



*The precise and skilled way in which Erik Bosgraaf and Izhar Elias play together is striking. In their multi varied program it is the music that dominates.*  
Haarlems Dagblad



(photo: Paul de Nooijer)

**Izhar Elias & Erik Bosgraaf**  
Sunday July 29, 1pm



269 Miller Street North Sydney  
Tickets: The Independent Box Office  
**(02) 9955 6455.** Booking fee applies.

*Benjamin Verdery is without a doubt a great guitarist possessing an astonishing technique.* \_Cordoba Times.



**Benjamin Verdery**  
Saturday September 29, 8pm



269 Miller Street North Sydney  
Tickets: The Independent Box Office  
**(02) 9955 6455.** Booking fee applies.

### Internet downloads - new scores and sites, for old music

Although many libraries around the world are promising to put music scores online, for guitarists at least, growth is slow. However, we have new sources and more scores becoming available. The major sites for the music we would recognise are two library sites in Scandinavia. The **Rischel & Birket-Smith** collection is at the Royal Library in Copenhagen and can be searched at [https://rex.kb.dk/F/-?func=file&file\\_name=find-b&local\\_base=mus01\\_rbs&con\\_lng=ENG](https://rex.kb.dk/F/-?func=file&file_name=find-b&local_base=mus01_rbs&con_lng=ENG) or, more simply and as pointed out by Bernard Hickey in another newsletter article, viewed on a separate page at <http://www.cathedralguitar.com/pdfsALL.html>. The **Boije** collection is at the Music Library of Sweden (listing at <http://www.muslib.se/ebibliotek/boije/indexeng.htm>).

Since the article by Richard Lenz (Guitar News 44) first informing us of the Rischel collection being put online, a

large number of manuscripts (some in Rischel's hand, some in others) have been put online to accompany the printed scores. There are over 1500 scores and manuscripts in the Rischel collection and a smaller number in the Boije collection. The latter is still being digitised, though the "major" works are complete. Between them, these sites have early/public domain scores for most works by major guitar composers such as Sor, Giuliani, Mertz, Coste, Carulli, as well as many works and songs by other composers from around Europe. These collections are downloadable in the Adobe PDF format. You will need a copy of Adobe Reader to view them.

If you look for scores online, you will find that a lot of sites simply or largely consist of scores taken from these two collections. For example, the sites [www.fernandosor.free.fr/](http://www.fernandosor.free.fr/) and [www.maurogiuliani.free.fr](http://www.maurogiuliani.free.fr) have the two composers' works for guitar with scores taken entirely from these two collections.

While other libraries have plans to put their public domain collections online, and some have received grants to do so, there is very little apart from the Rischel and Boije collections at present.

Works published in the USA can be found at some other sites. The **Library of Congress** (<http://memory.loc.gov>) has various sets of scanned scores, the largest of which is called *Music for the Nation*. There are over 1000 entries relating to guitar in that collection, mostly minstrel and art songs. A brief look suggested that there is a small and rather mixed bag of solo works. A small number of interesting American items can be found at the site of **Meantone Guitar Studio** in New York. (<http://www.meantone.com/MusicDownloads/Downloads.html>).

The sites of Robert Coldwell are interesting for anyone searching for early scores. His "digital guitar archive" ([www.digitalguitararchive.com](http://www.digitalguitararchive.com)) contains a database search for the collections of a number of libraries, including the Rischel and Boije collections. The site is partially supported by the sale of commercial editions of scores, mostly not available in the online collections. While not all of the libraries have online collections, you can still contact the sources and order photocopies of those works that are in suitable condition.

Coldwell also has another site at <http://icoldwell.com/robert/music/library/library.html> where you can find a list of important library collections. One of these is a group of scores by Zani de Ferranti, held at the University of Sydney. Most of these latter collections are not online, but it is always worth checking for online library catalogues which may detail the collections. Many libraries can supply limited numbers of copies, either as PDFs or photocopies, at a low cost.

Another large collection which is catalogued but not (yet) downloadable online is that of the **International Guitar Research Archive** (California State University Northridge) at <http://library.csun.edu/igra/> This holds an extensive collection of scores collected by the American guitarist Vahdah Olcott-Bickford. You can order photocopies of the public domain scores (under US law) in that collection, subject to their being suitable to copy.

