Richard Charlton takes out prestigious composition award

Guitarist-composer (and life member of the CGS) Richard Charlton won ‘best instrumental work’ in the 2004 APRA/Australian Music Centre Awards for his guitar quartet work Stoneworks. The Awards, which were announced at the Sydney Conservatorium on 13 July and broadcast live by Classic FM, are the only ones which recognise outstanding achievements in the contemporary classical music field. The short list for the AMC/APRA Awards is drawn up on the basis of performance activity as reflected by APRA earnings. The jury then assess on qualitative criteria (craft, creativity, originality and excellence). Fellow nominees for best instrumental work included Peter Sculthorpe, Gerard Brophy and Gareth Koch (for Rumba Flamenca).

Stoneworks was commissioned by Saffire and featured on the Saffire CD which soared to number one in the classical charts late last year and won the ARIA award for best classical album. So it has been a very good year for the guitar in Australia.

Many congratulations to Richard from the CGS.

Sue McCreadie

Last Tango in Crows Nest

It was the day before our performance at a CGS monthly meeting. I woke from a dream, sweating, panting, the nightmare fresh in my mind. My E string broke moments before our performance. I changed it quickly, only to find the neck of the guitar fell off. Large screws holding it in place have flown across the room and no one can find them. In desperation I tried to borrow a guitar but to my dismay all claimed their guitars were too expensive to lend. It was only a dream. I checked my beloved and aged guitar just in case.

Coffee and Serepax sandwich in hand I cursed my friends advise on calming nerves as I dived for the bathroom. An experienced performer, she advised I use a meditative technique and channel my nerves into my stomach. It worked for playing guitar but my stomach didn’t know that. I needn’t have worried. My journey was with the best company one could have and I was well shielded from the terrors of playing alone.

Our quintet began with a phone call and inspired vision of our fearless fellow players. The score arrived by post the day before rehearsal. No problemo. I have about 3 or 4 notes to play. No you heard right - notes not pieces. Now how in this world can you mess that up I think. I am nervous when I arrive and to my astonishment am never nervous again at any rehearsal. I walk into a group of 4 other women who are as witty and talented and dedicated as they look and every bit as human as I.

continued page 2


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.
We metronome our piece and sort out timing and tricky bits. Our weekly rehearsals become a logical process of development. Regardless of our part or its level of difficulty, or not, we all undergo the same process. As the weeks progress our piece develops from a metronomically strictly counted collection of notes, into a piece all love to play with feeling. This is how music is made and we were very proud of it. Piazzolla’s Libertango became a living entity. We are invited to play anything we like when not rehearsing and I do. Nothing fancy or complicated. Often just a wee piece that struck my fancy that week. I play a simple Sakara and no one cringes. Good sign. So I play the next week. I am rewarded with the marvellous playing of the other girls. Wow.

The day arrives and my very talented co-conspirators have devised a gorgeous and very clever presentation. Well if my nerves don’t settle we will certainly look good. We are on stage. I tune my guitar with my new tuner. So nervous I only bother to tune 3 strings. Not playing the others anyway. I can’t look at the audience - they play guitar! My fingers won’t stop shaking. And then we start. And then we finish. Did we play? Did I enjoy it? I can’t remember! Then I realise that it isn’t about the performance. That is our gift to the audience. For us it is about the journey that brought us there. It is about the music and discovery and each other.

**A Tribute To Frederick M Noad**

I was recently going through my collection of guitar music and realised the most regular studies that I have been working on for a number of years are from the Frederick Noad ‘Solo Guitar Playing No.1’. Yet I know very little about the creator of these specially selected repertoire studies who has brought so much pleasure to a great number of students of the guitar.

I decided to fill this gap in my knowledge by doing some research and thought the best place to start was to contact the publishers D&H Sales in Hollywood, California. I was delighted to learn that a great deal of material had been written on this exceptional man, and was directed to a specially written tribute by Edward Flower (a close personal friend and fellow player). Flower’s words were so complete in every detail that any write up that I could produce would not do justice to Frederick Noad in terms of his vast contribution to the art of studying the guitar and its music.

As a result, I requested the publisher’s help in making contact with Mrs. Noad and Edward Flower to seek permission to reproduce the ‘Tribute to Frederick M Noad’ in the Society’s quarterly newsletter. After a number of e-mails, both were delighted to grant permission to use whatever material was of interest, with one small request, to mail a copy of the newsletter when produced.

