



**CENTRAL COAST  
CONSERVATORIUM**  
OF MUSIC  
TRAINING AND EDUCATION

# CON MOTO

*With Movement*

**TERM 2 MAY 2014**



*Luka Kovac performing at the Term 1 Premier Ensembles Concert on April 11*

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## FROM PATRICK BRENNAN

Welcome back to Term 2 at your Conservatorium. Last term was certainly exciting with many amazing concerts and opportunities for our students and the community, certainly a wonderful highlight for me was Opera in the Arboretum. Our Strings students were once again excellent ambassadors for the Conservatorium with the Central Coast Chamber Orchestra (pictured below) performing as the accompanying orchestra for some of Australia's most highly sought after opera stars. This was an exceptional opportunity that allowed our elite musicians to work alongside professional wind, brass and percussion players performing to an audience of over one thousand. I believe experiences such as this are what inspire many of us to pursue a lifelong musical journey and I'm delighted to witness these incredible moments.

In other news, I would like to congratulate Sean Steele on securing the Head of Percussion position. After a number of years away from the Conservatorium, Sean was re-engaged in 2013 to revitalise our Percussion Department. His hard work, dedication and passion for percussion and music education has enabled him to rebuild this vital program into a thriving department.

Getting to know our students is certainly a priority for me, particularly in my work as conductor with our Youth Orchestra, Symphonic Wind Orchestra and Super Band. This allows me to engage with many Conservatorium

students on a regular basis. Another way I monitor our students and their progress is by dropping in on lessons, concert practice and rehearsals. On one such visit to the new Contemporary Music Ensemble (CME) directed by Guy Strazz, I witnessed the start of a very special collaboration. This group of young musicians, after forming only a few weeks prior to my visit, had managed to glue me to my seat in anticipation of the next musical phrase. I had never heard the piece that they were rehearsing, but I couldn't stop singing it for at least a week! Congratulations CME for the great start, I can't wait to see you on stage under lights.

Central Coast Conservatorium offers its students a vast array of performance opportunities, an extremely important aspect of a comprehensive music education. Alongside excellent teaching practices, having the capacity to deliver workshop style concert practices and master classes is what differentiates the Conservatorium from other studios and private practices. This is why the Conservatorium consistently produces the highest calibre student musicians on the coast.

Concert practice, which is offered to our one-to-one students on a termly basis, is incorporated in term fees. These are run by one or more tutors and are open viewing for the public and our students. All students are encouraged to take part in concert practice as a way of overcoming the many obstacles that may present when a performer walks on stage and engages with the audience. These workshops are critical to students becoming better



at performance with issues such as fear, tension, posture, technique, musicality and stagecraft being attended to in a safe and friendly environment. Students not wishing to perform also gain benefit from auditing these sessions as the knowledge and acquisition of skills observed can be implemented into one's own approach to performing. If you've not been to concert practice, it's probably time to go. If you've not performed in one, have a go; it might be your time to shine.

**Patrick Brennan**  
Artistic Director

## STUDENT CONGRATULATIONS

Congratulations to these senior students, runners up in our scholarship program, who have been invited to compete at the Pearl Beach Scholarship Program on June 1 at 2.00pm in the Pearl Beach Progress Hall. Observers welcome (entry by donation):

Name	Instrument	Tutor
Emma Hunter	Viola	Suzanne Borrett
Anastasia Hibbard	Violin	Suzanne Borrett
Ellora Srivastava	Flute	Rosalie Bourne
Oliver Lee	Violin	Olena Zaporozhets
Luka Kovac	Flute	Vanessa Ropa
Phoebe Gilbert	Violin	Olena Zaporozhets
Ruby Denson	Oboe	Rachel Tolmie

The concert will also feature Patrick Harrison as winner of the 2014 Irvine Family Piano Scholarship.

This is what they had to say about their tutors:

**Emma Hunter:** *Suzie has been my inspiration since I was 8. Through shouting and tears to laughter and beautiful music, along with her immense pool of knowledge and brilliance she has pushed me to become the best musician I can be.*

**Anastasia Hibbard:** *Suzie has been an inspiration to me because she's encouraged me to practice hard so I can do my very best in playing the violin. She's also given me lots of opportunities to perform in performance practice, masterclasses and has helped me prepare for scholarship auditions and violin examinations. Without Suzie, I wouldn't be where I am at today.*

**Ellora Srivastava:** *All my tutors have had major influence not only on my playing, but my idea of music. I now feel as though music is something I wish to pursue, and it has become something I love and enjoy.*

**Oliver Lee:** *My tutor is an exceptional musician and has taught me to be at one with my instrument. She has taught me to express myself through my violin. Olena knows my strengths and weaknesses and inspires me to strive to master my instrument.*

**Luka Kovac:** *Vanessa has been pushing me, giving me new contemporary pieces to play, and new techniques to try. She always encourages me to try new ways of playing, and has introduced me to many new concepts, such as beatboxing.*