So, there are large collections available freely, and others at low cost. However, there are some caveats to using these body of scores.

Firstly, there is the matter of what is and is not public domain. For example, the Rischel collection contains scores edited by Segovia and by Ervin Schwartz-Reiflingen. These scores *are* public domain in Denmark, but not in Australia (as both died after 1 January 1955, these scores are copyright until 70 years after their deaths).

Secondly, any score can contain mistakes. That a score may be a "first edition" or even have been overseen by the composer does not mean that it is not full of errors (even manuscripts in the composer's hand can vary from each other and contain simple mistakes). It is often the case that a well edited modern edition has fewer errors

than the "original". Sometimes they are heavily edited and an example is the Meissonnier edition of the Sor Grand Solo (in Rischel), which was heavily simplified. A number of the scores in these collections are later editions, and these too vary in quality. Legnani's opus 10 scherzo is in the Rischel collection but the score dates from later than 1907. It appears to be a well edited copy but an early edition in the Boije collection has the composer's instruction "to be played with one finger of the left hand". The Rischel edition is fingered for all four fingers!

Finally, some of these scores require a little knowledge to read. An example of this is that they contain markings with different meanings to those used today, or that are specific to certain composers. For example, the ^ marking which we today would take as an accent mark, is used by Mertz and Giuliani to indicate a note being stopped with the left thumb coming over the neck. Other things to watch for are scores for non-standard guitars, like the Russian guitar (seven strings and a different tuning) and the terz guitar (tuned a third higher).

These early scores are a useful resource for anybody who wishes to explore music written for the guitar in the 19th and early 20th century. In the next newsletter, I will investigate some sites which contain free modern editions and arrangements for guitar.

*John Huff*

### **Worth the Trek!\***

(\* A personal perspective on a concert NOT a stuffy, critical, pretentious review!)

Filled with optimism that Kangaroo Valley was within an hour and a half's drive from our home, Raffaele and I set out with *plenty* of time to spare. We had decided on a bit of an impulse to go down to see Tim Kain with Guitar Trek playing in the *Arts in the Valley* program on Saturday 21st April. The sky darkened, the road narrowed and twisted, the time ticked by, and as we realised that we were dreamin' about getting there on time, a night at home in front of *The Bill* seemed to be more and more attractive. We finally arrived, thirsty, stressed, ten minutes late, which was ok because Trek was running on synchronised time with our arrival due to the fact that extra seats were needed in this quaint hall which was already filled to capacity.

Trek had a new member of the group that night, with Harold Gretton taking the stage on bass guitar. For those who haven't seen the *Guitar Trek* acoustic bass, I can tell you it's a monster, huge and spiked, yet Harold was more than up to the challenge and played with seeming ease. On the programme was a work by Martin Wesley-Smith, and the pressure was on, with the composer sitting less than a spike's distance from the group in the front row.

Other works included De Falla, Minh Le-Hoang's exciting arrangements of some Piazzolla's works, and the absolute jewel in the crown for me, the Nigel Westlake *6 Fish*. For this work, Danny McKay had rustled up a 12-string guitar (asking for audience sympathy, "cos he had *twice* as many strings to tune as

the others!”) and Harold now played the recently-acquired Dobro guitar. I personally found this work transported me to some other place, and I sensed the effect was the same for many others as a still attentiveness settled over the audience. The amazing range of tones, dynamics, colours, and pulsating sounds were something special, deeply impressive, producing the sort of sounds you normally don't experience at your more traditional guitar concerts. For me, this was “it”, the highlight in an already fabulous concert. (I was pleased to hear that Tim and Trek have recently recorded both the Wesley-Smith piece and the Westlake pieces.)

So after some brief socialising and congratulations to the Trekkies, it was back in the car for the return trip, arriving home around 1.30am. But it was, forgive the pun,... *Worth the Trek!*

*Janet Agostino*

**Tim Kain** will be doing a solo recital for the Society on Saturday October 27, 8pm at The Independent. This is the first time in several years Tim has done a recital in Sydney and therefore an opportunity not to be missed.