I will now conclude this short introduction and leave you with the words of Frederick’s close friend Edward Flower.

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**Frederick M Noad**

August 8 1929 - September 13, 2001

by Edward Flower

Frederick Noad passed away on 13 September 2001. The world of music has lost a great champion and friend. An extraordinarily gifted man, Fred Noad was a master teacher, an accomplished performer on both classical and flamenco guitar, a scholar, composer, arranger, transcriber, software developer, publisher, and of course, author. Meeting him for the first time, one might not immediately guess that this gentle, modest man had a fierce passion for music and an ardent and implacable desire to pursue and realise his dreams. The concentration of all this productive and intense energy was focused on the guitar. He had an encyclopaedic knowledge about its history, repertoire and techniques and leaves us an enduring legacy of scholarly editions, anthologies, recording and instructional books and videos.

Frederick McNeill Noad was born on August 8th, 1929, in Blankenburg, Belgium. His father was Colin Kenneth Noad of London; a doctor and Captain attached to the 9th Ghurka Rifles in India. His mother was Eileen Maude McNeill of Ellary Estate, Argyllshire, Scotland. The couple was on holiday in Belgium when their new son made a surprise entry into the world. In 1931, at the age of 39, soon after returning to active duty in India, Colin Noad succumbed to cholera. Frederick was only two years old and his brother Duncan, only seven. Their mother, finding herself alone with two young sons, had to forge a career for herself. Being a determined and talented woman, fluent in German and a number of other languages, she found work with the British Foreign Service and the BBC, eventually receiving the award of an M.B.E. (Member of the British Empire) for her efforts.

Frederick Noad grew up in Eversley, a small rural village in Berkshire, England. He attended Eagle House Preparatory School and was later accepted at Wellington College where he received his diploma in Latin, Greek, Ancient History and Literature. Having a quick ear, he excelled in modern language studies, eventually becoming fluent in French and Spanish. It was during that time he began his musical studies on the violin, meanwhile developing a fascination for the guitar, which inspired him to make a number of trips to Spain in search of flamenco instruction. This was the beginning of a great love and enthusiasm for flamenco that lasted and grew throughout his lifetime.

In 1948, at the age of nineteen, he enlisted in the Royal Corps of Signals. A year later, he was commissioned as a Lieutenant and was stationed in Vienna, Austria, where he specialised in intelligence gathering and radio communications. He also taught skiing to the troops.

Fred remained an avid HAM radio enthusiast throughout his life. He was always a committed “gadgeter” or “techie” and being a man of infinite curiosity, these skills were eventually channelled into the world of computers. He was released from duty in 1950 and subsequently attended Brasenose College, Oxford University, where he received his M.A. in Jurisprudence on May 2nd 1957.

All the while, Fred had been actively performing as a guitarist. The flamenco team Rosandro and Margarita hired him as their principal accompanist at the Fiesta Club in London. Upon graduating from Oxford, he was employed by J Arthur Rank Films and in 1958 was sent to the United States to join the newly organised story department in Hollywood. However, shortly after his arrival in California, the Rank Organisation underwent what is now called “downsizing,” so Fred found himself in Los Angeles without a job. Always intrepid and optimistic, this momentary adversity did not dismay him in the least and proved to be an opportunity to use his musical abilities. He was engaged to play at the Chef's Inn in Corona Del Mar. This seemingly auspicious engagement was to be the beginning of a most illustrious career in the world of music and the guitar.

It was at this time that Frederick met Marilyn Stuart, in whom he found his lifelong partner. They were married on June 2, 1960. While honeymooning in Spain, Fred had the opportunity to study with Andres Segovia at “Musica en Compostela,” in Santiago de Compostela. He continued his study of guitar with Celedonio Romero and Julian Bream and composition with Mario Castelnuovo-Tedesco. Although the couple travelled extensively, California became their home and Fred chose to...
become an American citizen. In early 1960s he and his wife founded the Spanish Guitar Centre in Hollywood where he taught and imported fine guitars by such luthiers as Miguel Rodriguez of Cordoba, and Manuel de la Chica of Granada. As his reputation grew, he was more in demand as a teacher and player throughout the Los Angeles area.

