



Students performing at the Premier Ensembles Concert in September



INSIDE

- NEWS FROM THE ARTISTIC DIRECTOR
- 2016 SCHOLARSHIP RESULTS
- A FAMILY'S MUSICAL LEGACY - THE BELL CONCERTINO FOR VIOLA
- HOROWITZ - PIANO LEGEND
- CMP NEWS
- PROFILING LUKE GALLEN
- 15 THINGS YOU NEED TO KNOW ABOUT SUPPORTING YOUR CHILD LEARNING TO PLAY THE PIANO
- PERCUSSION DEPT NEWS
- CONCERTS COMING UP
- TERM 4 DATES 2015

FROM PATRICK BRENNAN

Welcome to the Summer edition of Con Moto. With the end of the year looming I'm delighted to express how pleased I am that so many of the Conservatorium programs in 2015 have been truly successful on so many fronts. The student performances, individual and ensembles, both public and in-house have exceeded my expectations. A number of these performances were spectacular producing spine tingling moments for the audiences which for me is the true measure of an excellent performance and is only achieved when a strong connection is created between performer and their audience.

One concert that exemplified our student's ability to connect with their audience was the Sponsor's Concert. This concert allowed our scholarship winners for 2015 to thank their sponsor, musically through performance as well as personally after the concert. The Sponsor's Concert was a tremendous success with a great night being had by all. The Conservatorium's Sponsors are an integral part of our program and enable many of our students to achieve their very best at the Conservatorium through their generous support. I'd like to take this opportunity to thank our Sponsors for their ongoing dedication to the Conservatorium and our students.

Another incredible performance opportunity that our students experienced in term 3 was the NSSWE Spring Festival at the Concourse in Chatswood. This Festival, held in a professional Concert Hall, allowed Woodwind, Brass and Percussion students in our orchestral program to amalgamate to create a new high calibre special project ensemble, Central Coast Symphonic Wind Ensemble. The members of this ensemble worked diligently to perform professional level repertoire at the Sunday evening showcase performance. This ensemble performed outstandingly and certainly represented both the Conservatorium and the Central Coast excellently.

One outstanding achievement of the Conservatorium that took place during the holiday period was the hosting of the Australian and New Zealand Viola Society (ANZVS) Conference at the Conservatorium. This conference saw delegates from Australia and abroad travel to the Coast to participate in the event that took place over the October long weekend. Attendees and performers included some of Australia and New Zealand's finest string players delivering incredible concerts master classes and dissertations. Peter Garrity (Head of Strings) did an incredible job project managing the event. This has led to an invitation from ANZVS to the Conservatorium to host the event in 2016.

The Scholarship audition procedure for 2015 was certainly different to past years with all departmental auditions taking place at the Conservatorium on Saturday 5 September. This new concept was extremely successful with excellent outcomes achieved by the students. It also allowed a much

faster turn around in delivering audition results to students and staff creating an excellent outcome for all. Congratulations to all who undertook the audition process.

One upcoming performance that I am incredibly excited to be involved in is the Youth Orchestra's performance of Dvorak's 9th Symphony. This performance will take place at Gosford Anglican Church on Friday 11 December as part of the Premier Ensembles Concert and will see the CCYO performing the entire Symphonic work. This will be a wonderful achievement by the Youth Orchestra and certainly a defining moment in their history as the Central Coast's Youth Orchestra.

The Adult Soiree scheduled for Saturday 14 November is a new concept I hope will be embraced by our "not so youthful" student population. This event has been added to the calendar to encourage adult students to perform for their family and friends in a friendly environment unencumbered by intimidating wiz-bang 7 year olds belting through concerto movements at the speed of light. The performances will be followed by the opportunity to socialise over a beverage and nibbles.

The Allen Family Scholarship Finals and Awards Ceremony was a new addition to the Conservatorium schedule in 2014. This event was a tremendous success with many students being presented awards for their achievements gained over the course of the year. This event also showcased the Conservatorium's top students as they competed for our most prestigious award, the Allen Family Scholarship. This event is scheduled for Sunday 22 November and is sure to be just as successful as it was last year.

In 2016, the Conservatorium's Central Coast Opera is set to produce another incredible production. With rehearsals already underway this production of Mozart's The Magic Flute will certainly be the corner stone in our 2016 concert program. This production is a huge undertaking for the Conservatorium and the excitement has already begun to build. I hope to see you at opening night!

Finally, this time of year is always full of emotion for many of our HSC students who, in the near future, will move on to other ventures such as tertiary study. This is a sad time for the Conservatorium's staff and students when we must farewell a number of our most cherished students and friends who have over the years become an integral part of the Conservatorium family. To these students, I wish you all the best for your future and I hope that your musical journey continues to excite and inspire every aspect of your adult lives.

Patrick Brennan
Artistic Director

2016 SCHOLARSHIP RESULTS

Thank you to everyone who was involved in the recent scholarship auditions and congratulations to all our students for their high standard of performance!

Please find below a list of results detailing the award winners/finalists:

Brass:

Bendigo Bank (Senior) - Riley Smith

CCC (Junior) - Jacinta Boyd

Encouragement - Lachlan Harris

Guitar:

Ted Albert (Junior) - Cameron Ilacqua

Macron Music Jazz Scholarship: Tiana Young (Voice)

Percussion:

Senior - Sam Kelly | Junior - Matthew Scarsbrook

Piano:

Irvine Family Piano Scholarship (Senior) - Kimberly Gilbert

Citicoast Realty (Junior) - Chris (Luyou) Chen

Encouragement - Sophia de Bock

Strings:

Gosford Rotary (Senior) - Phoebe Gilbert

Music Centre Gosford (Junior) - Bradley Tham

Encouragement - Kaito Deed

Voice:

Central Coast Philharmonia (Richard Newton)

Classical Vocal Scholarship - Sophia de Bock

Loyal IT Classical Vocal Scholarship

- Nicolas de Bock

Imperial Centre Contemporary Vocal Scholarship

- Siena Palmer (Senior)

- Jonathan Horsey (Junior)

Bouddi Society Woodwind:

Emma Maree Smith (Senior)

Sophie Kelly (Junior)

Encouragement Award: Cooper Newton

Allen Family Scholarship

The finalists for this Scholarship will perform at the Annual Awards Presentation Day on Sunday 22 November at Greenway Memorial Chapel. The winner will be adjudicated and announced at this event.