*Editor*

**Fraternity** CDs are on sale at the SPACE FURNITURE Sydney showroom 84 O'Riordan St Alexandria 2015 (02) 8339 7588.

**Seventh Darwin International Guitar Festival**  
July 4 - 14 2007 at the Charles Darwin University.

The CGS has organised a 20% discount for members wishing to attend the Festival. That is, \$512.00 for an observer and \$544.00 for a player. There is no need for a group booking as the CGS secretary has already forwarded a list of financial members to the Festival and as in the past, members can pay separately. Please note, if you are a financial member you will have received a membership card and receipt from the CGS Treasurer.

Registrants at the Guitar Festival can find accommodation at North Flinders International House, which is located on the Charles Darwin University campus. This is within walking distance of the main Festival events.

For Festival Registrants, rooms are available at \$55 per night, or \$35 per night for full-time students. Large rooms are available from \$70 per night. When booking, you will need to mention that you are attending the Guitar Festival to receive these rates.

Please visit the website for a calendar of events and biographies of the performers. [www.darwinguitar.com](http://www.darwinguitar.com)

### **Duo Maccari Pugliese**

On Thursday 29th March, visiting 19th Century guitar specialists Claudio Maccari and Paolo Pugliese were invited by the CGS to do a lecture demonstration at the

Uniting Church Hall, Crows Nest (where the monthly meetings are held).



*From the left: Paolo, Tig Thomas and Claudio.*

So often when visiting guitarists come to play for the Guitar Society they only work with more advanced students in masterclasses and the repertoire and issues for beginner and intermediate students are not explored. I felt that Claudio and Paolo would have much to say about the repertoire of the 19th C masters, Sor, Giuliani, Mertz, Carcassi, Carulli, so an

*continued page 4*

### **December 1 CGS Orchestra Concert**

Guitarists intending to play with the Orchestra/Ensemble at the December 1 concert at the Independent Theatre are asked to put their names on the "Guitar Orchestra List" list at the August or September monthly meetings.

This allows part scores for the groups to be organised in advance.

Rehearsals will be at the Uniting Church Hall. Full details are on the **Society Information** page.

invited audience of 35 people spent a couple of hours in an informal presentation by the duo.

Scores were given for study purposes and the duo spoke about the composers themselves, their place in the development of the guitar, the selected works, interpretation of various markings and implied gestures such as rubato and improvisation. What an illuminating and entertaining evening it was. Claudio and Paolo capably demonstrated their point, bringing with them their experience of over 20 years of intensive study of this repertoire.

*Grazie tanto, maestri!*

*Janet Agostino*

### Teachers, take note...

This appeared in the *Sydney Morning Herald* on the 24th September, 1844:

#### NOTICE

A REPORT having circulated that Mrs. Purser had retired, and given up teaching MUSIC-viz, pianoforte, harp and guitar-she begs leave to inform her friends and the inhabitants of Sydney that she still continues to give lessons on those fashionable instruments, either at home or abroad, and never had the least idea of giving up her profession.

312, Pitt-street, September 21. 3978

Sydney culturally was similar to many English cities at the time, and the custom was for the daughters of the upper classes to play the piano and guitar, as well as accompanying themselves singing on these instruments. Carol Liston tells us, in *Sarah Wentworth - Mistress of Vauchuse* (Historic Houses Trust of New South Wales, Glebe, NSW, 1988) that "The younger girls, Laura and Edith, took music and singing lessons with Mrs Logan, who since the early 1840s had taught the daughters of the colonial élite".

I don't know what the level of competition actually was in the 1840s. There were at least nine "Professors of Music" active in Sydney in 1851, as well as much teaching in the schools of the time. However, Mrs Purser, Mrs Logan and probably others were clearly in competition for the same group of pupils, and somebody was engaging in underhand activities.

Needless to say, none of the guitar teachers involved with our society would stoop so low!

*John Huff*

Back issues of Guitar News are available from the CGS Website: [www.classicalguitarsydney.org.au](http://www.classicalguitarsydney.org.au)

An interview with the **Sydney Guitar Trio** and Darwin Guitar Festival Director **Adrian Walter** can be heard at [www.darwinguitar.com/podcast.php](http://www.darwinguitar.com/podcast.php) The SGT discuss their concerts at the Festival and their collaboration with Rory O'Donoghue.

Innovative German duo, **Thea Nielsen** (flute) and **Oliver Fartach-Naini** (guitar) will present an Australian premier program entitled *Berlin Tango* in Sydney on 23 June, 8pm at the Goethe Institute.