In 1963, he was asked to write a method book for guitar by the publisher Collier Books, which at the time was marketing the "Quick and Easy Guide" brand name series. The book was an introduction to classical, flamenco and folk guitar playing and proved to be a best seller. Shortly thereafter, in 1964, Fred approached KCET, the Public Television affiliate in Los Angeles, with the idea of televising a series of guitar lessons. Coincidentally, the station manager was a guitar aficionado and showed Fred a book he had just purchased on guitar instruction. He was looking at the book to tell Fred who the author was when he realized that he was actually speaking to him! Thus began a relationship between Frederick Noad and educational television, which continues to this day. This series, shot in black and white, ran from 1964 to 1968. Fred developed a format of simple, clef progressive lessons, concluding with his performing a short piece. These programs captured the imagination of millions of viewers.

In 1981, he televised a new series in colour, which is still in syndication in most major cities in the United States, as well as being broadcast overseas from Samoa to Israel.

Throughout this time Fred Noad remained busy with teaching and performing. In 1964 he established a guitar instruction program at the University of Redlands. Later, in 1973, he founded another at the University of California at Irvine. He initiated a concert series at the University of Redlands. Later, in 1973, he founded another at the University of California at Irvine. He initiated a concert series at Plummer Park in Los Angeles and taught summer courses at Idlewild. He also gave solo concerts and duet concerts with the guitarist Howard Heitmeyer. He frequently performed with the tenor Hayden Blanchard, with whom he recorded the LP: John Dowland, Songs and Dances, upon which Fred played the lute, accompanied by Ruth Adams on the viola da gamba. He also played lute and theorbo with Musica Pacifica, recording with them the music to La Daphne on ABC records.

Based on the success of his television programs and the Quick and Easy Guide to Playing the guitar, in 1968 Macmillan Books asked him to write a method book for classical guitar. This resulted in the book Solo Guitar Playing, which proved to be the cornerstone of his life's work. His wife Marilyn, an artist, collaborated with him, drawing the illustrations for the book and assisting with proof-reading, as she did often for many of Fred's books. Solo Guitar Playing has come to be the book of choice for hundreds of thousands of professional teachers and amateur players throughout the world. When asked why he wrote a method book, he replied that while teaching it seemed pointless to repeat the same basic information to student after student, when, by writing a book they could all refer to the same source. It was this combination of inspiration and practicality that underscored all of Fred's work.

It is not an easy task to write a good introductory method book. The author has to be an accomplished instrumentalist, a master teacher, has to know the repertoire intimately, has to be able to empathise with those who have absolutely no musical background, has to set out each step in a logical and easily digestible sequence and all the while inspiring the student to reach for the next goal. Fred's gift was that he understood both the paths of the total beginner and the aspiring professional. Those reading his books have the sensation that the author is not just laying out information but is their mentor and is with them all the way. He often said that he was a great believer in "music in the home." In his books and TV shows, he was always steering the student toward playing something substantial yet simple, so that the would-be players might derive a sense of accomplishment and satisfaction with each step of their musical journey.

Soon after the publication of Solo Guitar Playing, the rights of Collier's A Quick and Easy Guide to Playing the Guitar reverted to him and the book was republished as Playing the Guitar by MacMillan. In the meantime, he had begun to work on a series of anthologies, which were to be published by the Ariel Company, a division of Music Sales. This series of four books-The Renaissance Guitar, The Baroque Guitar, The Classical Guitar and The Romantic Guitar-was another invaluable contribution to the guitarist's library. Any player looking for an overview of plucked instrumental music from 1500 to 1900 cannot wish for a better collection. Each of these books was meticulously researched. Fred scoured museums and libraries throughout Europe to ensure that each piece in the series was not only a gem, but also historically authentic and accurate.

It was while he was doing research for these anthologies that I first met Fred and Marilyn in Spain in 1968. We stayed up until dawn at a flamenco club in the Castillo de Santa Barbara in Alicante. The night culminated with Fred teaching the club's guitarist how to play Sor's famous B minor etude. The young player had been hearing it played every day on Spanish Television but could not read music so when he understood that Fred was a well known teacher, he begged him to show him how to play it. I remember being struck by the clarity and purity of Fred's guitar sound echoing through the old Spanish castle. Years later, we did a number of duet recitals and recordings. Besides the fun we had, the memory that lingers the most is Fred's exquisite sense of phrasing and the beauty of his tone.