Finalists: Phoebe Gilbert (Viola), Bradley Tham (Violin), Tiana Young (Voice), Jade Jiang (Piano)

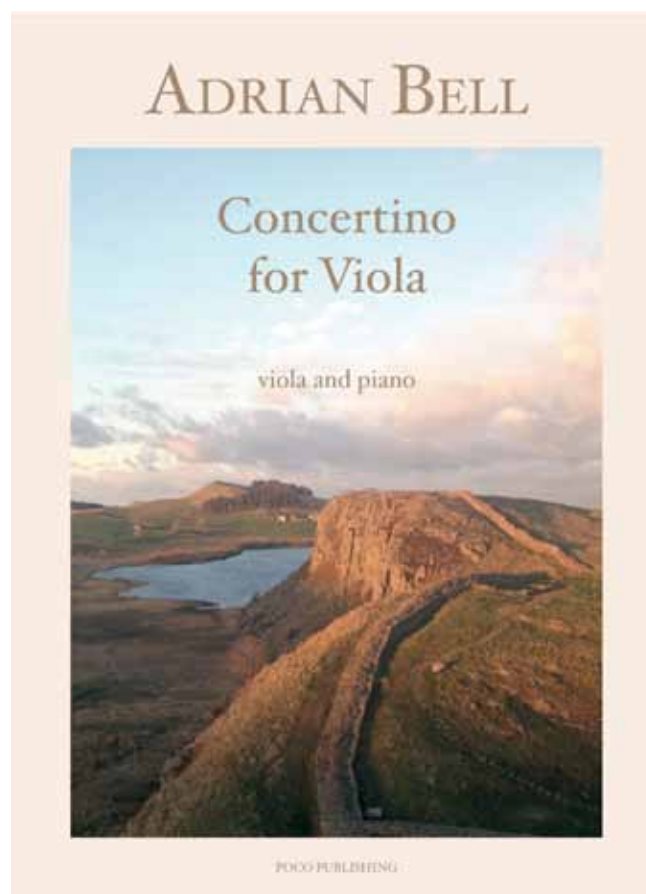
Pearl Beach Scholarship

The successful candidate is Phoebe Gilbert. Phoebe will be offered a performance place at the prestigious concert to be held in Pearl Beach on Sunday 29 May 2016.

A FAMILY'S MUSICAL LEGACY

THE BELL CONCERTINO FOR VIOLA AND ORCHESTRA BY PAUL GROH

When I was four years old I received my first piano lessons from my mother, who had been taught to play by her mother, who had in turn been taught by my great-grandmother in the late nineteenth century. This is by no means unusual, for in many families music is a tradition that is passed down from one generation to the next. Johann Sebastian Bach was the son of a composer and the father and grandfather of others, and four generations of Wagners have conducted the Bayreuth Festival Orchestra. Sometimes a musical work may be handed down like an heirloom; Shostakovich composed a piano concerto for his son Maxim, who has since conducted it with his own son Dmitri as soloist. Three generations of the Parshotam family in New Zealand play the viola, and in 2012 Aroon Parshotam premiered his mother Olga's Fantail Concerto, a work that may someday figure in the repertoire of his daughter Devya. So when I attended the premiere of a new work for viola and orchestra that was written for and performed by the composer's daughter, the event was not entirely without precedent, but still of considerable interest – not least because the soloist played her father's music on her grandmother's viola.



Adrian Bell's Concertino in D minor for Viola and Orchestra was premiered by his daughter Olivia Bell at Gosford Anglican Church on Friday 28 June 2013, with the Central Coast Youth Orchestra conducted by John Nottle. Adrian Bell is cello tutor at the Central Coast Conservatorium and a performer, teacher and composer with many years' experience. He began his cello studies at an early age with his father, Gladstone Bell, and then pursued them further at the Sydney Conservatorium and the Guildhall School of Music in London. He has performed with many ensembles and orchestras, appearing as soloist in the Elgar Cello Concerto with the Central Coast Symphony Orchestra in 2010 and performing all six Bach Cello Suites on two consecutive Sundays in September of this year. Bell's creative talents run from the musical to the literary: a prolific composer, he has also written short stories, poetry, and the 2011 children's novel *Mother Moth*, as well as the libretto to Phillip Rutherford's opera *Aurora*. (It was a fruitful collaboration; earlier this year, Rutherford married Bell's older daughter Madeleine.)

Bell composed his Viola Concertino for his daughter Olivia, who at only sixteen is already a young musician of great promise. A student of Suzanne Borrett at the Central Coast Conservatorium, Olivia is the current holder of the Ray Allen Scholarship for the Advancement of Classical Music, which is awarded by audition each year to the Conservatorium's most outstanding student. (Previous winners of the scholarship have included violists Glen Donnelly and Elizabeth Woolnough.) This year she was accepted to play viola in the Australian Youth Orchestra's National Music Camp in Adelaide, and she intends to continue her musical studies at the tertiary level. Although she took up the violin at the age of eight, and is also a violinist of no small achievement – having performed, for example, "Summer" from Vivaldi's *The Four Seasons* with the Central Coast Chamber Orchestra – from the very beginning it was her intention eventually to switch to the viola, because of a very special instrument that was already in her family.

That instrument belonged to Olivia's grandmother, Joan Bell née Dawson, who was herself a violist, although her primary instrument was the piano. Mrs. Bell bought the instrument directly from its maker, A. E. Smith of Roseville in Sydney, just before she set sail for the Royal College of Music in London in 1938. Arthur Edward Smith MBE was Australia's first great luthier and patriarch of a dynasty of violin makers now in its third generation. A quartet of his instruments resides in the Australian National Museum, and his violins have been favoured by such virtuosos as Isaac Stern, Yehudi Menuhin, Ruggiero Ricci, David Oistrakh, and Sydney Symphony Orchestra concertmaster Dene Olding. In a career spanning nearly three quarters

of a century (he lived to be 98), Smith produced about 250 instruments in total, of which violinist Christopher Latham, director of the Canberra International Music Festival, has written: "It is his violas that have the greatest reputation, being easily counted amongst the greatest ever created, regardless of era or nationality."

Mrs. Bell's viola was built by Smith in 1932, and like most of Smith's violas it has a very large body, 17 (17 inches) in length. It consequently has a fine, rich tone, projecting especially well in the high register without the least bit of strain or coarseness (Olivia generously allowed me to try it out). Mrs. Bell owned it for over seventy years; she passed away in 2009, never knowing the joy her viola would one day bring her granddaughter. "To be given an opportunity of connecting the generations through my composition," Adrian Bell wrote of his Concertino, "was very moving for me."

The Bell Concertino is precisely 200 bars long, in a single movement. It is written in a straightforward late Romantic style reminiscent of Max Bruch or Alfred Hill, and indeed the piece resembles Bruch's *Kol Nidre* for cello and orchestra in such particulars as length, key, metre, and tempo; but the solo viola writing is, if anything, even more difficult than that in Hill's iconic Australian viola concerto. Especially daunting are the passages in the extreme high register of the instrument, frequently ascending two octaves above the open A string. (Olivia managed to scale these vertiginous heights by reaching around the body of the viola, her left thumb poised against the edge of the fingerboard.) On occasion rapid hemidemisemiquavers cover a range of three and a half octaves in only two beats, quite a handful even at the designated Adagio tempo. Yet there are also many lyrical passages, beautiful melodies with sensitively orchestrated accompaniment; a colloquy between solo viola and solo cello in the second half of the piece is, given its genesis, quite touching. Bell, the son of a violist and the father of another, has a secure grasp of our instrument's expressive capabilities. "Writing solo music for an instrument capable of merging, balancing and sympathising with sound textures so perfectly presents challenges," he wrote in his programme notes. "Yet if its voice can be allowed to cut through, it will penetrate the heart like an arrow and open the most wonderful vistas."

Indeed, the Concertino put me in a deeply contemplative, nostalgic mood that lingered long afterward and reawakened in me later when I studied the score and played through the solo viola part. I did not expect to be so affected by a student performance of a piece in such an antiquated style; but if the Concertino's style is traditional, it is only so because of the continuing tradition of music in

the Bell family that inspired it – and therein, I am sure, lies its real strength.