**Phoebe Gilbert:** *My tutor, Olena, has been such an inspiration to me because she has opened up my eyes to*

*new ideas and she has enhanced my understanding of music. Olena has guided me along my musical journey and has provided excellent advice and constructive criticism to ensure that I can be the best violinist that I can possibly be.*

Congratulations to these Junior students who have been invited to perform at the Pearl Beach Junior Classical Showcase Concert:

Name	Instrument	Tutor
Claire Li	Piano	Carl Schmidt
Sophie Kelly	Flute	Rosalie Bourne
April Waters	Piano	Elisabeth Jacobs
Cameron Ilacqua	Saxophone	David Dallinger
Jacinta Boyd	Trumpet	Aaron Passfield
Lucas Hollands	Violin	Peter Garrity
Ella Sandeman	Voice	Michael Archer
Nicolas de Bock	Voice	Michael Archer
Isla Roebig	Voice	Lilija Sile

And featuring Eva Li, winner of the 2013 Pearl Beach Scholarship.



2013 Pearl Beach Senior Scholarship Concert Participants: Jasper Wand (Oboe) highly commended; Luka Kovac (Flute); Emma Hunter (Viola); Patrick Brennan, Daniel Kim (Piano winner). Seated: Eva Li (Violin) Scholarship winner; and Jade Jiang (Piano)

## SIGN THE PETITION TO SUPPORT MUSIC EDUCATION IN SCHOOLS

**Richard Tognetti, Peter Sculthorpe and Richard Gill head petition to ensure every child receives a musical education.**

Music advocacy group The Music Trust has launched an online petition calling for every child to have the opportunity to be involved with a music class, taught at least weekly, and by a trained music teacher.

While the Australian Curriculum contains a commitment to teaching the arts and music, it is the view of The Music Trust that a majority of primary school students miss out on this education due to a combination of ineffective teacher training and classroom instruction. The organisation emphasises the importance of

classroom music teaching, as opposed to after-school band programs or merely individual tuition. In Australia, classroom music teaching should form part of the teaching curriculum, and as such ensure that all students receive the benefit of a musical education, regardless of their socio-economic background. The Music Trust points out that in a recent survey 63% of the schools that responded to their survey offered no classroom music instruction. The Music Trust similarly targets teacher training, claiming that only 23% of government schools feature a music program taught by a specialist music teacher, as opposed to the 88% of independent schools. Similarly, the Trust claims that the average primary school teacher receives only 17 hours of music education in an undergraduate degree, or 10 hours in a postgraduate degree, from which they are expected to teach music to the seven or eight years of primary school. This is significantly less than the 200 hours of instruction that Teachers Colleges or Colleges of Advanced Education provide (this figure is drawn from training of teachers in NSW by way of example).

The petition lists the support of many big names in Australian music, including Sarah Blasko, Richard Tognetti, Clare Bowditch, Peter Sculthorpe, Richard Gill, and Katie Noonan. The petition will be presented to the Minister for Education to help urge a change in how music education is handled in Australia.

**TO SIGN THE PETITION, GO TO:**

[www.limelightmagazine.com.au/](http://www.limelightmagazine.com.au/)

[Article/383449,campaign-targets-how-music-is-taught-in-schools.aspx](http://www.limelightmagazine.com.au/article/383449,campaign-targets-how-music-is-taught-in-schools.aspx)

## FROM THE PIANO DEPARTMENT

**Concert Review: Avan Yu - SIPCA Recital  
by Gerard Nicholls**

Avan Yu achieved international recognition when he triumphed at the Sydney International Piano Competition (SIPCA) in 2012, winning First Prize plus nine special awards. As a follow-up, Yu returned to Australia for a regional tour in March/April with no less than 29 recitals and master classes across four different states.

It was a pleasant surprise to hear Yu discuss the background behind each piece of his program. This enabled the audience to better understand the context of each piece separately, and how they relate to the program as a whole, which was of great benefit to both the cognoscenti and amateur music lover alike.

Opening with Beethoven's *Appassionata Sonata in F Minor*, Yu's refined technique allowed him to perform this difficult work with clarity and precision, with the mercurial contrasts in dynamics well balanced. Debussy's *Suite Bergamasque*, including the famous *Clair de Lune*, requires a whole palette of subtly different sounds, vividly portrayed by Yu, reflecting Debussy's inspiration from the Impressionist techniques used by painters and

symbolist writers of the time. *L'isle Joyeuse (The Happy Isle)* is a very cheerful and highly evocative work with some of Debussy's most complex harmony and difficult cadenzas, which Yu executed with flair and style.

The second half of the performance was dedicated to the music of Chopin. Chopin pioneered the Ballade as a genre, the rocking 6/4 or 6/8 time suggestive of a narrator's voice, yet not strictly programmatic. Yu's lyrical tone was exquisite in the delicate first theme, and his finger-work brilliant in the violent second theme and coda of *Ballade No.2*. Chopin's elegant Waltzes were composed for the salon rather than the concert hall, revealing Yu's thoughtful insight to perform the three *Waltzes Op.34* in the intimate venue of the theatre. Perhaps his best-known work, Chopin's triumphant *Heroic Polonaise in A-flat Major* concluded the program, Yu's interpretation conveying the majestic and proud nature of the historic Polish dance.