When personal computers arrived on the scene, it was a dream come true for Fred. He was always the first in line for any new gadget and the early Commodore 64 found an instant place in his heart. Within weeks, he had written his own music writing program, albeit very basic. This sowed the seed for what eventually came to be called SpeedScore. From the Commodore, he graduated to the Atari and then later to the Mac. He humorously dubbed his efforts "Noad's Folly" because at times the amount of time spent developing the program seemed inconsistent with the potential rewards. What he wanted was a computer music-writing program which one could learn in minutes, which was intuitive and logical (much like Fred), without a host of unnecessary "bells and whistles" and was as close to writing by hand as possible. The process of developing SpeedScore typified Fred's approach to realising his ideas. He was a creative visionary but even more so a doer. He made the supposition that SpeedScore as an idea might simplify his life and if that turned out to be the case, then he could market it and simplify other people's lives too.

Other major works were published: The First Book for the Guitar, written for the younger student; Solo Guitar Playing Volume 2; The New Guitar Song Book; 100 Classical Studies; Frederick Noad's Classical Guitar Treasury; Heitor Villa Lobos' Complete Works for Solo Guitar; two TV booklets (12 lessons each) which accompany the Television instruction series The Virtual Guitarist and his final publication, The Complete Idiot's Guide to Playing the Guitar.

It seems a curious coincidence that his first and last books would be general introductory methods for a "brand name" series. Both have proven to be best-sellers and deservedly so. The Complete Idiot's Guide to Playing the Guitar is, in its way, a masterpiece. The total beginner, starting from scratch, all of a sudden finds that he or she is playing music. I complemented Fred on this seemingly effortless progression and all he said was: "Yes, well I've spent quite a bit of time thinking about this." He was a master of
Dear Guitar Society Member,

Your membership card entitles you to discount rates at any CGS activity that has an admission charge. Please show the card at the door when paying for admission. Please have your card with you when attending the monthly meetings, guitar orchestra rehearsals or borrowing from the CGS library.

The volunteers that staff our events will not know every member by sight and should not be expected to look up your name on a register of members, as this will delay those waiting behind you. Please understand that if your card is not present our volunteers will not know if you are currently a financial member.

We look forward to seeing you throughout the year.

The CGS Committee

I was recently speaking about Fred with a friend who is a prominent teacher in the Chicago area. He commented that almost every student who walks through his door has at least one or two books by Frederick Noad. It is hard to quantify the effect he has had on the guitar industry but my friend's observation must hold true throughout the English speaking world. Furthermore, Solo Guitar Playing has been translated in Dutch, Italian, French, Japanese, Korean and Spanish and is also available in China. The TV series is still in syndication throughout the world, so it is safe to say that his efforts and examples have introduced millions upon millions of people to the guitar, giving them solid technical and musical foundations and inspiring their lives through the gift of being able to play music. His is an immeasurable contribution to our world. His life's work has made it a better place. If I were to imagine Fred living longer, you can be sure that he would have filled these years with an abundance of even more inspiring books and teachings. As it is, we are graced by an unparalleled legacy of musical offerings for the guitar, which will enrich generations long after you and I are gone.

Those who knew him will remember him as a warm, modest, wise and witty man, a devoted husband, loyal friend, and a lover of animals, especially dogs and cats. He had impeccable "old world" manners, a terrific sense of humour and fun, an excellent grasp of business matters and a giving, generous spirit. He was a first rate musician and a truly caring human being. Rest in peace, Fred.

Building an early romantic era guitar

The third instalment from Jim Mitchell in which he concludes his project to build a copy of a typical early 19th century guitar.

French Polishing

French Polish is the traditional guitar finish. I had not tried it before so it was something of a voyage of discovery. I obtained a video and a book on the subject, which I studied carefully. The information with the video said that it should take between three and six weeks to complete, doing a coat of polish a day. It actually took me about twice this time. At the beginning I was applying the polish too thickly and it was beginning to clog. On consulting Gerard he suggested that I should cut it back, which I did, and then resumed. The next problem was that a hole developed in the polish that was very stubborn and would not go away. Eventually over a couple of weeks the hole did heal and I managed to complete the job. French Polish is remarkable stuff and over the months since it was completed, the finish has flattened and the point where the hole developed has almost vanished. In all there is something in the region of forty coats on the instrument. Several people have commented on the quality of the finish.

Mounting the bridge and final set-up

I polished the bridge and moustache while I was polishing the guitar so all that remained was to mount the bridge and string it up. This followed the standard practice in the workshop of locating the position of the bridge on the soundboard, removing the polish from beneath the bridge, and glueing it on. One interesting point about this design that does not apply to modern classicals is that there is very little tolerance in locating the bridge because the pin holes have to pass between the braces.