For a musical legacy is not an object, like a piece of antique furniture. It is a living thing that must be continually cultivated and nourished by each succeeding generation. I have seen far too many old violins, once the constant companions of beloved parents and grandparents who made them live and breathe and sing, now reduced by neglect to mere heirlooms by families too sentimental to put them to any good use. They languish for decades in dry attics and damp cellars or, worse, are hung on the wall like curios, covered in mould and cobwebs, riddled with cracks, stringless, forever silent. All musicians understand how an instrument can transform our lives and lead us to greater happiness than we have ever imagined. The viola that Joan Bell bought before her long voyage to London in 1938 would ultimately carry her along on an even longer and more wondrous journey, that of a life lived in music, upon which her granddaughter Olivia has now embarked. Adrian Bell's Concertino is the loving expression of a family's enduring legacy of music through the generations. May it continue to bring beauty, pleasure and inspiration into the future – not only for the Bell family, but for the larger family of violists as well.

Paul Groh

HOROWITZ - A LEGEND IN THE WORLD OF CLASSICAL PIANO

Article by Rodric White

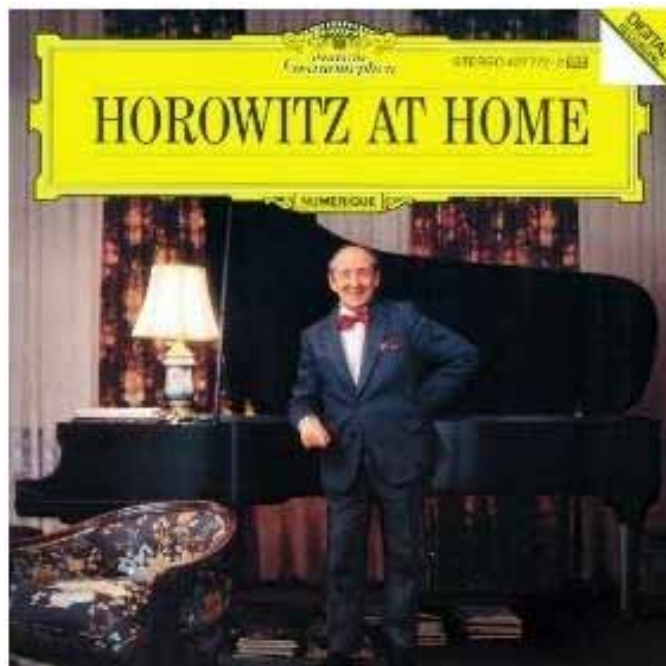
I sometimes ask my piano students: "Who is known as the greatest concert pianist of all time?" The answer: Vladimir Horowitz (1903 – 1989), a legend in the world of classical music.

Unlike quite a few leading classical pianists, Horowitz, played the music of many composers, from Bach, Scarlatti, Mozart to Chopin, Schumann, Scriabin and the music of his friend Sergei Rachmaninov. Horowitz also held huge respect for the art of improvisation, going regularly in New York to hear legendary Jazz Pianist Art Tatum perform. (Art Tatum was the mentor to and favourite jazz pianist of the legendary Canadian pianist Oscar Peterson).

Horowitz defected at the age of 24 from the Soviet Union (then under the tyranny of Joseph Stalin) while on a tour to Germany in 1927, not to return to Russia until the mid 1980's, the era of Perestroika and Glasnost when Mikhail Gorbachev stepped onto the world stage in March 1985 as the new leader of the Union of Soviet Socialist Republics.

Despite the genius of his highly enviable pianistic and musical skills, Horowitz suffered immense performance anxiety. At his 1968 Carnegie Hall Concert, the American Concert Pianist Van Cliburn

had to physically push Horowitz out onto the stage for Horowitz to commence his performance.



In the film "The Last Romantic" which saw Horowitz playing his own Steinway Grand Piano in his apartment in New York, the executives and technicians from Sony and Steinway & Sons were all scratching their heads in wonder as Horowitz commenced playing a piece of music which they could not recognise at all. They asked: "Maestro, we have never heard this piece before. What is it?". Horowitz replied: "It is improvisation. I am still a musician."

The standing of Horowitz was so great that as the star artist of Steinway & Sons. Horowitz could go to the factory in New York, choose any Concert Grand Piano he liked for Steinway & Sons to fly that piano with a technician anywhere in the world for him free of charge. In the film / DVD, "The Art Of Piano", there is concert footage of Horowitz slowed down. It is like watching a perfectly tuned racehorse in flight, with no superfluous movements. So many pianists worldwide marvel at the brilliance of Horowitz's technique, let alone his impeccable and brilliant level of musicianship.

In 1986, Horowitz announced that he would return to the Soviet Union for the first time since 1925 to give recitals in Moscow and Leningrad. In the new atmosphere of communication and understanding between the USSR and the USA, these concerts were seen as events of political, as well as musical, significance. Most of the tickets for the Moscow concert were reserved for the Soviet elite and few sold to the general public. This resulted in a number of Moscow Conservatory students crashing the concert, which was audible to viewers of the internationally televised recital. The Moscow concert was released on a compact disc entitled Horowitz

in Moscow, which reigned at the top of Billboard's Classical music charts for over a year (released on VHS & later on DVD).

Horowitz preferred performing on Sunday afternoons, as he felt the audience would be better rested and more attentive than during a weekday evening.

Rodric White

NEWS FROM CMP DEPARTMENT

It is well documented that music assists a child's development and at Central Coast Conservatorium we believe a quality music education program helps a child in many ways, including:

- their **Social Development**. By being involved in music activities, the child is developing their social and personal skills. These include-
 - The ability to share and co-operate with others,
 - Developing an attitude of respect and tolerance,
 - Encouragement of self discipline,
 - Developing sensitivity.
- their **Emotional Growth** is developed by:
 - Receiving praise for effort and participation in musical activities,
 - Developing self confidence as their ability to sing, move, play, listen and create music improves,
 - Gaining self esteem from performing for their group,
 - The child's creative efforts are valued by others,
 - The child is happy and successful in music group activities.
- music helps their **Physical Development**. When children are moving to music and songs and play singing games, they are developing:
 - A sense of rhythm,
 - Oral and Aural skills,
 - Co-ordination, flexibility and balance,
 - Body awareness,
 - Spatial awareness,
 - Gross and fine motor skills.
- **Cognitive/ Intellectual Development**. Music experiences commence with sensory perception. Emphasis is placed on the development of good listening skills and concentration.
- Early experiences also help to develop important intellectual processes, such as:
 - The ability to memorise, recognize, discriminate, classify, organize and symbolize,

- Musical skills are achieved in a positive environment,
- Also, music helps language development.

- **Spiritual Development**. This is the joy, happiness and peace that music gives, which enriches the child's experience and growth.

Overall, we hope to build a good musical foundation and encourage children to develop a positive attitude towards music. After all, making music is great fun!

NEW 0 TO 1 YEAR OLD CLASS

Register for our new Baby Music class happening on Tuesdays at 9.45am in 2016. This is a half hour class for 0 to 1 year olds, parents should plan to stay with their babies and interact. The cost for the class will be \$85 per term.

Melissa Lark will deliver the class and promises lots of fun for you and bub. Call the office on 4324 7477 for more information.