It was a privilege to see Avan Yu perform as he continues to excel and further his career as an outstanding musician.

**[Thanks Patrick for an insightful and entertaining review. If you'd like to review a concert, talk to your music tutor. Ed]**

## CHOIR NEWS

**Words from Jack and Charlie Lloyd - members of  
Central Coast Children's Choir**

*I like the Central Coast Children's Choir because I get to see all the new friends I've made and sing with them. It really helps you learn music and if you want to sing but don't know how to read music they will teach you. You also have the opportunity to go to places like Canberra and sing at Sydney Town Hall. (Jack)*

*I liked the Paul Jarman workshop (pic) because he taught us new singing techniques and new songs. (Jack)*



*I Love the Central Coast Children's Choir because I learn new songs. I really liked the Paul Jarman workshop. I was a bit nervous to start with, but it was really fun and I got to sing a solo. (Charlie)*

**On what it means to be Head Chorister by Jess Carter**

*Singing and learning new music, while being one of many voices in a choir is really important. My experience in the children's music program, piano lessons, and singing in an opera has given me the enthusiasm to share with new members and guide anyone who wants to share the fun and enjoyment of singing.*

*I want everyone to feel included and welcome in our Choir so they can sing their best. I'm hoping that others can look to me for any help or guidance I can give.*

*Being head chorister this year is an opportunity to share music, learning and many friendly smiles.*

**Paul Jarman Workshop by Jess Carter**

*The Paul Jarman workshop was an extraordinary experience. I particularly enjoyed learning two new songs with different singing styles. Towards Infinity and Banuwa.*

*We learned how to use our voices to tell a story, to sing with dynamics, good diction and discover a range of sounds we could make with our voices. Paul put us into groups to learn our different parts and it was fun performing for our parents and friends at the end. One thing I learned was that no matter what music you sing, how you sing it - softly, loudly, with rhythm, makes the message of the story more powerful and enjoyable. I would definitely do this again when it's on.*

**Yours in Singing**

**Joanne McMahan and Julia Brennan**

**CMP - PROFILING AN EX STUDENT**

The Children's Music Program (CMP) has been running since 1988 and has provided hundreds of families with a wonderful musical beginning. One of our former students, Rachael McMahan, was awarded the Senior Vocal Classical Scholarship for 2014 and is currently preparing for her 5th Grade AMEB Classical Singing exam in June. We wish her all the best!

**RACHAEL'S PROFILE**



**Name:** Rachael McMahan

**Age:** 15

**CMP music classes attended:** 2 yrs to Level 2 then into Central Coast Children's Choir program from 6 to current.

**What you loved about the classes:** I enjoyed learning about musical concepts through a series of fun, engaging and musical games.

**Instrument(s) you play:** Voice, Ukulele, learnt clarinet through Con school band program in years 3 - 5.

**What are you doing musically at the moment?**

Studies Year 10 elective music, takes weekly singing lessons at the Con, part of Katandra Voices (also at the Con), along with the Musical Theatre Course.

**Greatest musical achievement so far:** A+ in Grade 3 AMEB Singing Exam.

**Your dreams for the future are?** Audition for Performing Arts Universities, preferably WAAPA and complete a Bachelor in Musical Theatre. My dream role would be to perform as Galinda in *Wicked*.

**MATCHING YOUR CHILD WITH THEIR PERFECT INSTRUMENT**

The Children's Music Program offers all the Instrument families for children to try, including voice, piano/ keyboard, ukulele (progressing to the guitar), strings, woodwind, percussion and brass. Throughout the program, the children are introduced to the above instruments and we endeavour to match your child with their perfect instrument or two!

During this time, we stress the importance of continuing the Children's Music Program together with group or one-to-one lessons. This is because the program provides an all-round music education, developing the student's musicianship skills (aural and written), musicality and sensitivity to musical interpretation, which is essential in helping them become better musicians!

The Children's Music Program has been written by a team of highly trained specialists and leads directly to the graded Musicianship classes with Dr Phillip Rutherford and Madeleine Bell. We believe that musicianship classes are essential for every musician.

**CHORAL WORK IN THE LEVELS CLASSES**

This term the children are having lots of fun singing *Banuwa*, a Liberian traditional song and *Calypso* by Jan Holdstock. The songs have great rhythms and melodies and the children are developing their aural skills as well as being introduced to simple parts work.

We look forward to hearing fabulous sounds at the end of year concert. Stay posted for future developments in the Children's Music Program.

**Melissa Lark**

**Head of Children's Music Program**

## WOODWIND, BRASS, PERCUSSION

After a whirlwind first term, it is back to music as usual for the Woodwind, Brass and Percussion Departments. Many students are preparing for mid year exams, whilst many others are enjoying the challenge of the new repertoire that comes with a new year.

