



2009 Guitar Summer School

Wednesday 14th - Sunday 18th, January 2009. 9:25am - 4:30pm daily

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

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The Classical Guitar Society proudly presents



Nuccio D'Angelo

in recital

Friday January 16, 7:30pm.

Packer Theatre, Ascham School

CGS Members \$20,
Conc. \$25, Adults \$30.

Free admission for Summer School participants.

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Raffaele Agostino, Richard Charlton,
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John Couch Recital

Thursday January 15th, 3:20pm Ascham Theatre.

CGS Members \$13, Conc. \$15, Adults \$20.

Free admission for Summer School participants.

Tickets at the door

FINALE PERFORMANCE.

The Summer School will conclude with a free public
concert by the participants and staff. Sunday 18th January,
5:30pm, Packer Theatre, Ascham School.

*This festival is the envy of many in the
Americas and Europe.*

Carlos Bonell.

Observers are welcome to attend the daily:

Lectures & Forums - 11:20am

Workshops & Masterclasses - 1:20pm

More info - (02) 9453 3113 or visit the CGS
website www.classicalguitarsydney.org.au

to get the brochure



*To all our members,
have a merry festive season
and a safe and
Happy New Year
from the CGS Committee*

Bradley Kunda wins Cordoba International Guitar Competition

The final of the Cordoba International Guitar Competition, held on July 15 was won by Bradley Kunda. Bradley is an Honours student in guitar performance at the ANU School of Music and is doing a Combined Degree in Law. This is the third year running that ANU guitar students have been awarded the first prize in Cordoba. 2006 went to Jacob Cordover and 2007 to Harold Gretton. I asked Bradley to give the CGS an account of his six-week trip through Europe, which was made possible with the assistance of the Friends of the ANU School of Music. Editor.

I started my musical travels in Bratislava, Slovakia, where I attended the J.K. Mertz International Guitar Festival and competed in the competition. It was a small festival lasting only six days, but there was a reasonably high constituency of quality players to make for an enjoyable week. I had a lesson with Zoran Dukic from Croatia and I made it to the finals in the competition. Of the five players in the final round, I was one of two that did not receive a prize. However, for my first international competition I felt pretty happy with the result.

For the past fortnight I have been in Cordoba in Spain, which is an incredibly beautiful city steeped in a rich and peculiar history (The Jews, Moors and Christians have over the past millennium developed ways of living peacefully together, remarkably enough!). There is a strong leftist government here, which means that the city is thriving in cultural experiences. Hence, the city can afford to hold a mega two-week guitar festival with some of the biggest names in nearly every style of guitar. We have seen concerts by Chuck Berry, David Russell and Odair Assad, to name but a few. We have also seen the world premiere of a stunning new sonata for guitar by Leo Brouwer, dedicated to and performed by Odair Assad, as well as a concerto concert with Leo Brouwer himself conducting, perched somewhat awkwardly on his chair owing to his incapacitated left

leg. I participated in the four day course of Ricardo Gallen, which was quite enlightening for me, even though the class was delivered almost entirely in Spanish! The Australian contingency is very healthy here. Harold Gretton performed a fantastic concert as last year's competition winner, and Jacob Cordover and Rupert Boyd (past students of Tim Kain) are also here for the festival. It has been wonderful learning all the good places to eat from some very well-practiced Cordoba Festival friends! In addition, I feel very lucky to continue the apparent Canberra-Australian domination of the competition by being the third winner in as many years of the Cordoba International Guitar Competition. My prize is a paid concert at next year's festival, so I am very much looking forward to returning.

The Niksic Guitar Festival in Montenegro was an incredible experience. I do not know of any guitar competition that has so much media exposure. This did mean that the experience of playing in the final was extremely different to what I had previously encountered. We played in a television studio, with many cameras and lights and pretty awful amplification (necessary because the noise of the air conditioning was so loud). The pressure of the situation was intense but a fantastic learning experience. I was awarded 3rd prize as well as the audience prize, which was determined by SMS voting (of all things!) The performances were repeated on the television the next day and the results were published in all the newspapers, which meant the ANU got a pretty good wrap all over Montenegro!