Melissa Lark
Head Of Children's Music Program

PROFILE: LUKE GALLEN

(Sax/Woodwind Teacher, Head of Contemporary Music Program & Director Central Coast Big Band)

Interviewed by Rodric White (Piano Teacher)



Rodric: Luke, welcome to Con Moto. You grew up on the Central Coast. I remember accompanying you for your HSC at Terrigal High. I also remember meeting you and hearing you play sax at "Jazz At The Top", a Thursday night gig at Kincumber Mountain led by trumpeter **Adam Ferrier**, bassist **Dr Bruce Stephen** and drummer **Adam Gilbert**. What led to your interest in music? Who were your music and saxophone teachers and in which bands did you perform while at school? What was important for your musical development?

Luke: Yes that's right Rodric I met you in '97 and soon began lessons in Jazz Harmony! I grew up in Wamberal and went to Terrigal High where **Ed Wilson** was our Band Master. I started on clarinet in year 4 through the Yamaha band program, which at the time was led by John Hibbard at Terrigal Primary. It was a great introduction to music. I used to ride my bike to school with my clarinet case on the handlebars to my early morning rehearsals with the occasional taunt from passing motorists ... "Nice lunch box!" (my clarinet was my aunty's and had a rose decoupaged case!)

When I got to high school, Ed Wilson had started the "Terrigal High Super Band" which I was a member of on clarinet. Later that year in year 7, Ed suggested to the principal Mr Greg Dickinson that the school should purchase a tenor sax and that I should play saxophone. Once I changed to saxophone the love affair bloomed. I couldn't get enough of music! I practiced and practiced till my surfboard had cobwebs. Ed had introduced me to Jazz and the sound of Big Bands and I was hooked. During high school, I was a member of the NSW State Schools Big Band, NSW DET *All Star Stage Band* and local big band *Brass Roots* - a combined High School aged Big Band created by Ed Wilson made up of all the good players in the area. I met Dave Thompson (a trumpeter a few years older than me) and we started what was going to be a bebop quintet. Instead we founded a great band *Soul Kitchen*, which was a pub rock soul band with horns.

I learnt saxophone off a few different teachers and older saxophonists I met around the place, but the one great teacher and influence on me was **Rick Robertson** from the Aussie acid jazz band *Directions in Groove*. He is still one of the most exciting saxophonists around and he taught me you have to be versatile, true to the music and enjoy playing ... play as much as you can. So I try my best to do all those things.

Rodric: You perform locally in Australia and around the world with musicians such as Blues guitarist Ray Barbee, trumpeter /flugelhorn player Bobby Shew (USA), trombonist/music arranger Ed Wilson and singer/guitarist Diesel (aka Mark Lizotte). You also play a diverse range of different styles of music. Is there some common thread that you apply when you perform music and what is important to you as a performer?

Luke: I've been fortunate enough to perform with many great musicians here and in the US and Europe. Recently I've been touring with musicians world-pop-miester **Pepa Knight**, the soulful **Mojo Juju**. Locally I perform with many great musicians. Recently, my quintet played the last Chilli Crab Jazz Night at Lizotte's which we've (in many incarnations) been doing for over eight years! Brian Lizotte has

helped me a lot over the last few years. It's sad that Lizotte's Kincumber has closed down.

In 2004 whilst on a surf trip to Noosa, I met a whole bunch of Californian surfers who were traveling with the filmmaker/artist Thomas Campbell on a surf movie called *Sprout*. They invited me to go to California to tour with them to promote the film and teamed me up with 80's skate legend Ray Barbee, who had done music on the soundtrack. It was great to be back in California, where I had been on my first trip overseas in 1997 playing with the NSW DET All Star Stage Band at the Monterey Jazz Festival with special guest Bobby Shew. Bobby Shew told me "*kid go home and learn the changes!*"

What's important to me as a performer is evoking some type of emotion in the listener. Being a musician, I believe that's what it's all about, having the listener feel something from what you're playing whether it be sad, happy, bluesy, a machine gun of notes. I guess that's what I'm drawn to ... the emotion of music. I love all genres of music if it's good music. If it's bad, I choose not to listen, simple. I don't feel in this day and age that we as musicians should label ourselves as any style of musician because there's this post-modern melding pot of eras and genres we are exposed to via our technologies.

Rodric: Sorry, but I have to ask this. You recently shot to fame as "Martin Bingle" playing Jazz Flute for Bingle Car Insurance. Has this level of publicity been helpful for you professionally?



Luke: Ha ha. Yeah, it's been fun. The kids at the schools get a good laugh. I'm not quite sure if it's been helpful or not but it has certainly provided a few laughs for me and my friends. Recently though I've been replaced by a chimp so I guess they wanted someone a little better looking and talented!

Rodric: You have extensive experience with the Con's Schools Program, leading primary school bands around the Central Coast. Last year, several students from the Jazz Course at Sydney Conservatorium were your guests. Tell us about the Schools Program and why music education is of value? Also if you can explain the methods you employ in directing a band and choosing repertoire?

Luke: The Sydney Conservatorium visit was a highlight for many of the kids. The Jazz Course students played some great music: renditions of popular music such as *Happy* by Pharrell Williams in a New Orleans street band style. It was a hoot! The kids experienced jazz through songs they knew yet it sowed a seed of the past with Jazz sounds and improvisation. I hope it becomes an annual visit.

As to methods I employ, it depends on what instruments we have in the band and what level the kids are at. I choose pieces that the kids will enjoy and feel a sense of ownership. With the school ensembles and tutorials, I try and show them that being part of an ensemble is similar to being in any team. If everyone practices and employs the right attitude, those funny symbols, dots and lines become some of the most exciting sounds your ear will hear, and you, the ensemble and the listeners will be moved by those sounds. I basically try and teach my students that there's rewards for being disciplined enough to be a better musician.

The value of music education as I see it is a direct line to learning so many skills in the one arena that benefit the student in many other areas. There are so many studies that prove the benefits in cognitive development in people who study music ... at any age. Also I guess like any music educator we look back at what helped us when we were starting on our musical journey and pass it on. I also like to use modern technology such as YouTube, iPads and so forth to augment the traditional learning experience and stay connected to the present so that when I'm teaching a student about jazz, I can play them a clip of the style or musician so the student can establish some type of connection and make it more personal.

Rodric: Many thanks for being interviewed for Con Moto, Luke.

15 THINGS YOU NEED TO KNOW ABOUT SUPPORTING YOUR CHILD LEARNING TO PLAY THE PIANO

by Elissa Milne, 10.9.2014

If you're a parent who has no background in playing a musical instrument it's easy to be overwhelmed by the number of things the piano teacher accidentally takes for granted along the way. Don't be overly worried about this – the teacher won't have enough time in each lesson to fill in all the gaps and still keep your child engaged and enthused about their learning, but as time passes you'll become expert at supporting your child's musical education.

Here are the absolute basics that you need to know to be able to support your family's journey into profound musicianship:

1. You simply cannot miss lessons. Unless you've just had a car accident, your child has a communicable disease, or your grandmother's funeral couldn't be scheduled any other day. Your child having extra homework that night or wanting a play-date with a best friend simply doesn't cut it as a reason to consider skipping a lesson.
2. Practice has to happen every day. Even if it's just for three minutes. The act of commencing practice every day precedes the act of engaging in prolonged practice every day! Get your child into the habit of playing her or his instrument daily and to a certain extent the practice will take care of itself.
3. Practice might not mean playing through a piece from beginning to end. In fact, practice rarely means playing through a piece from beginning to end. The teacher will give your child clear instructions each week as to what is required, and you need to respect



Barrenjoey Headland by John Earle. Oil on canvas, 1800mm x 900mm

CCC ART GALLERY - Open Now!