One of the most rewarding developments to the program has been the success of Concert Practice. The amazing progress that students have made in performance skills already this year has been outstanding. Students who were shy and scared at their first public solo performances have blossomed into more confident performers in the space of a term. All of the students who have participated have developed their skills, whether new performers or seasoned campaigners, showing the value of always honing your skills and that you can always learn from every performance. And the cost of this vital workshop to the students and parents? Absolutely free! I would encourage every student to take advantage of your Department's performance practice, whether you are preparing for exams, HSC or just playing for enjoyment. The feeling of performing for your family and friends, though often scary at first, is exciting, rewarding and the best thrill you can have with your instrument!

I am pleased to hand over the reins of Head of Percussion to Sean Steele and look forward to continuing to work closely with the Percussion students in our combined concerts and concert practices.

**David Dallinger**  
Head of Woodwind/Brass Depts

## NEW HEAD OF PERCUSSION



I am very excited and proud to be appointed Head of Program, Percussion Department. Since my return to Central Coast Conservatorium in Term 2, 2013 it has been my goal to begin building the Percussion Department back to and beyond its former glory after my departure in 2008 after 9 years of success back then. I am pleased to see that in 12 months the Department numbers have quadrupled and the students are beaming with enthusiasm to learn their craft. I would like to take a moment to thank our director Patrick Brennan for handing me the title and our Woodwind tutor David Dallinger for taking care of it for the past 12 months.

The world of Percussion is such a diverse family of instruments; some ancient and some modern and it is often a long term task to build such a Department in a prestigious organisation that offers it all. It is, however, a task I took upon myself when I came back onboard and it's pleasing to see things moving steadily now.

My goal is to provide all-round percussion tuition in all branches of the percussion family from all styles of drum kit, hand percussion (both Latin and Eastern), orchestral and mallet percussion, as well as Japanese Taiko Drumming, the latter of which has been a passion of mine for over a decade with many successful school programs and professional Taiko groups under my belt. It would be a wonderful addition to the Conservatorium's artillery of Instrumental tuition on offer! Talk to me if you're interested in a Taiko drumming group.

So far we have hosted two very successful and enjoyable percussion parties for students to try out Percussion Ensemble music. This has resulted in the re-establishment of the Percussion Ensemble on Friday evenings from 5.30pm. I have room for a couple of extra members in that group. Percussion parties will be held twice a year and are a great opportunity for students to get a glimpse at playing in a group setting.

We are also hosting our second Taiko Drumming workshop later in the term with the Junior Choir. After the success of last year's event, we're hoping this can also be a regular opportunity for vocal students to experience learning an instrument within their familiar weekly Choir rehearsal. I will be looking forward to seeing Jo McMahon and her talented Junior Choir students learning some new rhythms in this workshop.

I would also like to put together a Percussion concert in the future, showcasing a variety of music and special guest artists, so keep an eye out for that in the Calendar.

Happy Drumming to all!

## RODRIC WHITE CHATS WITH RAPH STRAZZ

Rodric is head of CMS and a piano/vocal tutor at the Con. Raph teaches drum kit and percussion.



**Rodric:** *Raphael, you come from a very musical family. What led you to decide to become a drummer? Could you please tell us about some of the music and musicians who influenced you early in your life as a drummer?*

**Raph:** My mother is a classically trained pianist, my brother a composer and guitarist and my father is guitar virtuoso Guy Strazz (who is also a tutor at the Central Coast Conservatorium). I believe my interest for the drums came naturally. I remember jamming alongside my family with any percussion instrument I could get my hands on, and I would tap along with music that played in the home growing up. I was influenced greatly early on, having been exposed to a lot of different music such as Ray Charles, James Brown, Harry Connick Jr, Led Zeppelin, Chick Corea, Eric Satie, Debussy, and also my father and the musicians he's worked with such as Steve Hunter, Matt McMahon, David Jones and Andrew Gander. Following that, my musical influences and the musicians I've gained inspiration from have been David Foster, Bryan-Michael Cox, The Neptune's, Christian Scott, Andrea Bocelli, Sting, Stevie Wonder and many others.

My biggest drumming influences early on were Chad Smith, John Blackwell, Gerald Heyward, Mike Portnoy and my first drum tutor Milan Troha. Since then Dave Weckl, Aaron Spears, Teddy Campbell, Dave Elitch, Rex Hardy Jr. There are just too many to name.

**Rodric:** You completed all of your AMEB (Australian Music Examination Board) grades on drum kit. How do you feel you benefited from the demands of preparing and sitting for your music exams?

**Raph:** The AMEB exams were great for my progression as a drummer. The exams really pushed me to focus on technical aspects of my playing that were lacking and helped me become a more knowledgeable, precise and dynamic drummer. The preparation for the exams also instilled in me time-management and organisational skills, which have been very important in my career.

