus the other recordings she has made. Her newest solo CD *Dreams* will be available in July.
<http://www.karinschaupp.com>

Simon Powis Recital - Tuesday June 22, 1pm. West

Recital Hall Sydney Conservatorium of Music. Simon will play the *Concierto de Aranjuez* and the *Fantasia para un Gentilhomhre* with Jeanelle Carrigan on piano

Australian Guitar Competition and Festival

July 7-11, Honeysuckle Markets Merewether Street, Newcastle. For details see <http://www.classicalguitarist.net>

GUITAR NEWS

Quarterly: March-June-September-December

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

Classical Guitar Society, Sydney

PO Box 829, Bondi Junction N.S.W. 1355

used diamond mother of pearl patterns in their rosettes. The 1822 guitar has a ring of identical diamonds and the 1830 guitar has an alternating pattern of small and large diamonds. I used an alternating pattern of dots and diamonds which looks very effective. The dots are commercially available but the diamonds I had to cut myself from a sheet of pearl. When I had completed the rosette I took the top back to the workshop to glue in the fan bracing and harmonic bars and glued the marriage strip and bracing to the back.

Gerard has a special drying room in his workshop that is maintained at low humidity. Wood shrinks when it dries. If the top and back of a guitar are built in a normal or high humidity environment and then encounter low humidity they will shrink and crack. The humidity in Sydney can drop to 10% when those dry summer winds arrive.

I built up the pin bridge in three parts; machining the central portion of the bridge on the mill in the workshop and carving the wings of the moustache by hand at home. I was not sure from studying the guitars in the museum if the original bridges were made in a single piece or three pieces. A slot for a saddle was milled into the central portion so the action could be adjusted during setup. The Panormos did not use a saddle; the strings just ran over the lip of the bridge block. One of the guitars in the museum, the 1830 guitar, has an improvised metal saddle mounted on the front of the bridge. I think this was added at a later date, possibly when the guitar was being setup to be played at the exhibition. I find it astonishing that the Panormos could build guitars without any obvious means of adjusting the action other than with the thickness of the fingerboard. This may be what they did, because the two guitars in the museum have fingerboards of different thicknesses.

Once the top and back were complete they could be glued onto the sides and the box closed. I sign and date the inside when I do this, on the top under the fingerboard. I write my signature backwards so that when the guitar is complete it can be read by putting a mirror in the sound hole. The purfling channel was then routed around the edges of the guitar box. I followed the Panormo's practice of using black/white/black/white/black purfling on the top. Some of the Panormo's contemporaries used to inlay mother of pearl in the purfling channel. Michael Lea showed me a couple of guitars in the Powerhouse collection, while I was there, with very ornate mother of pearl inlays in the purfling channel. All that remained to do then was route the slot for the neck mortice; insert the butt strip and the guitar box was complete.

Meanwhile I was also progressing with the neck. I marked out the characteristic crescent headstock, cut it out with bandsaw, and worked it down with the disk and bobbin sanders. Drilling the holes for the machine head rollers came next followed by routing the slots for the strings. The jig in the workshop for routing the string slots leaves rounded ends so I took the neck home at this point and gradually worked down the insides of the string slots until they matched the Panormo pattern. This took about two days of careful work with chisels, rasp and file. The workmanship of the headstock on the original Panormos is exceptionally fine and clearly displays their pedigree as fine instrument makers. I did not try to match that with this first guitar but I did want to copy the essence of their design.

Having completed the headstock it was back to the workshop to begin fitting the neck to the body. Gerard has a special jig that allows the neck angle to be set to the desired value. All classical and steel string guitars built in Gerard's workshop have a truss rod to counteract the deformation force from the string tension. The advantage is that the relief can be adjusted after the guitar has been completed but the disadvantage is that it is heavy. No truss rod

Mere Musician

About the personalities that make up the CGS
This issue, Warwick Payne is in the spotlight.

Compiled by Marguerite Fisher

As a young guitarist, Warwick would come home from a hard day of classroom banter at school and after consuming his assortment of biscuits and about a litre of Milo, he would usually settle into a long night of guitar playing.