Beautiful paintings, photographs, ceramics and sculptures produced by local artists.
Stay informed about new exhibitions and sales coming up by subscribing to our newsletter through the website. ROBERT KNOX HALL.
Open Monday to Friday 10am to 3pm.

these instructions – which means you need to know what they are. Teachers traditionally give written practice notes, but these days some teachers may even make a quick video demonstrating the correct practice approach. Use whatever the teacher gives you as a guide for what will take place that week at home.

4. You need to have books of music at home. The best indicator of a child's capacity to develop literacy skills lies in whether the home has books, and the same holds true of musical literacy. If you try to insist that the teacher work from one book instead of three you are deliberately limiting your child's capacity to learn. The price of music keeps changing in today's internet-distributed book economies, but a rough guide is that you should be budgeting between \$A125 and \$A200 (that's Australian dollars) for each child's annual print music spend. Less than that and you know your child isn't making particularly good progress!

5. Your beginner student child should be learning new music almost every week. If your child isn't learning new music almost every week (there will be weeks when new music isn't assigned, but these should only be from time to time, not every second week) it means something isn't going right with your child's learning (probably due to issues with practice at home). Talk to the teacher about how you can better support the practice for pieces assigned for a second, third or even fourth week.

6. Writing in the names of all the notes is a total waste of time and will drive the piano teacher completely nuts. Sometimes a piano teacher will write in the name of one or two notes, but writing in the names of all the notes is like asking your child to read a book one letter at a time: it's boring and it doesn't even make any sense. Being able to read music at the piano is about seeing the shapes and knowing what those shapes will feel like to play, and even having a clear sense of what those shapes will sound like (the word for that is audiation – imagining sound). Don't 'help' in ways the teacher hasn't asked you to – and when you have a brainwave it will almost certainly be a good idea to discuss it with the teacher during the lesson before putting it into action!

7. The lesson time is when you should talk to the teacher, not afterwards. The teacher will either have other students, other appointments, or a really short dinner break at the end of your child's lesson. It's not OK to expect the teacher to discuss matters with you outside the lesson time as a matter of course. Make the odd phone call, feel free to send an enquiring email or text message, but the time directly after your child's lesson is sacrosanct (and not dedicated to you). It might be the teacher's only chance to use the bathroom in five hours. :-)

Of course, if the teacher wants to talk to you then by all means, chat away, but don't assume that the teacher has this time available otherwise.

8. Just because you need to remind your child to practice does not mean that they don't want to practice or that they don't want to play their instrument. Just as you don't give your children the option of failing to brush their teeth, bathe, eat or get dressed, so doing practice is not optional, even if that means you remind your child to do it every day for a decade. You are the parent: you make the rules. No one ever reached adulthood and said, "I wish my mum had let me stop learning the piano"...

9. Think long-term. In other words, don't plan to 'try' piano for six months to see if it's a good fit – if you want your child to learn to play the piano, you need to be internally committing to at least three years of lessons and practice. Then you can reflect on how things are going. This isn't about being a tiger parent, it's about being realistic about what's involved in gaining musical skills. That 10,000 hour rule? You can have an awful lot of fun during that first 100 hours of piano practice, but you're still only 1% of the way (if that) toward being amazing.

10. You may not realise how easy it is to play the piano, and at the same time how hard it is. There are very cool things students can easily learn to do at the piano which may give you the impression your child is a genius. Feel free to enjoy this sensation, but don't be disappointed if the next week your child reverts to just being the cool, fabulous kid that you know and love. Some things pianists do that appear easy are actually very hard, and some of the impressive things pianists do are ridiculously straight-forward to execute (if your teacher just shows you how).

11. If you want your child to learn to play the piano, then get a piano at home for your child to practice upon. Seems kind of obvious. Sometimes there are great reasons why you end up choosing to buy a digital piano, and these days there are just fantastic digital pianos available. But often parents choose woefully inadequate pretend pianos and think it will be as good: it won't. If you can't afford lessons AND a piano then postpone lessons for six months and use the savings to buy a decent instrument (digital or acoustic). Practicing on an inadequate instrument will set your child back by years in the long run – get this sorted as quickly as you possibly can.

12. Grab every chance you get to sit in on your child's piano lessons. You will be a hundred times more likely to be able to support your child's practice if you've been observing the teacher working with your child throughout the lesson – from how to use the body (shoulders, elbows, wrists, fingertips, proper seating position, etc.) to how to practice each piece to getting to understand

the lingo (staccato, arpeggio, inversion, etc.). You have the chance to get your own free tutoring just by sitting in on your child's lesson!

13. Participate in studio recitals every chance you get. You will be amazed how much your child is motivated by playing at and attending recitals – they get to hear music being performed by more advanced students, and they begin to build programs of pieces they are comfortable performing. And don't project any nervousness you may feel onto your child – children don't know they are supposed to feel nervous unless you tell them (or they have an anxiety disorder, which is a completely different matter). You have an opportunity to develop confident public presentation in your child in this musical setting.

14. Don't believe everything you read on the internet. This one makes me smile, of course, because one assumes you're reading this on the internet, and believing it. :-) The truth is that your teacher is going to be able to give you much better advice for your child than you will find chatting to random people/teachers on an internet forum or by searching YouTube for tutorials. If you don't have a background in playing a musical instrument you won't know what to trust and what is nonsense. Find a reputable teacher whom you trust and like, and get educated (along with your child) and develop your capacity for discernment.

15. Share what you know about your child with the teacher. Does your child have a morbid fear of spiders? An allergy to cats? A learning disability or a processing disorder? Don't wait for the teacher to figure it out by themselves – by sharing what you know about your child you won't be preventing the teacher from building a positive relationship with your child, you'll be facilitating immediately great learning experiences. The thing is, piano teachers are fairly canny – because playing the piano is such a holistic learning activity you might even find that the piano teacher is alerting you to quirks in your child's learning behaviours that will help you finesse their school-based learning! Piano teachers are often the first to notice problems with vision, dyslexia, problems with proprioception, processing problems, pronounced learning styles (which may be the basis for trouble in the classroom), even synaesthesia, simply because they are spending 30, 45 or even 60 minutes one-on-one with your child, and maybe this is the first chance your child has had for that kind of regular, professional adult attention. You and the teacher are a team working to make your child the best person he or she can be. :-)

Follow these 15 guidelines and you'll find that you are fast-tracking your family's musical development! Enjoy the transformation!



central coast chorale
music director christopher bowen oam

Swoon

Sacred and Sublime

*The most beautiful songs ever written
Songs to make your world stand still*

2.30pm Sunday 29 November
St Patrick's Church
East Gosford
\$30 general \$25 conc \$10 child

Sacred music includes
Ave Verum | Mozart
Lord is my Shepherd | Traditional
Pie Jesu | Fauré

Sublime music includes
Scarborough Fair | arr. Christopher Bowen
Here, There and Everywhere | McCartney
The Shepherd on the Rock | Schubert



Book via www.centralcoastchorale.org
or 1300 76 22 38 or at the door

PERCUSSION DEPT NEWS

I would like to mention Ryan Callaghan who held the Percussion Scholarship for 2015 and represented our department on Xylophone at both the Pearl Beach and Sponsors concerts this term. An outstanding and honourable effort by Ryan. We also had some excellent auditions for the 2016 Scholarship on Drum Kit and Orchestral Percussion. Well done and thank you to those students who auditioned and to the parents who support them. One of my future goals is to secure funds for 4 scholarships; a junior and senior for both Drum Kit and Orchestral Percussion which would make it a lot fairer on such a broad range of audition levels and instruments.