*continued page 8*

## Jazz at The Independent is back

Relax and enjoy Sydney's legends of Jazz, Saturday afternoons in the beautifully refurbished lobby of The Independent. Commencing 26 May from 2 - 5pm.

Featuring the Kind Chorus Four: playing the original style of jazz created by Sidney Bechet and Muggsy Spanner.

**Door Price: \$20**

**Booking essential call 9955 6580**  
269 Miller Street, North Sydney

For further information visit  
[www.theindependent.org.au](http://www.theindependent.org.au)

the **INDEPENDENT**   
Staging successful events since 1911



George Golla will be appearing with the Kind Chorus Four on Saturday 16 June from 2pm.

### Notice of the Classical Guitar Society, Sydney Annual General Meeting

**Saturday September 1, 2007 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 mid August.

# Caldersmith *New Generation* Guitars

12 Main Street, COMBOYNE 2429. (02) 6550 4068 [luthier@westnet.com.au](mailto:luthier@westnet.com.au)

[www.caldersmithguitars.com](http://www.caldersmithguitars.com)

\* Concert standard carbon fibre lattice guitars

\* Quality student model guitars \* Guitar Family instruments



*left:* **FOR SALE** Spruce top, maple Grange guitar. This unusual combination of woods gives a unique tonal sound.

*right:* Blackwood concert guitar **sold** to Claire Sananikone in Paris.

**FOR SALE** Cedar/Rosewood concert standard (carbon fibre). 2002. Excellent condition. \$4500



*left:*  
Cedar/Rosewood 'Grange' sold to Perry Blackmore, Canberra

**FOR SALE**  
Cedar/Blackwood 'drop-nose' standard carbon fibre with armrest. Excellent restored condition. 1998 \$4500

## FOR SALE

**Caldersmith Standard #29 "Margaretha".  
Built 1998, 1 Owner.**

**Excellent Condition  
Cedar / Lattice / Carbon  
Fibre Top.**

**Tasmanian Blackwood Back,  
Sides & Neck**

**Ebony Fingerboard.**

**Price Aud. \$ 4,500.00**

**Delivered.**

*Rick Lock ABN 26 876 535 524  
"Hillview", 661 Stewarts River Rd  
Lorne via Kendall, NSW, 2439*

*Telephone 02 6556 9637*

*Fax. 02 6556 9797*

*Mobile 0404 264 953*

*e-mail [lockblue@bigpond.com](mailto:lockblue@bigpond.com)*



## 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	9389 6782
Vice President	Sue McCreddie	9516 1893
Secretary/Media	Bernard Hickey	9877 5442
Treasurer	Philip Samuel	9979 3945
Artistic Director	Raffaele Agostino	9453 3113

### Committee Members:

David Wilks	9477 3534	Warwick Payne	
Ronnie Cain	9960 5115	Dan Sharkey	
Howard Mitchell	4572 1146	Bob Talbot	9980 8117

### CGS WEBSITE - [www.classicalguitarsydney.org.au](http://www.classicalguitarsydney.org.au)

Webmaster: Peter Feraud

### CGS RADIO PROGRAM - New Time

2MBS-FM 102.5. As of July the CGS program will be on at 4pm-5pm on the 4th Saturday in every month. Prepared and presented by Sue McCreddie or Dan Sharkey.

### 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 & concerts.

#### December Orchestra Concert

Guitarists intending to play with the Orchestra/Ensemble at the **December 1** concert are asked to put their names on the "Guitar Orchestra" list at the August or September Monthly meetings.

This allows part scores for the groups to be organised in advance. Rehearsals for the December concert will be at the Uniting Church Hall, corner of Shirley Rd & Nicholson St, Crows Nest.

The dates are;

Saturday **Oct. 6** Parts handed out at the monthly meeting.

Saturday **Oct. 20** 2pm - 4pm

Saturday **Oct. 27** 2pm - 4pm

Saturday **Nov. 3** 2pm - 4pm (Society meeting 4:10pm)

Saturday **Nov. 10** 2pm - 4pm

Saturday **Nov. 17** 2pm - 4:30pm

Saturday **Nov. 24** 2pm - 4:30pm

**Saturday December 1** 6pm - 7pm. Dress rehearsal at the Independent Theatre, 269 Miller Street North Sydney. Performance starts at 8pm.