**Rodric:** You have studied with many of the best drummers in Australia (such as Nic Cecire, Andy Evans and Gordon Rytmeister) in addition to studying at the Australian Institute of Music. What were the most important things that you learnt about drumming and performing in a group from your private studies and time at AIM?

**Raph:** I learnt that it's important to be open to suggestion when receiving advice and ideas about alternative approaches to music, also to be sensitive to different

personality types when making suggestions, as the best ideas come to the forefront when everyone is comfortable.

Communication and organisation I believe are two of the most important aspects of rehearsing and performing with a group. Simple things like being on time and preparing properly for gigs and rehearsals are key to a group working well together and respecting each other. I also learnt not to take things too seriously, having a laugh and keeping a balance of a relaxed atmosphere and hard working environment is very important.

In terms on drumming, play to compliment the music. This may require you to play nothing at all or to play your most technical chops. Music can be very subjective, however, listening carefully to the music that's being played and trusting yourself as a musician is the best approach.

**Rodric:** You have performed and recorded with many different bands such as Mahogany, The Blacklist, The Jefferson, The Collective and The Julian Kuo Quintet to name a few. What are the differences between playing live and recording music in a studio? Do you approach live performance and the recording of music in a studio with different considerations in mind?

**Raph:** Yes, because the environment and experience between a live performance and a studio recording is very different. I believe when playing live there is a very different energy. There is an interaction between performers and audience members that allows for more improvisation and musical freedom in terms of different arrangements and soloing.

I feel improvisation on stage can compliment the collaboration of musicians, enhance the visual aspect of a performance and can create a connection and experience between performers and audience members.

As for recording, I generally tend to approach it slightly more conservatively and play what I would want to hear as a listener, meaning fewer notes and more of a refined overall sound.

**Rodric:** You joined the staff of the Central Coast Conservatorium in 2008 as a Drum Tutor, regularly performing for Contemporary Music Studies Concerts, and for several years co-tutoring the Jazz Ensemble and Big Band. What are the essential skills a student should learn about rhythm and performing as a member of an Ensemble.

**Raph:** Before entering into an ensemble, students should be familiar with a few Jazz standards and have a basic knowledge of lead sheets and theory. They should also learn the rhythms that are most frequently used for example; Swing, Shuffle, 8th note Rock, Samba and Bossa Nova.

Along with this, I would suggest they consider having an understanding of the relationship between the instrument they play and the rest of the ensemble. This will assist with the roles they play in each style. Although these are important things to know going into an ensemble, don't feel discouraged if you're not yet familiar with the specifics.

## MINI STRING FEST

SUNDAY JUNE 15

Registrations 9.30am

Workshops from 10.00am

Concert at 12.30pm

REGISTRATIONS ESSENTIAL @

centralcoastconservatorium.com.au/

concerts/mini-string-fest

**COST IS JUST \$20 FOR CON STUDENTS**

**\$25 FOR OUTSIDE STUDENTS**

The idea of having Ensembles at the Central Coast Conservatorium is to have students learning in a practical and friendly environment where they can build their musical skills and confidence to perform to a live audience.

**Rodric:** Wishing you all the best for a great year. Raphael. Many thanks.

## INTERVIEW WITH TIM FORDHAM

Tim is a bass guitar player and member of CCC Big Band and CCC Jazz Ensemble. He is interviewed by Ashley Turner, Ensemble Director, Jazz Ensemble.



**Ash:** How long have you been getting lessons at the Conservatorium and which ensembles do you play in?

**Tim:** This is my sixth term at the Conservatorium and I have been receiving tuition from you for most of this time. I started out playing with the Little Big Band (now called Central Coast Big Band) and I joined the Jazz Ensemble halfway through last year.

**Ash:** Why did you decide to get lessons from the Con?

**Tim:** I have been playing the Bass Guitar on and off since I was 15. Upon joining the Little Big Band I struggled with quite a few aspects of jazz and realised how naive I was about the theory side of music as I have always played by ear. I generally needed a better understanding of jazz and music.

**Ash:** Outside of the Con where do you play music and what styles of music do you like playing most?

**Tim:** I play music with various people in styles ranging from Rock (Not Heavy), Blues, Jazz, Disco and Contemporary. I like to play the older melodic styles of Rock ie. Supertramp, Pink Floyd, Yes, Asia. I am a member of the Central Coast Blues Society and attend regular jam sessions and open mikes.

**Ash:** How has what you've learnt at the Con enhanced those situations for you?

**Tim:** Just having a better understanding of music in general has helped me to be more confident in my playing and I am finding now I know what to play rather than guessing. It makes the whole experience a lot more enjoyable.

**Ash:** You have a family and your own business, how does music enhance your everyday life?

**Tim:** Confidence is the word that comes to mind. It's a feel good thing and the more I play the more I want to play. I'm a music addict and that feels great!