On another note the Percussion ensemble performed at the Central Coast Eisteddfod on Sat 19th September. To finish 2015 we will have an end of year party on Sat 21st Nov at 12pm.

Studying drums and percussion opens a broad range of musical opportunities from solos and

ensembles to bands and orchestras and there are currently some lesson spots open for students of all ages interested in this area of study. Lessons can begin from about 7 years of age through to adults. We also offer certified courses in Percussion.

2015 has seen some great results for HSC students in percussion around the Central Coast so well done to those students and everyone else who continue to pursue their musical dreams through lessons at the Conservatorium. I look forward to a busy end of 2015 and keeping the opportunities rolling for 2016.

Congratulations to Nell Hudson who received the newest of our scholarships, the "Lucy Woodhouse Percussion Encouragement Award". The award comprises a percussion practise kit kindly donated by our Program Manager and flute teacher, Ms Rosalie Bourne. The kit contains a Glockenspiel, Snare Drum, Stands for both, Practise pad, 3 pairs of mallets, and a carry/wheel case to lug it all in by Innovative Percussion. Thank you to Rosalie.

This percussion kit will go home with the Encouragement award winner each year to assist them in practising and inspire them to purchase their own equipment and thereby extend their playing. It will also teach the student to care for equipment so they are prepared for when they get their own.

Sean Steele - Head of Percussion

COMING UP...

TEA FOR TWO

Come help us celebrate George Golla's 80th Birthday

Friday 6th November @ 7.30pm

Robert Knox Hall, 45 Mann St, Gosford

Tickets: Adult \$28; Conc/Senior \$20; Student/Child \$10



After spending his long career travelling the world playing music with the likes of Don Burrows, Stephane Grappelli and Dizzy Gillespie, all George Golla wanted to do to celebrate his 80th birthday was to hit the road and play. Golla, who turned 80 in May, has collaborated on a new album with Sydney songbird, Jacki Cooper. They are planning a series of concert tours around NSW, QLD, SA, VIC and TAS and we are honoured to be part

of that tour, given George's long association with the Conservatorium and his much loved concerts with the late Don Andrews. The album, called "Tea for Two" is a collaboration of George and Jacki's favourite songs.

"George knows a million songs, so it's tricky to find songs he doesn't know. And why would you? The songs from the Great American Songbook are so beautifully crafted. The most difficult part was narrowing down our favourite songs to go on the recording", Cooper says.

Golla agrees. "So many of the songs have been recorded hundreds of times, so we decided to look up the verses, many of them long-forgotten. Now the trick is to remember which verses go with which songs!"

Don't miss this one-off performance in the Robert Knox Hall. Limited tickets so get in early!

MIXING IT UP: CLASSICAL TO COLTRANE

Friday 13th November @ 8.00pm

Greenway Memorial Chapel, 460 Avoca Dv, Green Pt

Tickets: Adult \$28; Conc/Senior \$25; Student/Child \$10



Rodric White Jazz Piano Trio & Peter Garrity String Quartet present this exciting fusion concert performing new arrangements by classical

composers Albioni, Mozart, Chopin, Ravel and Scriabin, and jazz composers Gershwin, Richard Rodgers, Sondheim & Coltrane.

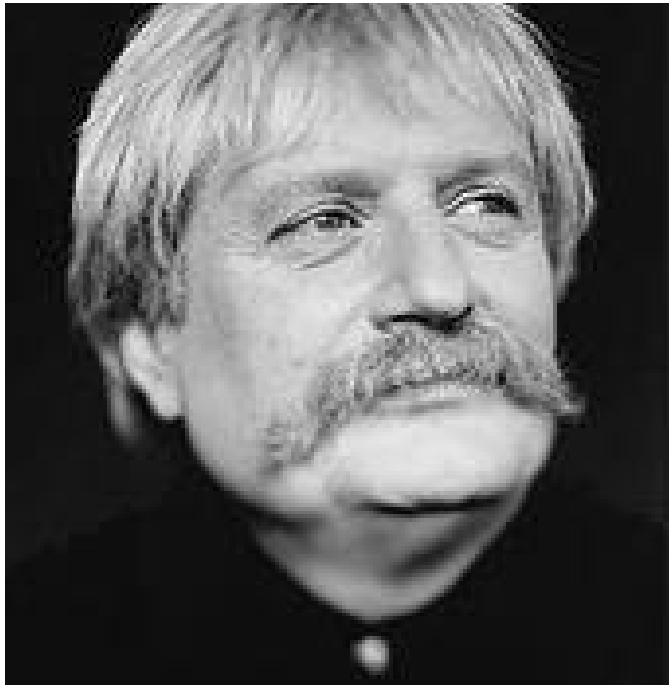
Featuring special guests: Frances Madden (singer/pianist), Michael Archer (operatic soprano) & Dorian Mode (singer/songwriter) Classical to Coltrane will be a very special special concert for anyone who loves jazz and classical music, or even a mixture of both.

Rodric White on piano



CC PHILHARMONIA THE ARMED MAN

Saturday 14th November @ 7.30pm
Gosford Anglican Church, 3 Mann St Gosford
Tickets: Adult \$30, Conc \$25, Children under 16 FREE



The Armed Man (written by Karl Jenkins, pic) is based on the traditional Catholic mass, but adopts texts from other sources which reflect the pain and waste of war. It is a fitting tribute to those who served, those who fell and those who wept as a result of wars in this, the 100th year celebration of the Anzacs and the 70th anniversary of Victory in the Pacific.

POSTCARDS FROM RUSSIA

Sunday 15th November @ 2.30pm
Gosford Anglican Church, 3 Mann St Gosford
Tickets: Adult \$28; Conc/Senior \$25; Student/Child \$10

For this, Concertante Ensemble's exciting final concert of the year, Karina Hollands has put together an entrancing program of her favourite works from the Russian string orchestra repertoire, with a surprising twist in the form of a roguish Polka by Alfred Schnittke.

The program includes two different moods from Shostakovich; the richly emotional Chamber Symphony Op.110, written in Dresden in October of 1960, and bearing the dedication "In memory of victims of fascism and war", and the glorious Romance from the Gadfly, surely one of the most beautiful violin solos ever written.

Heartfelt music reflecting the composer's deepest feelings emerges with Tchaikovsky's Serenade for Strings and the Nocturne from Borodin's String Quartet No. 2. Much has been written about the beauty and depth of these works, Tchaikovsky's Serenade being considered the absolute pinnacle of string chamber music writing. Don't miss this opportunity to hear them played by the Central Coast's premier strings ensemble!



CC BAND FESTIVAL

Saturday 21st November @ 3.30pm
Gosford High School, Racecourse Rd

Tickets: Adult \$5; Children FREE

A battle of the bands featuring training and concert bands from our numerous band program schools. Watch as our talented children vie for the title of best school band. John Kellaway will adjudicate.

There will also be an evening concert featuring our Super Band (aka Central Coast Primary Wind Ensemble), Central Coast Symphonic Wind Orchestra and visiting bands from Sydney. Stay tuned for more information.