### 2007 CONCERT SERIES

Concert Ticket Sales: **Independent Theatre Box Office**, 269 Miller St North Sydney (02) 9955 6455. Booking fee applies. See details on the 2007 Concert Series Brochure. Info on the artists: Raffaele Agostino 02 - 9453 3113

Concerts held at the **Independent Theatre**  
269 Miller St, North Sydney.

<i>Sunday</i> , July 29, <b>1pm</b>	Izhar Elias and Eric Bosgraaf
Sat, September 29, <b>8pm</b>	Benjamin Verdery
Sat October 27, <b>8pm</b>	Timothy Kain
Sat, December 1, <b>8pm</b>	CGS Orchestra & Friends

### MONTHLY MEETINGS

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

Time: 2pm - about 5pm.

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

Venue: Uniting Church Hall. Corner Shirley Rd & Nicholson St, Crows Nest. [The entrance is at the front of the Church. Walk

down the glass covered corridor. The hall is behind the Church on the 1st floor.]

**July 7th** 2pm-4:30pm: *General playing session*. Prepare solos, chamber music or whatever. Preparing for an exam or other performance? Use the Monthly Meetings as performance practice.

**August 4th** 2pm-4:30pm: *General playing session*.

**September 1st** Annual General Meeting, 2pm. Followed by general playing at about 3:15pm.

**October 6th** 2pm-4:30pm: *General playing session*. *Orchestra/Ensemble* - parts handed out for the December concert.

**November 3rd** *Orchestra Rehearsal* 2pm-4pm: The CGS Orchestra will be rehearsing for the December concert. Short playing session from 4:10pm.

### ANNUAL MEMBERSHIP

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

Single \$50 Family \$75 Concession \$25

Membership application forms can be obtained by photocopying page 9 of this Newsletter or from the CGS website.

**LIBRARY** Librarian: Graham McKinney - 9805 0045

Available only to members. Please show membership card.

**Loan Period:** 1 month for all items - CDs, Mags, Tapes, DVDs, guitar rests, books & sheet music.

**Maximum of 5 items** at any time. We consider it only fair that members cannot borrow if they have overdue items. Printed reminder notices will be posted when items are unreasonably overdue. The Society will take whatever action it deems appropriate in the event of notices being ignored. If you can't make the meeting, **returns direct to the Librarian** can be made at concerts or at his home in North Ryde (ring first).

Any queries - Ring Graham - day/early evening.

### 2008 CGS SUMMER SCHOOL

Featuring the Eden Stell Duo.

Wednesday 9th - Sunday 13th, January 2008

9:25am - 4:30pm daily.

Ascham School, 188 New South Head Rd Edgecliff

### QUEENSLAND GUITAR SOCIETY CONCERT SERIES 2007

Sun, July 22, 3pm Wulfin Lieske

Sun, Oct. 28, 3pm Qld's finest guitar orchestras

More information at [www.qldguitarsociety.com](http://www.qldguitarsociety.com)

### 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: \$100 per issue

Contact Christopher Keane 02 9389 6782

### CORRESPONDENCE (General or for Newsletter) Classical Guitar Society, Sydney **PO Box 829,** **Bondi Junction N.S.W. 1355**

*Articles in the newsletter do not necessarily represent the views of the Society. We reserve the right to edit or shorten contributions for the purpose of clarity or space. We reserve the right to refuse publication of any contribution or advertisement.*

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.

# Classical Guitar Society

## Guitar Summer School, January 2007

Ascham School, Sydney



Hello mates!

I wanted to tell you how great a time I had at the Sydney summer guitar school 2007. I enjoyed the relaxed atmosphere among the faculty and teachers and the fact that there was so much ensemble playing, which gave me the opportunity to work on music much more than on guitar technique.

Congratulations to all of you who made this school possible. It is great to see that there is so much enthusiasm among the participants.

I wish you many more successful summer schools.

Best,

Denis Azabagic. 16 Jan 2007

*Left:* Denis Azabagic on the stage of the Packer Theatre during his brilliant recital on the third evening of the Summer School.