This generally consisted of practising scale patterns, working out Metallica, Iron Maiden, Megadeath or Guns 'n Roses songs and solos (this is the time before the realisation that the classical guitar existed!!!) and calling up school friends who played the guitar and having over-the-phone jam sessions.

Warwick especially enjoyed the fact that the electric guitar could be played "unplugged" and that when told by his Mum to go to his room to study, he could happily play away to his hearts content, only occasionally being interrupted by the murmuring of "Yes Mum" when asked: "Warwick, are you studying??"

So engrossed in the guitar was he that he would invariably carry the guitar around the house like some kind of wandering minstrel. This would also include going to the toilet with the guitar and playing in there. Of course the acoustics were so good in the "Thunder-box" that Warwick would become transfixed and remain in there for an extended period of time. This posed a bit of a problem for the rest of the family as there would be strained cries from the outside: "Are you still in there???" answered by: "Quiet, I'm practising!!!!"

was built into this guitar so there was no possibility to change the neck relief after it had been glued on.

Having fitted the neck to the body all that remained was to finish shaping the neck, glue the neck to the body, glue on the fingerboard and fret the guitar.

To be continued... In the next issue Jim Mitchell concludes his article on building a Panormo style guitar.

Bibliography

The European Guitar - Its development from 1780 to 1880 and its relevance to modern guitar design, Southwell G., Classical Guitar Magazine, 2001.

Method for the Spanish Guitar, Sor F. Tecla Editions, London, England.

The Guitar in England 1800-1924, Button S., Garland Publishing Inc, New York & London 1989.

Websites of interest

Luthier Dan Kellaway, who has his workshop at Singleton, has recently established his own web site; www.kellawayguitars.com.

Lance Litchfield, the Brisbane based luthier, can be found at; www.litchfieldguitars.com

Gilet Guitars has its workshop at Botany in Sydney. www.giletguitars.com.au

CGS Orchestra and Chamber Ensemble concert in March 2004



Right: The CGS orchestra at the dress rehearsal for the concert. Conductor Chris Howes was a constant source of amusement as well as musical inspiration. Chris will conduct again at the November concert.



Right: Chandra Rajagopal

Guitarists are gregarious.

The Classical Guitar Society concert in the full Crows Nest Performing Arts Centre last week presented soloists, ensembles and an orchestra of more than 30 for the sort of program dear to their plucky heart strings: Works by Australian composers Charlton and Houghton, rhythmic Iberian pieces, and some appropriations from the standard repertoire.

Impressive were the Agostino Duo and Chandra Rajagopal (a 2002 Winner of the Performing Arts Challenge U/16 Division) playing part of Tunisian composer Roland Dyen's *Libra Sonatine*.

Fred Blanks, North Shore Times, April 2 2004



Above and Below: Chris Howes at the dress rehearsal with the CGS Ensemble. The CGS Ensemble, with 18 guitarists and one percussionist, was the smaller of the two large groups that played at this concert.



Above: David Wilks takes the majority of the photos that appear in the Newsletter. David is captured here (right hand side of the photo) by his wife Rosa.



The encore was *La Pastora* - for guitar orchestra and french Horn. Chris has been a member of several of Australia's leading orchestras including the SSO and the TSO.



Classical Guitar Society

Guitar Summer School, January 2004

Ascham School, Sydney



Above: The 75 piece Summer School Orchestra under the baton of Carlos Bonell. The orchestra was rehearsing *Big Ben with Fugue*, a work composed by Carlos, based on the chime of London's Big Ben clock.



Above: The 44 piece Summer School Chamber Orchestra at the Finale concert performing *Adagio* by Marcello. Carlos Bonell was the soloist and Richard Charlton the conductor.

Dear Classical Guitar Society,

Thank you for a wonderful week. I feel personally enriched. The music we made and shared, the new friends I made, the challenges we collectively overcame, combined with the shared passion and enthusiasm, I find hard to explain, to any one that was not there. This year, with my work and study commitments, this is really the only break I'll get but if you could see the smile on my face as I write to you, you would know that I am content with just this one special week. Please give my kindest regards to all at the Sydney society and especially the organisers.