**Ash:** What would you say to other musicians considering continuing their musical education at the con?

**Tim:** I started taking lessons at the Con at the age of 53. (Wish I had done it at 23). The level of understanding I have gained about music from the Con has been great and they have been very flexible to fit into my lifestyle. I also find the Con and its tutors to be very encouraging and helpful.

LIKE TO JOIN THE CENTRAL COAST BIG BAND or the JAZZ ENSEMBLE? Phone the Conservatorium on 4324 7477 or go online for more information.

## MEDIA AND COMMUNICATION SKILLS WORKSHOPS FOR ARTS GROUPS AND ARTS PRACTITIONERS

**When:** Saturdays 24 and 31 May – 9.30am to 1pm OR Fridays 20 and 27 June – 9.30am to 1pm

**Where:** Workshop C, The Entrance Gallery, Entrance Community Centre, cnr Battley and Oakland Ave.

**Aims:** For participants to develop knowledge, practical skills and confidence in doing radio interviews, public speaking, and writing media releases or community service announcements. Suitable for people with some experience, or those new to these types of communications, who want to be more confident and effective in promoting their arts practice or organisation.

**Workshop Structure:** The complete workshop runs for a total of 7 hours, in two sessions run one week apart.

Workshop facilitator: Meredith Gilmore has been on radio for six years and has produced and presented the Coast Arts program on Coast FM 96.3 since April 2011. She has over ten years' experience in designing and running communication skills workshops, and is also a practising visual artist.

**Cost:** \$25 per person, to be paid on booking. These workshops are subsidised through a grant provided to Fusion Central Coast Inc. by Wyong Shire Council.

**How to Book:** To book your place, or for more information, please contact Meredith by phone on 0419 482 498, or by email to [meredithworkshops@gmail.com](mailto:meredithworkshops@gmail.com) or go to the Online Booking page: [www.coastarts.com.au/workshops-online-booking](http://www.coastarts.com.au/workshops-online-booking).



# TERM 2 DATES:

## May

- 4 Concertante Ensemble in "Stringendo", GMC 2.30pm
- 8 Steve Smillie & Friends, RKH 7.30pm
- 10 Ensembles Concert, RKH 5-7.30pm
- 17 \* Concert Practice Strings  
\* Rotary Gala Concert, CC Leagues 2.30pm
- 18 Cello Diva, RKH 2.30pm
- 24 \* Vivaldi's Four Seasons @ Eco Gardens,  
Kariong from 5pm  
\* Rehearsals with accompanist for Pearl Beach  
Senior Classical Concert/Irvine Family Scholarship  
& Junior Showcase concert
- 25 Clarinet Sax Extravaganza
- 25 CCSO and CCYO present "Symphony in the Park"  
3.00 pm, Kibble Park, Gosford, FREE
- 31 Pearl Beach Showcase Concert featuring Jnr students

## June

- 1 \* David Dallinger - Woodwind AMEB Workshop  
\* Pearl Beach Senior Classical Concert/Irvine Family  
Scholarship
- 5 Junkyard Orchestra Concert, Erina Fair, 5.30pm
- 7 \* Pearl Beach Classical Music Festival: Sydney Camerata  
Quartet with Nick Russoniello (2.30pm) &  
Simon Tedeschi with Roger Benedict (7.30pm)  
\* Concert Practice Woodwind/Brass/Percussion
- 8 Pearl Beach Classical Music Festival: Lipman Harp  
Duo (2.30pm) & Divine Dvorak in the USA (7.30pm)
- 9 Public Holiday - no lessons
- 14 \* Chamber Groups Concert  
\* Concert Practice Strings  
\* Passionfruit @ The Entrance Art Gallery @ 7pm
- 15 \* Mini String Fest, 45 Mann St from 9.30am  
- Concert at 12.30pm at GAC  
\* First round auditions for Concerto Competition  
from 12.30, RKH
- 17 Piano Dept Concert, RKH @ 7.30pm
- 19 Guitar Dept Concert, RKH @ 7pm
- 21 \* String Fest, Anglican Church from 2pm  
\* WW/Brass/Percussion Showcase, RKH 5pm
- 23 \* Big Day Out, EV Church, Erina  
\* Concert Practice Vocal, RKH 4pm
- 24 Concert Practice Vocal, RKH 4pm
- 25 \* Concert Practice Vocal, RKH 4pm  
\* CCSO/CCYO in Kibble Park Gosford, 3pm  
Also features Tiana Young and Shane Edwards (vocals)
- 26 Big Band & Jazz Ensemble, Lizotte's  
\* Concert Practice Vocal, RKH 4pm
- 27 Composer's Concert (Christopher Sainsbury)  
GAC 7pm
- 28 Adults Concert Practice, RKH 7.30pm
- 29 Triple Threat Open Day, RKH all day event

RKH = Robert Knox Hall

GAC = Gosford Anglican Church

GMC = Greenway Memorial Chapel

## DIVINE DVORAK

**Sunday June 8 @ 7.30pm**

**All concerts at the Pearl Beach Memorial Hall**

**Bookings: 4343 1455**

**Enquiries: 4344 2319**

**All tickets \$35**

Central Coast music lovers have an exciting opportunity to hear some of Dvorak's most popular and famous chamber music works.