Better than this, however, was the experience of the festival itself. All of the participants, artists and organisers lived in the same hotel in Niksic, which meant that everyone got to know each other really well. I made some very good friends and enjoyed spending lots of time getting to know the artists; notably Carlo Marchionne, who teaches in Maastricht and is widely renowned throughout Europe (not least



Above: The finalists of the Cordoba International Guitar Competition. Bradley, on the right.



Above: The finalists of the Montenegro competition in the TV Studio. On the far right is Goran Krivokapic, who was selected by the jury to read out the results. Bradley is on the left.

for his very interesting collection of jokes that he likes to repeat at least ten times throughout the week). I had a very insightful lesson with him on my Bach sonata, which he had already heard me play in the final the night before. We spent the lesson mainly talking about different ways of articulating phrases and determining tempi. It was a valuable experience.

Now that I am reaching the end of my trip, I think the most valuable lessons I have learned relates to how people from different places think about the guitar and its role in the musical world. While guitar festivals offer an extraordinary opportunity to be immersed in everything to do with the guitar, I now see them to be self-perpetuating institutions of exclusivity, where guitarists play only for guitarists and where the same repertoire is constantly rehashed in the same way. This I believe is especially true of competitions. Many students strive for the ideals of their teachers, and the guitar festivals and competitions offer an environment where many of these outdated ideals are allowed to perpetuate. This is a gloomy vision, I know, and I qualify my analysis by saying that it is certainly not true of all players at festivals. Indeed, I have been fortunate to see some inspiring performances by some extraordinary players; notably the premiere of a new Brouwer sonata by Odair Assad and some dazzling flamenco concerts in Cordoba. Observing how all these students, performers and teachers think about the guitar and music has, however, allowed me to consolidate my own perception of music and its potential to grow in the future. I firmly believe that Australia has a lot to offer in this vision.

Well, that was all very deep and meaningful! It is a true summation of what I have learned on this incredible trip. I will go to Paris on the weekend to have some lessons with Carlo Barone, which will satisfy my growing desperation for some intelligent musical phrasing and meaningful rubato. I believe that having been afforded the opportunity to participate in all of these festivals and competitions has deepened my musical experience and will help in developing me as a musician. I certainly would not have been able to learn these priceless lessons without the generous support of the Friends of the ANU School of Music. I send a heartfelt thanks to you all and look forward to returning to Australia to start putting into practice the lessons I have learned.

Bradley Kunda

Harold Gretton wins again.

During the European Summer Harold won two more guitar competitions. The Coria International Guitar Competition, the prize for which is 3 concerts in Miami, Coria and another location in Spain, about 3000Euro and a guitar valued at 4000 euro; and the Transylvania International guitar competition, (Harold quips the entrance fee was a pint of blood), the prize for which was a beautiful guitar by a Romanian maker, Constantin Dumitriu. This guitar is the first guitar that Harold has won that he is thinking of keeping. It has a very nice sound and easy to play, though brand new so the sound is still developing. It's valued at only 3,500euros.

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Since we saw him last in March at The Independent Harold has been doing lots of concerts in Vienna, Spain (see Bradley's letter above), Romania, the Czech Republic and Montenegro.

Editor.

Brain sees fine line between speech and song

From issue 2681 of New Scientist magazine, page 17

A SOUND curiosity, in which a spoken phrase seems to morph into a song when repeated, is shedding light on the difference between speech and song.

Diana Deutsch, a psychologist at the University of California in San Diego, first noticed the illusion in the mid-1990s when editing a recording of her own voice. One phrase - "sometimes behaves so strangely" - began to sound like a song when she replayed it several times.