Clive Rogers (Subiaco, Western Australia)



Above: Lecture with Luthier in Residence, Lance Litchfield. Here Raffaele, Janet and Carlos are playing a guitar trio called *Meditation* by English composer Jane Bentley. Lance Litchfield built all three guitars being used. The purpose of the performance was to demonstrate the different tone colour of guitars that are constructed differently. Lance builds guitars with Cedar or Spruce sound boards and also has two different thicknesses of sound board available. Summer School participants were able to play these guitars during the 5-day course and also ask Lance for advice about their own instruments.

Above: Masterclass - Lisa Dixon playing *Prelude 3* by Pujol for Carlos Bonell.



Right: Lecture with Phillip Houghton. Phillip, who can be seen standing near the wall on the right hand side of this photo, gave a lecture entitled *Shapes & Energy...the creative process & the guitar*. He then took a follow-up workshop in which Summer School participants performed his music. Here Joseph Littlefield is performing *Kinkachoo, I Love You*, a work that has been recorded by several concert guitarists and is the title track of a Carlos Bonell CD.



Left: Masterclass - Aodhamair Lenagh-Maguire, who is from Telegraph Point in NSW, performing for Carlos Bonell.

Right: Workshop - Philip Samuel with Danny McKay.



Below: Carlos delivering his *Wheel of Perfection* lecture. He discussed an approach to developing technique and musicianship on the guitar.





Above: The chamber group led by Danny McKay. They performed two works but of note was their spirited rendition of an *Andantino* by Giuliani. From left to right; Clive Rogers, Warwick Long, John Huff, Jim Mitchell, Paul Hense, Haddon Spurgeon, Bob Talbot, Tig Thomas, Ronnie Cain, Edward Cavanagh, David Wilks, Bernard Zaloum and Danny McKay.



The Summer School wasn't all work and no play. On the evening of the third night the participants, tutors and friends and family took over a restaurant in Double Bay. These



3 photos paint the story. After dinner everybody returned to the Packer Theatre for Carlos Bonell's concert.



All photos by David Wilks



Above: Masterclass: James Holland going through the *Loure* from Bach's 4th Lute Suite with Carlos.



Above: The chamber group lead by Carlos Bonell at the Finale concert. From left to right; James Holland, Elizabeth Riquelme, Peter de Monchaux, Ben Dean, Joseph Littlefield, Ben Lennon and Warwick Payne.



Above: Masterclass. John Migliaccio working on the *Sakura Variations* by Yocoh with Oliver Fartach-Naini

Right: The chamber group led by Raffaele performing *Initiation* by Phillip Houghton. From left to right, front row; Raffaele, Alison McDonald, Brett Carruthers, Katherine Dinale, Jared Mallitt, Aodhamair Lenagh-Maguire, back row, Eric Cathan, Michelle Tesoriero, Angelina Ellis, Jen Watson, John Migliaccio and Michelle Blythe. Peter de Monchaux (percussion), is slightly behind the group.



Left: The tutors performing a Richard Charlton speciality called *Loony Tunes*. *Loony Tunes* you ask? Next time you'll just have to be there.

From left to right: Raffaele Agostino, Janet Agostino, Carlos Bonell, German concert guitarist Oliver Fartach-Naini, Danny McKay, Richard Charlton and Christopher Keane.

Right: Peter de Monchaux has a history of putting together ensembles at the Summer School that rehearse in the lunch breaks. This year he organised about 12 people to play his arrangement of Vivaldi's *Deus Tuorum Militum*. Peter then booked the group into Danny McKay's workshop (well Danny is a member of Guitar Trek!) to receive a second opinion. (Danny is out of view in this photo.) The de Monchaux ensemble then performed at the concert practice on the final day.



Below: This year the Summer School had 75 participants from Brisbane, Perth, Canberra, Melbourne, Wollongong, Newcastle and all areas of country NSW. As always there were guitarists from every corner of Sydney.