The last things to do were grind and crown the frets, make a nut and put some strings on. I tried some modern nylon strings at first but the guitar did not like those. It would play; but it obviously was not happy with the tension and a couple of times the pins started popping out. So after consulting Ian Watchorn I obtained a set of lower tension nylon strings intended for old instruments. These worked just fine, and have been on there ever since.

The last thing to do was pad out a standard guitar case with foam rubber and it was off to the monthly Classical Guitar Society meeting to show it off.

Above: Jim and Gerard in Gerard's workshop at Botany.

Building an early romantic era guitar

How long did it take to build?

I started this project at the beginning of April 2002 and I played the completed instrument at the monthly Classical Guitar Society meeting for the first time in May 2003, so just over one year from start to finish.

I estimate that it took about 250 hours to make during the year. This is significantly more than it would take to build a modern classical guitar, which requires about 20 days or 160 workshop hours. Of the 250 hours, about 175 were spent in the workshop at Botany. The remaining 75 hours consisted of research, drawing plans, building jigs, building the pearl inlay rosette, carving the headstock and the moustache bridge and French Polishing the guitar.

What did it cost to make?

The total cost of the project was about $3,500. This includes just over $2,100 in workshop fees, about $600 for parts and the remainder for special tools and equipment I had to purchase, such as a Jeweller’s saw for cutting the pearl inlays, video on how to French Polish etc.

What does it sound like?

I sought the opinions of a number of players. Most players...
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

Richard Charlton with a Caldersmith treble guitar, also known as a requinto. It is tuned a perfect fourth higher than a standard guitar but with a 51cm string length still uses standard guitar strings.

Caldersmith Guitars
77 Albert Street KENDALL NSW 2439
Ph (02) 6559 4646
The Classical Guitar Society, Sydney is a non profit incorporated body devoted to the appreciation of music and the performance of the guitar.

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Simon Powis  Eric Cathan  Howard Mitchell

Life Memberships
At the 2004 AGM 6 long term members were nominated for life time memberships. Nominations were made for extensive commitment and service to the CGS. All 6 members’ life time memberships were passed unanimously by the AGM.

Congratulations to;
Janet Agostino, Sue McCreadie, Tig Thomas, Sharyne Waddell, Bernard Hickey & Peter Feraud.

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 p.m. 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. The remaining dates are;
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
Sydney Cultural Council 9261 8366 (B. H.)
or book online: www.culturalcouncil.org.au
Sharyne Waddell 9552 8629 (B. H.)

All concerts held at 8pm at the Performing Arts Centre, 6 Holtermann St, Crows Nest, Sydney.
Saturday October 23 Sydney Guitar Trio & Many Friends!
Saturday November 20 Joseph Littlefield & CGS Orchestra

Enquiries: Sharyne Waddell 02 - 9552 8629 (B. H.)
Info on the artists: Raffaele Agostino 02 - 9453 3113

2005 CONCERT SERIES
Saturday March 26, 2005  CGS Orchestra and Guests

MONTHLY MEETINGS
Solo and ensemble performances, forums, workshops, orchestra rehearsals, library and guitar chat: Coffee, tea and biscuits.
Time: 2 - 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.

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.

There is no monthly meeting in January - come to the Summer School instead.

Guitar Summer School
Featuring the Eden Stell Duo
Wednesday 19th - Sunday 23rd, January 2005
Ascham School Music Dept., Edgecliff, Sydney.
To receive the discount - enrol by Monday 20/12/04.
CGS Members $190.00, Non members $230.00

Full rate, applications received after 20/12/04.
CGS Members $230.00  Non members $270.00
Please note: If the Summer school is fully subscribed late entries will not be accepted
Please enrol using the Summer school Brochure

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.

The Waiting Game
Don’t wait for library items that are continuously out on loan. Contact Graham and arrange to have it reserved.

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.

g Family $60 Concession $20

Enquiries - contact any committee member listed above.
Membership application forms can be obtained from the Website.