Now Deutsch has confirmed that the illusion is real by testing it on proficient singers. Those played the same phrase just once and asked to repeat what they heard, spoke it back. But those who heard the phrase many times, sang it back - listen at www.tinyurl.com/65tcer. (You should listen to this audio file as it makes this article very clear. Ed)

The illusion only occurs when the phrase is repeated exactly - not with a slightly drifting key, for instance. "It brings to the fore a real mystery - why don't we hear speech as song all the time?" says Deutsch. She

suspects our brains normally suppress musical cues when we hear speech, so that we focus on interpreting the words. But repetition of the words, which we've already processed, can sometimes override this.

"It stops the inhibition of the pitch region of the brain so we hear song, which is really what we ought to have been hearing in the first place," says Deutsch, who discussed her findings at an Acoustical Society of America meeting in Miami, Florida in November.

Her team is now using MRI scans to see which brain regions "light up" when people perceive a shift from speech to song.

Aaron Shearer 1919 - 2008

American guitar theorist, teacher & author, Aaron Shearer, died in April at the age of 88. Most people who have studied the classical guitar since the 1960s will have at least one of his instruction 'methods' still in use or tucked away on a shelf somewhere.

He discovered the classical guitar at the age of 10 when he heard Segovia on a radio programme. When he couldn't find a single systematic guitar method to learn from, he adopted the approach of logic and devised his own. Segovia branded his first Method as "worthless", yet by the 1960s it had cornered 40% of method sales in the USA. Shearer wrote 8 more and was still revising right up to this year.

He started teaching at 18 and continued for 70 years -

Starobin, Tanenbaum, Barrueco & Cobo are just a few of his students who went on to be teachers as well as performers. In the process, Shearer founded 3 university guitar departments including that at the Peabody Conservatory.

A more detailed account of his life is in the July edition of Classical Guitar magazine in the library.

Graham McKinney

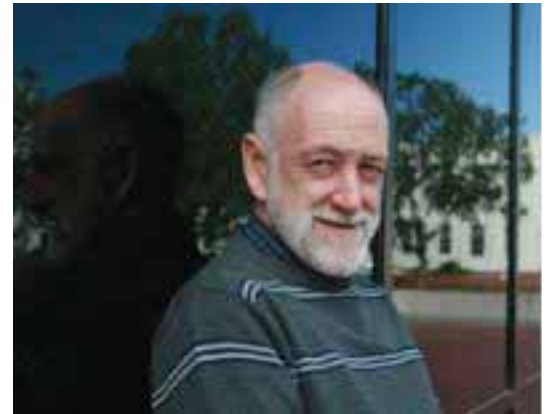
ANU - New head of Music.

Professor Adrian Walter has been appointed to the position of Head of School of Music at the ANU. He will

commence at the ANU early in January 2009.

Until the end of 2008 Adrian will be the Dean of the Faculty of Law, Business

and Arts at Charles Darwin University where he is also a senior lecturer in guitar and music history. He



The picture above was taken in May 2008 in Almere, The Netherlands. In it over 100 players from 3 guitar orchestras, *The Netherlands Youth Guitar Orchestra*, *Guitarrissimo* and *Ponticello* plus pluckers from the community are combined into one group under two conductors, Peter Constant from the Z.o.o. Guitar Duo and Erik Westerhof from the Groningen Guitar Duo. If you go to: <http://www.youtube.com/watch?v=2UgxMZ5WqCU> you'll hear they are performing a 'Dueling Guitars' extravaganza.

The woman playing octave guitar on the extreme left is Marion Schaap, the other half of the Z.o.o. Guitar Duo and the instrument she has is an Australian built Caldersmith Octave guitar. On the right hand side of the orchestra the Caldersmith Bass on its 'cello spike stands out clearly.

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left: Testing a Terz Peter Constant (Netherlands) has ordered this terz (tuned to G) for 19th century repertoire.

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from Dec 15 - 19. Contact us for more info.