This concert is presented by an exciting combination of top performers: Susan Collins, Karina Hollands, Peter Garrity, Sally Maer, and Phillip Shovk and will showcase Dvorak's The American Quartet and his Piano Quintet. Gershwin's Lullaby will also feature in the concert. Listeners have tried to identify specific American motifs in the quartet. Some have claimed that the theme of the second movement is based on a Negro spiritual, or perhaps on a Kickapoo Indian tune.

Presented by Central Coast Conservatorium and the Pearl Beach Festival, the concert caps off a weekend of classical music in the 21st Pearl Beach Classical Music Festival.

Other acts include:

**Saturday June 7th, 2.30pm - Sydney Camerata Quartet with Nick Russoniello.** Russoniello is a brilliant saxophonist and the program will include Schubert's Death and the Maiden String Quartet and Busch's Quintet.

**Saturday June 7th, 7.30pm - Simon Tedeschi and Roger Benedict.** Popular pianist Tedeschi appears with Benedict on viola in a program that includes Schubert's Arpeggione Sonata and works by Martinu, Shostakovich and Hans Gal.

**Sunday June 8th, 2.30pm - Lipman Harp Duo.** Featuring their own arrangement of Mussorgsky's Pictures at an Exhibition, Russian Folk Melodies and Rossini's Prayer.

**Sunday June 8th, 7.30pm - Divine Dvorak in the USA.** With Susan Collins & Karina Hollands (Violins), Peter Garrity (Viola), Sally Maer (Cello) and Phillip Shovk (Piano).

## PASSIONFRUIT

**Saturday June 14 @ 7.00pm**

**The Entrance Art Gallery, Cnr Battley & Oakland Avenues, The Entrance**

**Adults \$28, Seniors \$25, Concessions \$20,  
Students/Children \$10, Conservatorium students  
\$5 (refreshments included)**

Passionfruit engages its audience with infectious rhythms, compelling melodies and spontaneous improvisation. This trio is renowned for crossing musical boundaries, where jazz meets Afro-Brazilian music. Passionfruit includes multi-award winning guitar master and composer Guy Strazz; renown pianist/composer Matt McMahan; and percussionist/composer, Fabian Hevia. Strazz and McMahan recently collaborated on a successful CD recording called TwoFourOne. Special guest singer/guitarist Anna Salleh (pic) will add her vocal

artistry to the trio with gorgeous songs from Brazil. Salleh has been fast developing a reputation as one of Sydney's finest exponents of Brazilian jazz and other crossover music styles. From honey-smooth bossa and ballads, and irrepressible samba, to playful swing, cool jazz and enchanting choro, she includes surprise favourites all in the mix. Songs of beauty, sorrow, irreverence and joy.



## CMS CONCERT

**Thursday June 26 @ 7.30pm**

**Lizotte's, Lot 3 Avoca Drive, Kincumber**

**Tickets:** Adults \$15.00; Students/Children \$15.00

**Phone:** 4368 2017

**Website:** [www.lizottes.com.au/live](http://www.lizottes.com.au/live)

**Featuring CC Jazz Ensemble, the CC Big Band and Tutors' Ensemble with special guest vocalist Liam Burrows**

The Contemporary Music Department (CMS) presents its mid-year concert on Thursday 26th June at Lizotte's (Kincumber) featuring the Conservatorium Jazz Ensemble (directed by bassist Ashley), the Central Coast Big Band (directed by pianist Rodric White) and a Tutors' Ensemble with special guests, singer Liam Burrows and saxophonist Luke Gallen.

The Central Coast Big Band (under the direction of pianist Rodric White) has performed at the Entrance Jazz and Blues Festival, The Youth Arts Warehouse, The Central Coast Leagues Club and The Reef Restaurant. Playing everything from Swing, Blues, Latin to Motown, the band features young and adult students of the Central Coast Conservatorium of Music. The Central Coast Big Band is proud to showcase the arrangements of legendary Australian Trombonist Ed Wilson and to feature the talents of our vocalist, Tiana Young.

The Conservatorium Jazz Ensemble (under the direction of bassist Ashley Turner) rehearses weekly and has performed at CMS End of Year Concerts at Lizotte's, The Youth Arts Warehouse and the Central Coast Leagues Club. The Jazz Ensemble is an excellent opportunity for students to learn how to play jazz and contemporary music. Students learn how to improvise, build their performance skills, acquire a thorough understanding

of jazz harmony and theory, and perform jazz and contemporary songs.

The evening will also include a half hour performance by vocalist Liam Burrows. Liam studied for many years at the Central Coast Conservatorium and was a member of the Jazz Ensemble and Big Band. In 2011, Liam went on to compete in the Finals of Australia's Got Talent, perform and record with the John Morrison's Swing City Big Band. Liam now leads his own 7 piece band in performances around Australia. The CMS Department is delighted that Liam is available to perform as a special guest for our mid-year Concert with Conservatorium Tutors Luke Gallen (saxophones), Rodric White (piano) and Ashley Turner (bass).