The 2008 Summer School brochure will be available from the CGS website in early July. The brochure gives a detailed description of the many opportunities available to players of all levels at the Summer School.

*...the recital by the Brew Duo (young guitarists Matthew Withers and Bradley Kunda, originally from Adelaide) was an instance of promising mastery with an hour of solo and duet pieces from Lauro to Brouwer and Walton. An air of enjoyment motivated the performers and was transmitted to an appreciative audience.*

Fred Blanks North Shore Times, Friday January 26, 2007



*Above:* Music critic Fred Blanks said of the 2007 summer school “Guitarists appear to be among the most sociable and gregarious of Instrumentalists.” (North Shore Times, Friday January 26, 2007.) Pictured are 90 sociable guitarists from every Australian state and territory - and one from the USA.

The CGS website, [www.classicalguitarsydney.org.au](http://www.classicalguitarsydney.org.au), carries a recording of *March on the Red Planet* by Vincent Lindsay-Clark - the work of the group pictured. It was recorded at the summer school Finale Concert on Sunday 14th January 2007, Packer Theatre, Sydney.

*Photos: Warwick Payne*

Thea and Oliver began their theme-oriented programs in Berlin in 1994. Since then they have delighted audiences throughout the world and collaborated with numerous prominent composers including Majid Derakhshani, Ludger Vollmer and Thomas Wallisch. The program of their CD *Ex Oriente Lux* (the light appears first in the orient) was performed in Europe, the U.S.A., South Korea and Australia.

Other CD recordings include *Suite Buenos Aires* (Kreuzberg Records, 1998), a compilation of inspiring Argentinean music and *Didar - Live in Berlin*, recorded in 2003 with Majid Derakhshani.



For further information on

the duo: [www.ethnoclassics.com](http://www.ethnoclassics.com)

More information about their Sydney concert from [www.goethe.de/ins/au/syd/](http://www.goethe.de/ins/au/syd/)

**Benjamin Verdery** has released over 15 albums, including, *Start Now* (Mushkatweek) that won the 2005 Classical Recording Foundation Award. Other recordings of note include his *Some Towns and Cities* that won the 1992 Guitar Player Magazine Best Classical Guitar Recording and his collaboration with John Williams on John Williams Plays Vivaldi (Sony Classical). Recently released is his recording of arrangements of works by Mozart, Hendrix, Strauss and Bach entitled *Branches*. *Branches* includes the Bach *Chaconne*, Mozart *Adagio*, Bach 'Cello Suite No 4, (*Prelude, Allemande, Courante, Sarabande, Bourree & Gigue*), Strauss - *Blue Danube Waltz*, *Amazing Grace*, Hendrix *Ezy Ryder*, Hendrix *Little Wing*, & Hendrix *Purple Haze*. 2 minute excerpts of all of these tracks can be heard at <http://cdbaby.com/cd/verdery3>

Other Verdery CD titles on this webpage are, *Start Now*, *Ufonia* and The Schmidt/Verdery Duo: *Enchanted Dawn*. 2 minute excerpts of every track are available. These CDs will be on sale at Ben's concert on September 29.

### 2007 McDonald's Performing Arts Challenge

Event 257:

*Classical Guitar Open*, Saturday, July 28, 2pm.

Event 258:

*Classical Guitar U/16*, Saturday, July 28, 6pm.

Event 263:

*Chamber Music with Guitar*, Sat, July 28, 7:30pm.

### Northside Baptist Church

63-65 Willoughby Rd Crows Nest

Please note the new venue. The Northside Baptist Church is around the corner from the old Holtermann Street PAC.

The 3 most prominent guitar divisions of the McDonald's Performing Arts Challenge have attracted entrants from all over NSW, Victoria, the ACT and South Australia this year. The Performing Arts Challenge organisers decided to place all three events on the same day to simplify travel plans for interstate participants. This will give local guitar enthusiasts the chance to witness a mini festival of guitar.

These events showcase the rising stars of the Australian guitar scene. Previous winners such as Harold Gretton, John Couch and Aleksandr Tsiboulski have gone on to win more major international

*continued page 10*



Featuring Sydney's finest musicians in the beautifully appointed lobby of the newly refurbished Independent Theatre.

High Tea will be served every Wed, Thur and Sun. Commencing 30 May from 2:30 - 5:30pm.