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

CORRESPONDENCE (General or for Newsletter)
Classical Guitar Society, Sydney
PO Box 829, Bondi Junction N.S.W. 1355
like it and the only negative comment I received was that it had a hollow sound. I would describe it as a darker mellow sound than a modern classical. Over the six months or so since it was first strung up it has become louder and mellower. It has a faster attack and decay than a modern classical. This is understandable because the sound table has a smaller mass and less inertia. This means that damping, particularly of bass notes, is sometimes unnecessary. You can really play the rests on the instrument because as soon as a note is damped, it does not overring. It is not as loud as a modern classical but adequate for most purposes. Anyway volume is not so important these days; even John Williams uses amplification in concerts sometimes. The balance across the strings is more even than a modern classical and the trebles are particularly sweet. The shorter scale length and narrower fingerboard contribute to the ease with which it can be played in the lower positions. I find it more difficult to play in the upper positions but that has probably a lot to do with my chubby digits. It is no good for music that has been written for a deep resonant bass, such as much South American music. Gerard told me that about ten original Panormos have passed through his workshop over the years and it sounds very similar to those. I asked Pavel Steidl to give it a "road test" when he came for his concert and masterclass tour this year and he told me it was one of the best sounding Panormo copies he had tried.

Is a small-bodied guitar for you?

Like all musical instruments they have their own individual character. If you have never played one and you like the music of the composers of the early nineteenth century, then you should at least try one and consider having one as a second guitar. I think you will be surprised how different music of that era sounds when played on a period instrument.

What’s next?

The second Panormo copy is nearing completion. I intended to make two when I started the project so that it would be possible to play duets on matching instruments. Since I completed the first I have found out how to make the Spanish pegbox joint, so the second instrument has a Mahogany neck with a Maple headstock just like the originals, the "ice cream cone effect". The back and sides of the second are Indian Rosewood so it should make a good contrast both visually and acoustically.

Above: Pavel Steidl "road testing" the Panormo.

I am also working on building cases for the instruments. I have been unable to obtain Panormo sized cases that I like and at present the first guitar still travels in a padded out standard sized case.

Something I have yet to try is altering the tuning. I have been tuning to A=440 up until now. The international standard of A=440 came in the 20th century and period guitars were often tuned lower, to about A=430. I have also been told that the strings made by Pyramid are worth trying but I have not got around to that yet either.

Next year I am thinking of making a Guadagnini style guitar using the same mold and I really have to finish that violin I have been making.

Acknowledgements

This project would have not been possible without the guidance and advice of Gerard Gilet. There were some real heart stopping moments from time to time but the end result has been astonishingly successful.

I would also like to thank Michael Lea for allowing me to study the two Panormo guitars in the Powerhouse collection.

Last, and by no means least, The Panormos, who set the standard in guitar design in England for over half a century by their ingenuity and quality of workmanship.

© Jim Mitchell, December 2003

Technical data

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<td>Strings/Trebles</td>
<td>Aquila Nylgut</td>
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<tr>
<td>Basses</td>
<td>Savarez Early Period Instrument Strings</td>
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<tr>
<td>Weight</td>
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Bibliography


Churchill Fellowships

Each year the Churchill Trust rewards about 100 Australians striving for excellence with the opportunity to investigate a project overseas. This has included a number of Australian musicians in the last 2 decades.

The merit of the proposal is the primary test and the applicants must have a willingness to share the results of their fellowship with the community.

Information the fellowships and the application forms can be downloaded from www.churchilltrust.org.au

E-mail churchilltrust@bigpond.com.au

Gerard Gilet Guitar For Sale-

Cedar top with brazilian rose wood back and sides. Made in 2000 but was given a new soundboard in 2002.

Selling for $4,500 (good quality case included).

Contact Joseph Littlefield on 9211 3073 for more information or to try the guitar for yourself.
Daniel McKay

Danny McKay, a tutor at the 2004 Summer School and member of Guitar Trek has donated a copy of some of his Master’s thesis to the CGS library. (Danny holds a Master of Music Degree from the Australian National University, National Institute of the Arts, School of Music.)

The title of his paper is Developing the Voice of the Guitar, The Music of 20th Century Guitarist/Composers. In it the music of Tárrega, Barrios, Villa-Lobos, Koshkin, Houghton and Brouwer are discussed and the development of increasingly idiomatic forms of guitar composition are traced. I would recommend it to those that have some familiarity with the above composers as quite an enjoyable read. Additionally, it comes with a CD on which Danny plays Capricho Arabe, Barrios’ Valses 3 & 4, Enude XI by Villa-Lobos, Koshkin’s Usher Valse, Stele, God of a Northern Forest & Kinkachoo, I Love You by Houghton and Brouwer’s Hika: In Memoriam Toru Takemitsu. The CD is great playing from the Third Prize Winner of the 2002 Australian International Guitar Competition.