RAY ALLEN PRESENTATION

Sunday 22nd November @ 2.30pm
Greenway Memorial Chapel, 360 Avoca Drive, Green Point

Invitation event for CC Conservatorium students, their families and sponsors and their families.

Our best students will compete for the prestigious Ray Allen Family Scholarship. We will also present students with certificates awarded for AMEB exam results, and students graduating from the Certificate IV in Music and Diploma in Music Performance courses.

PASSIONFRUIT

Friday 27th November @ 7.00pm
The Entrance Art Gallery, Norberta St, The Entrance

Tickets: Adult \$28; Conc/Senior \$25; Student/Child \$10



Passionfruit will present an evening of Afro Brazilian Jazz Fusion music. With Guy Strazz (guitar), Matt McMahon (keys), Toby Hall (drums) and Anna Salleh (vocals, guitar, pictured below), the infectious group returns to the Gallery with standards and originals that capture gorgeous rhythms and melodies of Brazilian music and the improvisational spirit of jazz. Music by Pixinguinha, Jobim, Nascimento, Tania Maria, Matt McMahon and Guy Strazz.

One for world music lovers!

SYMPHONY CENTRAL COAST PRESENT "THE ROMANTIC PIANO"

Sunday 6th December @ 2.30pm
CC Grammar School, Arundel Rd, Erina Heights

Tickets: Adult \$40; Conc \$35; Child \$15; Family \$100 (2+2)

Pianist Carl Schmidt joins the Symphony Central Coast to perform Schubert's colossal 'Wanderer' Fantasy and the orchestra concludes their 2015 subscription series with Tchaikovsky's towering monument to Fate, his Fourth Symphony.

Purchase online at symphonycentralcoast.com.au or phone 0478 708 474. Central Coast Conservatorium will have a limited number of tickets (in sets of two) for sale from their Box Office in Mann St.



THE ROMANTIC PIANO

CONDUCTOR
STEVEN STANKE

PIANO
CARL SCHMIDT

JOHANNES BRAHMS
Academic Festival

FRANZ SCHUBERT
Wanderer Fantasy

PYOTR TCHAIKOVSKY
Symphony no.4

Destiny, heroism and humour!

Carl Schmidt plays Schubert's 1822 "Wanderer" Fantasy – one of his boldest and most ingenious works: symphonic in outlook, proudly heroic and technically challenging for all but the most accomplished pianists. Tchaikovsky's mighty fourth symphony is his study into the nature of fate and Brahms Academic Festival is a medley of rowdy student songs and a tongue-in-cheek 'thank you' for an honorary degree from the University of Breslau.

Supported by



CENTRAL COAST
GRAMMAR SCHOOL

For tickets call 0478 708 474 or at
symphonycentralcoast.com.au
Tickets also available from the CCC.

PREMIER ENSEMBLES CONCERT

Friday 11th December @ 7pm
Gosford Anglican Church, 3 Mann St Gosford

Tickets: Adult \$15; Child \$7

Our final premier ensembles concert for the year promises to be an exciting one. Performing will be Central Coast Symphonic Wind Orchestra, Super Band (aka Primary Wind Ensemble), Central Coast Children's Choir (pictured with conductor Julia Brennan) and Central Coast Youth Orchestra. The Youth Orchestra will perform Symphony No. 9 by Dvořák.



TERM 4 DATES:

October

Sun, Oct 11 Georg Pedersen Bach to Britten solo suites, RKH @ 2.30pm

Sun, Oct 11 Bouddi Scholarship (Woodwind) Finals Concert, Pearl Beach Progress Hall @ 2.00pm

Mon, Oct 12 HSC Exams start

Fri, Oct 16 Spyglass Gypsies, RKH @ 7.30pm

Fri, Oct 16 Rehearsal for WW BRASS PERC CP, RKH @ 7.30pm

Sat, Oct 17 WW BRASS PERC CP, RKH @ 3.15pm

Sun, Oct 18 Ensembles Concert, RKH @ 2.30pm

Fri, Oct 23 Erina Fair Youth Orchestra/SCC Concert, Erina Fair

Sun, Oct 25 Mini String Fest II, RKH from 9.00am

Thur, Oct 29 Guitar/CMS CP, RKH @ 7.00pm

Fri, Oct 30 Rehearsal for WW BRASS PERC CP, RKH @ 7.30pm

Sat, Oct 31 Strings CP, RKH @ 3.15pm

Sat, Oct 31 WW BRASS PERC CP, RKH @ 3.15pm

Sat, Oct 31 AMEB 08 Regional 2nd Session Piano Exams commence

November

Sun, Nov 1 Kids Day Out, Kariong

Fri, Nov 6 George Golla/Jacki Cooper Concert "Tea for Two", RKH @ 7.30pm

Sat, Nov 7 Eco Gardens: Spring Concert, Kariong Eco Gardens

Fri, Nov 13 Cert IV/Diploma Recitals, RKH

Fri, Nov 13 Mixing It Up - Classics To Coltrane, GMC @ 8.00

Fri, Nov 13 Closing Date for Year 6 Scholarship Applications

Sat, Nov 14 Adult Soiree Concert Practice, RKH

Sat, Nov 14 CC Philharmonia: The Armed Man, GAC @ 7.30pm

Sat, Nov 14 Strings CP, RKH

Sun, Nov 15 Concertante Ensemble Concert #4 Postcards from Russia, GAC @ 2.30pm

Sat, Nov 21 Central Coast Band Festival, Gosford High School, Racecourse Rd @ 3.30pm followed by band concert at 7.00pm featuring guest bands

Sat, Nov 21 Percussion Dept EOY Party, The Garage

Sun, Nov 22 Ray Allen Scholarship Finals/Presentation Day, GMC

Tues, Nov 24 CMS EOY Concert, RKH

Fri, Nov 27 Passionfruit: The Entrance Art Gallery

Fri, Nov 27 Closing date for Summer School Applications

Sat, Nov 28 Superband Auditions, Studio 8

Sat, Nov 28 Choir Concert, RKH

Sat, Nov 28 Triple Threat EOY Concert Rehearsal, RKH

Sat, Nov 28 Year 6 Scholarship Interviews

Sun, Nov 29 Triple Threat EOY Concert, RKH

December

Tues, Dec 1 CMP EOY Concert, GAC

Tues, Dec 1 Vocal CP, RKH

Wed, Dec 2 Vocal CP, RKH

Thur, Dec 3 Vocal CP, RKH

Fri, Dec 4 Year 6 Scholarship Interviews

Fri, Dec 4 Vocal Classical EOY Concert, RKH

Fri, Dec 4 WW BRASS PERC Showcase Rehearsals, RKH

Sat, Dec 5 Strings Fest! Strings Chamber Groups Concert & Strings Students Showcase, RKH

Sat, Dec 5 WW BRASS PERC Student Showcase, RKH @ 5pm

- Sun, Dec 6 Symphony Central Coast #4
"THE ROMANTIC PERIOD", CCGS @
2.30pm
- Mon, Dec 7 Vocal Contemporary EOY Concert, The
Boathouse @ 7pm
- Tues, Dec 8 Vocal Contemporary EOY Concert, The
Boathouse @ 7pm
- Tues, Dec 8 Piano Department T4 EOY Concert, RKH
- Thur, Dec 10 Guitar Department Concert, RKH @
7.30pm
- Fri, Dec 11 Premier Ensembles #4, GAC @ 7.00pm

CLASSES RESUME MONDAY FEBRUARY 1ST 2016

LEGEND

RKH = Robert Knox Hall, Central Coast Conservatorium,
45 Mann St, Gosford

CP = Concert Practice

GAC = Gosford Anglican Church, 3 Mann St, Gosford

GMC = Greenway Memorial Chapel, 460 Avoca Drive,
Green Point

CCGS = Central Coast Grammar School, Arundel Rd,
Erina Heights

COMING UP IN 2016..