*Liam Burrows*

## COMPOSER'S CONCERT - "BEACH HOLIDAY" BY CHRIS SAINSBURY

**Friday June 27 @ 7.00pm**

**Gosford Anglican Church, 3 Mann St, Gosford**

**Tickets:** Adults \$15, Students/Children \$7



The first of our Composer's Concerts for 2014 features the Central Coast Youth Orchestra performing a piece called "Beach Holiday" written by local composer Chris Sainsbury.

Chris provided these notes on his composition:

*The piece is meant to express the surf, our experience of it and the feelings that such experience engenders within us. The introduction sets up a repetitive pattern in the middle*

strings, suggestive of travelling to the beach for a holiday and the excitement of that. The first main section features lyrical melodic lines in the woodwind set over the same string patterns as accompaniment. In my mind this suggests surfers riding the waves at our local beaches in the early mornings.

The lyrical melodies are the ride and the patterns underneath are the waves. At times there are swirling tonal turbulences, climaxing in a sense of great fun and joy—perhaps suggesting a good ride or ducking under big waves. After a couple of minutes the middle section opens with a contrasting tranquil feel achieved through a lay back bed of strings over which short melodies come and go in the woodwind. This suggests the calmer moments of lying on the beach in the sun, or perhaps being in the surf—sitting on your board, or swimming alone, or watching the occasional seagull overhead.

There is also the sense of hearing the gentle big blue all around you, in your ears and against your board or your body. It slowly morphs back into similar stuff as the first section, suggesting possible changes of conditions at the beach, like a rising swell or incoming weather. Surfers love the possible surf conditions that such changes may bring, and so aligning with that change a development in the music in this section reflects a deeper engagement with the surf and the weather—the sense of “I’m out here to be at one with it all”. It culminates in a thickly orchestrated climax—quite washy, before the section closes as quietly as it opened. The A section (A) then repeats in part. Lastly a coda is constituted by a series of rising and falling string lines and sustaining brass chords with striking timpani swipes, suggestive of a heaving swell or tidal surges.

**Other groups performing at this concert include CC Chamber Orchestra, CC Primary Wind Ensemble, CC Symphonic Wind Orchestra, and CC Children’s Choir (main choir)**

## REFRACTION

**Sunday July 13 @ 2.30pm**

**Gosford Anglican Church, 3 Mann St, Gosford**

**Adults \$28, Seniors \$25, Concessions \$20,  
Students/Children \$10, Conservatorium students  
\$5 (refreshments included)**

Refraction is a chamber ensemble comprising a mixture of talented young musicians and mature performers with wide experience in Opera, Symphonic and Chamber music. Lead by internationally acclaimed violinist and conductor, Ronald Thomas, Refraction embraces the cumulative professional experience of its members to present chamber music performances of the highest quality.

Pianist William Chen (pic) will travel from Shanghai, where he is Professor of Piano at the Shanghai Conservatorium, to perform Mendelssohn’s piano sextet - a work requiring virtuosic capability from the pianist. He will perform

this work on a grand piano on loan from Stuart & Sons Handcrafted Grand Piano.



## MUSIC FROM THE CASTLE OF HEAVEN

**A book review by head of Vocal Program, Tim Page**

A recent book by eminent conductor, John Eliot Gardiner, explores the life and music of Johann Sebastian Bach. I can’t think of anyone more qualified to write on the subject and although the book is scholarly it is also a fascinating and very readable insight into what drove this extraordinary musician to create the works of art that still resonate so brightly today as they did in the first half of the eighteenth century. Any biography of J.S. Bach is based a lot on conjecture as he was too busy writing magnificent music, teaching and bringing up the twelve children who survived from twenty births to write many letters or articles. He was a devout Lutheran and chose early in his career to concentrate on being a church musician rather than being employed as a court lackey (although he did for a while) or writing for the opera houses that were being built all over Europe. He was a contemporary of Handel, Johann Mattheson, Rameau and Domenico Scarlatti so it was a particularly rich period for Western Music and this wonderful book brings all the strands of the Baroque era’s music together superbly. The way Gardiner describes conditions in local schools of the time is an absolute eye opener.

Reading Music From The Castle Of Heaven makes you want to go out and buy recordings of all of Bach’s music, join a choir and sing the St John or St Matthew Passion, join an orchestra to play the orchestral suites or any of the many concerti, grab a cello and delve into the contemplations for this or other solo instruments - and what Bach could get out of an organ was legendary. How amazing then, that after his death his music was virtually ignored until Mendelssohn sparked a revival when he conducted a performance of the St Matthew Passion - a century after it had been written.

# WE WISH TO ACKNOWLEDGE THE FOLLOWING SUPPORTERS OF CENTRAL COAST CONSERVATORIUM



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