See Graham McKinney and borrow it!

PS. Danny has recently released his first solo CD – Daniel McKay. It contains the music of Brouwer, Tansman, Bogdanovic, Castelnovo-Tedesco and Piazzolla. It is first class playing by a top young Australian performer. It can be obtained directly from Danny - dannmckay@tpg.com.au

Australian International Guitar Competition - 1ST Prize to Young Australian

1ST PRIZE of $5,000 in the Solo Guitar Competition was awarded to Nathan Sinclair from Brisbane for his interpretations of Agustin Barrios’ Sueno en la Floresta, Richard Charlton’s Threnody for Chornobyl and his spellbinding performance of the Chaconne by J.S. Bach.

2ND PRIZE of $2,000 went to Otto Tolonen from Finland, whose refined and exquisite playing was enthusiastically received by judges and public alike.

3RD PRIZE of $1,000 was awarded to fifteen year old Taiwanese prodigy Chia-Wei Lin whose astonishing technique and potential captivated the audience.

The Chamber Music Competition ($1,000) was won by guitar trio Harold Gretton, Greg O’Rourke and Tom Ward (Canberra). Equal second prizes ($1,400) were shared by Polish oboe/guitar duo Joanna Zmijewska and Andrzej Heimowski, and Australian guitar duo Rupert Boyd and Jacob Cordover.

The winner of The Young Composers Award ($1,000) was eighteen year old CGS member Ben Dean. His piece for solo guitar, Sleepwalker in a Storm, was also voted “Most Popular New Work” ($300) by the audience.

The international panel comprised festival artists, musicologists, teachers and composers. They were Denis Azabagic (USA), Fabio Zanon (Brazil), Wolfgang Muthspiel (Austria), Slava Grigoryan (Australia), Karin Schaupp (Australia), Phillip Houghton, 2004 APRA Award winning composer Richard Charlton, Gareth Koch, Christopher Keane and Adrian Walter.

Results of the 2004 McDonalds Performing Arts Challenge

Open Division

Winner Simon Powis
Second Chandra Rajagopal

Third Warwick Payne
Highly Commended Ben Dean

Under 16s

Winner Katherine Dinale
Second Andrew Blanch
Third Dean Woodbridge

Z.O.O. Guitar Duo

Peter Constant and Marion Schaap have recently released the CD Renewal and details of it can be found on their website - www.zooguitarduo.com Reactions to it in Europe have been extremely positive which is good news as it contains three tracks by Richard Charlton and one by Phillip Houghton. Rather cleverly they managed to find a corporate sponsor to fund the CD and of interest - to me at least - is that the CGS’s ftrernity CD cost a great deal less to produce.

Last May they performed Richard Charlton’s ‘Rhpsody for Two Guitars and Guitar Orchestra’ 8 times in one week with Helmut Oesterreich and the Jugend Gitarrenorchester. (Helmut and the JGO performed for the CGS in September of 1999) At the same time they recorded the work but it doesn’t appear on Renewal. According to Peter Constant there “are options floating around for getting the Rhpsody out” so we will hear it some time soon. They will be doing the Rhpsody again with the JGO in Tübingen and Nürttingen in Germany in the next month.

The ZOOsters are currently looking at putting together a Dutch national guitar ensemble. There is some interest in this group touring in 2005 so it may kick off at music festival next May.

Christopher Keane
frEternity CD launch August 2004

Above: frEternity during the performance of Peter de Monchaux’s Palms.

Below: from left to right. Elizabeth Riquelme, Miles Fraser, Giuseppe Zangari, Tim Brigden and Simon Powis.

photos by David Wilks
The launch and most were in attendance.

The opening selections - Peter de Monchaux’s bossa-nova style *Palms* and Richard Charlton’s *Livewire* - are well known to CGS orchestra participants and audiences. Other works such as Philip Houghton’s *Lost Book of Dreams* were new; though the latter is comprised of ‘long lost’ Houghton works for consort or piano with wondrously inventive titles such as *The March of the Triumphant Grasshoppers*. Chris Keane, who has written and arranged numerous works for guitar orchestra, was represented by *Diversions*, which features clave style rhythms and dissonant diversions.