Guitars to Armidale

right: Anthony Garcia and Steve Thorneycroft pictured trying our guitars in Armidale recently. (Steve ended up buying this one!)

left: Matt Nolan (Honours student, UNE) with his new Grange.



Music for the hEARt




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previously held senior management positions as Head of the School of Music and School of Creative Arts and Humanities at Charles Darwin University.

Adrian has been closely involved in developing the University's successful remote delivery music and visual arts programs and has managed the University's music and visual arts components at the Garma Festival. He has a keen interest in the redevelopment of the University's anthropology program and for the development of ethnomusicology at CDU.

Adrian has been the artistic Director of the Darwin International Guitar Festival since 1993 and has been particularly involved in the promotion and performance of 20th century works by Australian composers. He has premiered a number of new works by leading Australian composers. Regular guests of the Festival have included John Williams and Peter Sculthorpe. Peter's commissioned works for the Festival have become valuable contributions to the solo guitar repertoire.

Adrian is an active researcher in the area of performance practice and is completing his doctoral thesis on this topic. He is also a guitarist of international reputation and has performed both as a soloist and chamber musician throughout Australia and overseas. He is particularly interested in the performance practice of 19th century guitar repertoire and has performed with period orchestras in Italy and France as the featured soloist. He is also



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conductor and director of the Charles Darwin University Chamber Orchestra and guitar orchestras.

Adrian is also Director of the Centre for Youth Music, a pre-tertiary music program that involves music education for over 300 children in Darwin.

Lucky ANU!

Music from the Outback and Exotic.

Sally Walker - Flute and Giuseppe Zangari - Guitar. Art Gallery of NSW. Sunday 23 November 2008

The recital was well attended and those present were not disappointed to hear a wide range of works for Flute and Guitar. The programme included:

'Entr'acte by Jacques Ibert.

'Habanera' by Maurice Ravel.

'From The Dreaming' by Philip Houghton.

'From Suite Buenos Aires' by Maximo Diego Pujol.

'Cambereri' (Piccolo and Guitar) by Capricciosa arr. Zangari.

'Cavatina' by Stanley Myers

and finally 'from Histoire du Tango by Astor Piazzolla.

The players should be congratulated for a wonderful flowing performance which the audience showed their appreciation on a very cold and rainy afternoon.

Ronnie Cain

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The **Canberra Classical Guitar Society** has just released its first Newsletter. It can be found online at www.classicalguitarcanberra.org.au/wp

Winners of the 2009 Rural And Regional CGS Summer School Scholarship

These scholarships have been made possible by the generosity of Alhambra Guitars and Haddon Spurgeon. The CGS would like to thank Haddon and Alhambra for assisting in the educating of enthusiastic young musicians.

Congratulations to;

Esa Janara, COOMA NSW

Ganathipan Aruneswaran, ORANGE NSW

Warren Cutajar, CAPERTEE NSW

This year there were NO applications from any other state or territory except Tasmania. Come on guitarists - make sure you get entries in next year!

Successful Hopetoun Village Guitars 08! Concert

The Village Guitars Hopetoun benefit Concert, Saturday afternoon 25th October '08 was the most successful to date. A record audience showed its appreciation for a very enjoyable programme of performances by soloists,



ensembles and the Orchestra. The concert has been held annually since 2000, in association with the Village Residents Committee, and has become an established event on the Hills Shire entertainment calendar, with the proceeds donated to the Residents project fund.

This year's concert raised a record \$620.00.

The concert programme was once again opened by Howard Mitchell who says 'it's the highlight of my year'. He began with a fine performance of Beethoven's *Fur Elise* followed by his clever arrangement of Jose' Luis Merlin's and Morris



Albert's *Evocation / Feelings*. Scott Joplin's *The Entertainer* completed another moving and skilful performance by Howard.

Ian Cox & Allan Chapple then made an extremely well received debut appearance at Hopetoun. Ian has recently started to arrange music for the CGS ensemble and Allan has been producing and singing professionally since the 1970s. As a duo they've performed at a number of Sydney venues.