**Booking essential please**

**call 02 9955 6580**

**269 Miller Street North Sydney**

For further information visit

[www.theindependent.org.au](http://www.theindependent.org.au)

the **INDEPENDENT**   
Staging successful events since 1911





**The Treasurer,  
Classical Guitar Society  
11 Quarter Sessions Road  
CHURCH POINT  
NSW 2105**

[www.classicalguitarsydney.org.au](http://www.classicalguitarsydney.org.au)

**Classical Guitar Society Membership – for the financial year ending June 30, 2008**

*Dear Music Lover,*

The Classical Guitar Society is an active and skilled organisation devoted to the performance of music for the guitar and the appreciation of music. Benefits to members include participation in the Guitar Orchestra, monthly Society meetings, quarterly newsletter, workshops, library facilities and opportunities to perform at a range of venues. Also available to members at discounted rates are the Concert Series, masterclasses, workshops and the Guitar Summer School, all staffed by internationally recognised musicians and luthiers. Discounts offered to members regularly using the Society's services far exceed the membership fee.

Membership subscriptions are valid from the 1<sup>st</sup> of July to the 30<sup>th</sup> of June of the following year.

*Please complete the following.*

Name(s) .....

Address .....

..... Postcode .....

Phone: Private ..... Business or Mobile .....

E-mail address .....

Membership fees for the year July 1 2007 to June 30 2008 are:

Single \$50       U/16 / Student / Concession \$25       Family \$75   
(proof required)

**If possible, please pay by Cheque or Internet Payment as this saves the CGS about 4% in bank fees.**

Payment details: Cheque       Postal order       Internet Payment  (please attach receipt to this form)

Internet Payment To: **Account Name:** Classical Guitar Society Sydney Inc.    **BSB:** 112 879    **Account:** 0549 53835

**Credit Card No:** Visa or Master Card Only      Expiry Date: ...../.....

                

Cardholder's Name .....

Cardholder's Signature .....

Please send this form and payment to:      **The Treasurer, Classical Guitar Society, Sydney  
11 Quarter Sessions Road  
CHURCH POINT NSW 2105**

Upon receipt of this form the Society will post your membership card and official CGS receipt.

competitions. Other winners that have established careers as concert artists include Steve Poskitt, Gareth Koch, Simon Powis and Scott Borg while prize winners such as Danny McKay and Minh Le Hoang have also set the concert world alight. The 2006 winners of the *Chamber Music with Guitar*, Matthew Withers and Bradley Kunda (Matthew also won the 2006 *Open Solo Guitar* division) were described by Fred Blanks as “promising mastery”.

An exciting afternoon and evening of playing is guaranteed and I would particularly recommend that both teachers and aspiring students attend so that they can see what is being achieved in Australia.

The adjudicator is the internationally recognised virtuoso **Izhar Elias** who plays both 19th century and modern guitar.

*Editor*

The CGS would like to congratulate CGS members Yael



*Above:* Warwick and Yael on their wedding day.

Azriel and Warwick Payne who were recently married. Yael and Warwick met through the Society and are our “first marriage.”

But... there is more to come. The next Newsletter should carry news of the second CGS marriage. *A family that plays together stays together.*



*Above:* The phenomenal 19th Century guitar specialists Paolo Pugliese and Claudio Maccari at the first CGS concert held at The Independent. Pictured with them are Guadagnini guitars, the smaller, held vertically by Claudio was probably built in 1812 and the larger was built in 1830.

A feature of this concert was the talk given during the interval by CGS member and luthier Jim Mitchell. In the last few years Jim has built several copies of the guitars popular with concert artists in the 1820s. Guitar News 43, 44 and 45 contain a detailed account of how Jim built a copy of a Panormo guitar. These Newsletters can be downloaded from the CGS website.

The concert was well attended and importantly, enough money was taken at the box office to cover all the costs in staging the concert.

*Below:* The CGS Chamber Ensemble under the direction of Janet Agostino on May 26 this year. This picture shows the stage of The Independent, the new home of the CGS concert series. The stage is a little bigger than the last venue used by the CGS and comfortably accommodates the larger CGS Orchestra. Acoustics are brilliant, the venue easy to use and so far the audiences have been good. The move to The Independent appears to be a move in the correct direction.