Noting the dearth of women composers writing for the guitar Janet Agostino gave a warm welcome to Anne Carr-Boyd who was present to hear her *Millennium Rag* performed. Some fifty-five CGS summer school attendees performed the piece a few years back – though as a participant I recall the latter performance as exhilarating, this was definitely a more refined rendition. This piece looks like being a winner as during August it has been played numerous times on ABC Classic FM.

Reflecting the guitar’s popular origins, *frEternity* crosses genres and works from non-classical composers has enriched its repertoire. *Gypsy Journey*, written by Rory O’Donoghue (singer, guitarist and actor of ‘Aunty Jack’ fame) draws on Russian gypsy music; the outer sections really rock, framing a dreamy middle section, which emulates the Balalaika. Jazz guitarist Paul Peipman’s *Thanksgiving* (described on the liner notes as a didactic work in a rock style) has had a previous outing with the CGS orchestra. For this performance the composer sat in on slide guitar.

The audience was more than up for an encore but Rafaelle suggested instead that everyone needed to get a drink and buy a CD, sales of which got off to a very healthy start.

*continued page 11*
Congratulations are due to all concerned, particularly Rafaelle and Chris for bringing the project to fruition and to Sharyne for coordinating a very successful launch.

Sue McCreadie

To purchase a CD please see the order form included in this newsletter or visit http://www.classicalguitarsydney.org.au

Raffaele introducing some of the people that helped with the CD before frEternity played Thanksgiving.

Paul Peipman has joined the group (far right side) to play slide guitar. However, Gareth Koch plays slide on the recording. Gareth was watching from the audience this time.
The 2005 SUMMER SCHOOL COMPOSITION COMPETITION

A prize of $300 is offered for a previously unpublished original composition for acoustic guitar in any of the following formats. Solo guitar, guitar duo, guitar trio, guitar quartet or guitar orchestra (consisting of guitars in 3 parts with bass ie. guitar 1, guitar 2, guitar 3 and bass guitar). The work should be of between 2 to 5 minutes in length and submitted as a score.

The work must demonstrate idiomatic and playable writing for the instrument and the individual parts should be of a standard suitable for guitarists of about 3rd to 7th grade AMEB level.

Three works will be selected and performed at the 2005 Summer School where the winner will be announced. These works may also be used by the Society in future concerts. Copyright in all works remains with the composer. The Classical Guitar Society reserves the right, without remuneration but in consultation with the composer, to promote the winning works by performing them.

Entry fee $30.00

Copy submitted should be standard A4 size paper (or similar size) and be clear and easy to read if hand written.

Work must be authenticated and signed on the cover "I declare that this is my own original work and was composed in..... (year).

It must be the work of one person, not a collaboration

Do not submit originals, as scores may not be returned.

It is open to all ages

Compositions that have won other competitions are not eligible.

For duos, trios, quartet or orchestra a full score and part scores are required

Guitar Orchestra music published by Fretful Music or Charlton Music can be used as a guideline for those wishing to compose for this type of group.

Scores should be submitted by Wednesday, December 1 2004

Further information can be obtained by phoning Richard Charlton on (02) 8356 7079.

Entries should be posted to:
Summer School Composition Competiton
PO Box 829, Bondi Junction 1355.

The 2005 RURAL and REGIONAL CGS SUMMER SCHOOL SCHOLARSHIP

For a promising and enthusiastic guitar student from a regional or rural area of Australia - is aimed primarily at pre-tertiary level guitarists but 1st year tertiary students may be considered. It will cover the Summer School enrolment fee and the cost of billeting with a member of the Society from the evening of 18/1/05 to the morning of 24/1/2005. The applicant should meet any travel costs to and from the Summer School.

Applications should be made in writing using the application form available by phoning (02) 9327 9485. Applications close on Wednesday, December 1 2004. The successful applicant will be notified by Wednesday December 8.
Guitar News. Three Peavey Electronics® Innovations Win Music Inc.'s Editor's Choice Awards. dshowmusic.com Add comment.

MERIDIAN, MS â€” At 2019 Summer NAMM, three Peavey Electronics® products not only made some noise, but made a strong impression with journalists who cover the industry daily. Peavey is proud to announce that its MAX® 300 bass amp combo, Trace Elliot® Aug20. Guitar Amps Guitar News. The Orange Amplifiers History Now Online. dshowmusic.com Add comment. News.