STAY TUNED FOR MORE INFORMATION ON OUR EXCITING NEW OPERA PRODUCTION

YEAR 6 SCHOLARSHIPS

You could be eligible for a \$400
scholarship towards fees for 2016

Closing date for receipt of applications:

Friday 13 November 5pm

Date for Auditions:

Sat 28 November 10am-1pm

You will be notified of your audition time after the
closing date.

TERMS FOR 2016

Students must be finishing Year 6 in 2015 and
be enrolled in the Central Coast Conservatorium
Schools Program

The scholarship is for one year's duration and
commences Term 1, 2016

Scholarships will only be granted to students
whose fees are fully paid

Scholarships may be withdrawn if attendance or
commitment is deemed unsatisfactory

Students must complete all four terms in 2016

Students must enrol in at least one ensemble per
term at the Conservatorium

AUDITION REQUIREMENTS

Applicants should discuss these requirements and
make preparations with their school instrumental
teacher.

1 scale of the student's choice

One piece of music of the student's choice

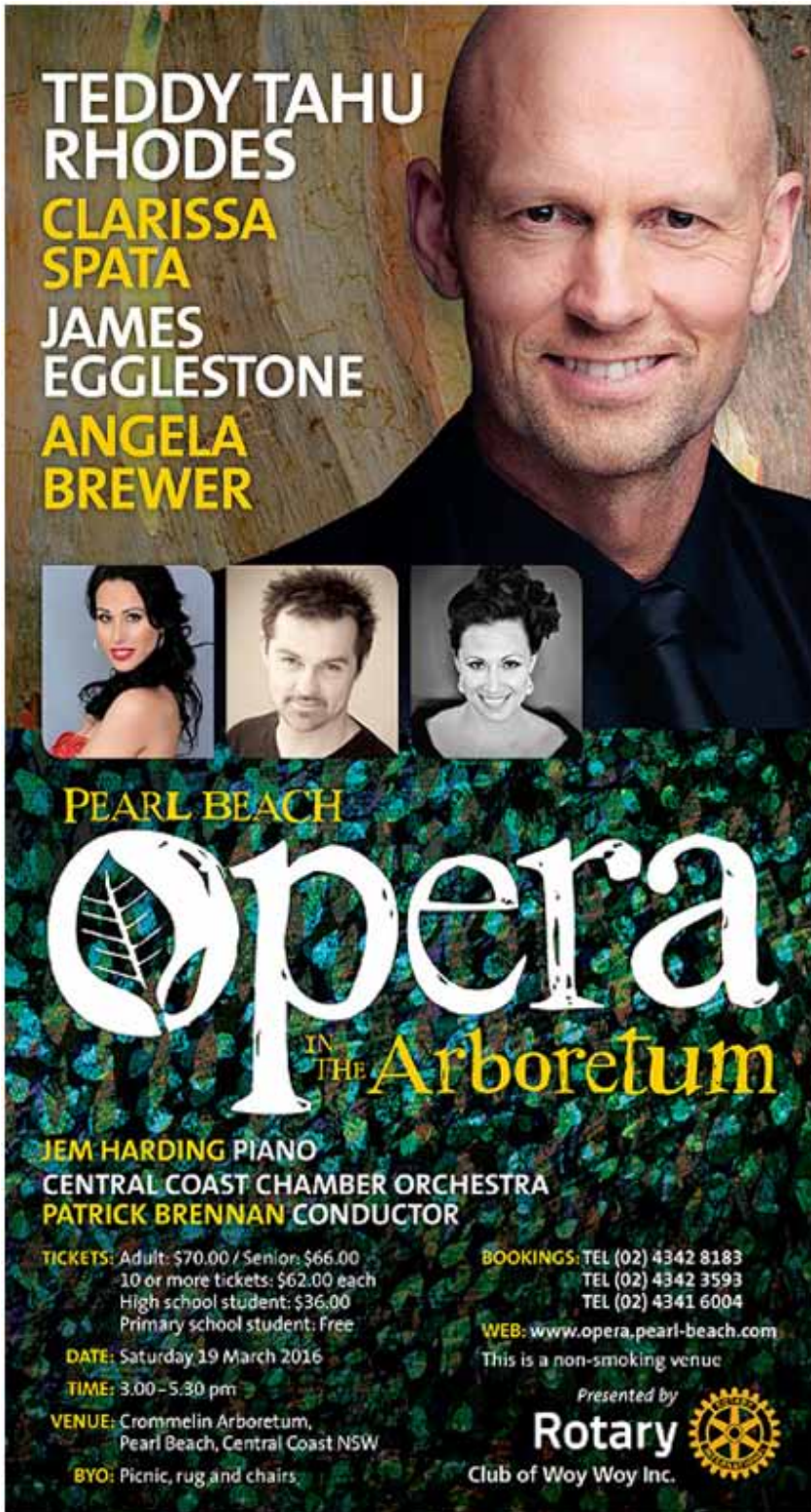
(Students must bring a photocopy of their music for
the audition panel (please note that copies provided
to the panel will be retained and destroyed to comply
with copyright laws.)

**For more information please phone the
office on 4324 7477**

or go online to

**[centralcoastconservatorium.com.au/
Scholarships/year6](http://centralcoastconservatorium.com.au/Scholarships/year6)**

We wish to acknowledge the following supporters
of the Central Coast Conservatorium



TEDDY TAHU RHODES
CLARISSA SPATA
JAMES EGGLESTONE
ANGELA BREWER

PEARL BEACH
Opera
IN THE Arboretum

JEM HARDING PIANO
CENTRAL COAST CHAMBER ORCHESTRA
PATRICK BRENNAN CONDUCTOR

TICKETS: Adult: \$70.00 / Senior: \$66.00
10 or more tickets: \$62.00 each
High school student: \$36.00
Primary school student: Free

DATE: Saturday 19 March 2016
TIME: 3.00 – 5.30 pm
VENUE: Crommelin Arboretum, Pearl Beach, Central Coast NSW
BYO: Picnic, rug and chairs

BOOKINGS: TEL (02) 4342 8183
TEL (02) 4342 3593
TEL (02) 4341 6004
WEB: www.opera.pearl-beach.com

This is a non-smoking venue

Presented by
Rotary
Club of Woy Woy Inc.

IRVINE
FAMILY



D'ARTH &
DRUMMOND
FAMILIES



ROMAINE
RUTNAM



THE UNIVERSITY OF
NEWCASTLE
AUSTRALIA



WYONG SHIRE COUNCIL



Education



Trade & Investment
Arts NSW

Lend Lease



ALLEN
FAMILY



Ph: (02) 4324 7477

Fax: (02) 4324 2440

www.centralcoastconservatorium.com.au

Email: admin@cccmusic.nsw.edu.au