Allan's wonderful vocals skilfully accompanied by Ian, had the residents and senior members of the audience reminiscing and clapping to old favourites such as *Till There Was You* (Meredith Wilson), *These Foolish Things* (Marvell and Strachey) arr. Ian Cox *Ob-La-Di, Ob-La-Da* and *Yellow Submarine* (Lennon and McCartney) and *Making Whoopie* (Gus Kahn).

Keryn Leverton, an inaugural member of the Classical Guitar Society, made a welcome return to performance after a 13 year break, with her delightful renditions of *Choros No1* (Villa Lobos) and *Prelude from Suite No. 1 for Violincello* (J. S. Bach).



Dan Sharkey opened the second half of the show playing the popular *La Paloma* (Yradier) and the haunting *Capricho Arabe* (Tarrega).



Apart from raising funds for the village, the concert not only provides performance opportunities for soloists but also an additional performance for the C.G.S Chamber Group and Orchestra.

This year our conductor, Warwick Payne, brought a youthful style not only musically but also in his stage presentation, 'warming up' the audience with

some tongue-in cheek humour. Warwick ably led the Chamber Group through *Romance Sans Paroles*: Felix Mendelssohn and *Variations on a Theme by Henry Mancini* (arr Ian Cox) followed by The Classical Guitar Society Orchestra performing a suite of *Fairy Tunes* (Annette Kruisbrink) and the challenging, 'Bolero' style *Paysage Iberique* (Luc L'Evesque). An encore of *Spanish Harlem* (Jerry Leiber & Phil Spector arr. R. Charlton) concluded this year's concert before an appreciative and highly complimentary audience.

Performers and audience members familiar with Barton Hall at the Village would have noticed several improvements, including lighting, seating and air conditioning, to which our concert takings have contributed. Dan Sharkey was able to link his latest audio system to the hall's "hearing loop" system, enabling quality guitar performance sound in this relatively large venue. Thanks also go to Dan for his relaxed and professional style as MC.

The Hopetoun Village Residents Committee, led by Meg Henderson, has been very supportive with organising venue arrangements, newsletter articles, concert posters, tickets and refreshments for our ever growing audience. Hopetoun Village Administration assists with ticket bookings. Entertainment Officer John Barnard delivers concert publicity slips to over 700 residents as well assisting with venue access, audio setup and generally making CGS members feel welcome. He is a dedicated supporter of the



Hopetoun Village Treasurer Kathleen VanEgeraat & Entertainment Officer John Barnard

of enjoyable music they can look forward to at the concert. There's also the possibility of using this recording for community radio publicity.

Hopetoun Concerts and has enjoyed our music since hearing his first concert in 2006, "*I didn't know what to expect and was pleasantly surprised*". One of John's most recent suggestions is for the CGS to provide a DVD as a way of demonstrating to the residents the type

Each year the local newspapers Hills News and Hills Shire Times support the concert with an entertainment article. The theme informs readers of the versatility of the classical guitar and its ability to play a variety of musical styles. Concert posters at libraries and music outlets together with Radio



Local media support Hopetoun 08

2CCR promotion in their Community Events segment, contributes to the success with increasing public attendance. One audience member this year informed she had 'rushed down' to the concert as soon as she'd heard it announced.

On a personal note it's been a family affair with door ticket sales, initially by my daughter Nicole through her teens, since taken over by my wife Dorothea, ably assisted by Nicole's Grandmother.

The annual Hopetoun concerts will continue to fulfil objectives for our playing members and our Charter to promote the classical guitar and its music whilst also supporting Hopetoun Village in its endeavours. We look forward to another successful concert in 2009.

Bob Talbot

Classical Guitar Society memberships fell due on July 1, 2008.

For all students, players and observers -
all levels, all ages:

Single \$50 Family \$75
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Application forms can be obtained from the website or are available at monthly meetings.