The New England Conservatorium of Music has launched an appeal to buy a new grand piano for the Auditorium of the CB Newling Building for the benefit of the community. Director of the Conservatorium, Corinne Arter, says that ‘the current piano is well past its use-by date. A conspicuous void in the musical calendar of the CB Newling Building, and indeed Armidale, has been the lack of recitals and workshops by visiting professional pianists and chamber groups, due to the lack of an appropriate piano. This is an unfortunate situation considering the high ratio of music teachers and students in this community who are pianists (approximately one-third of all instruments).’

Music lovers can contribute to the cost of the new piano by purchasing a piano key. Keys can be bought for as little as $50 and there is a sliding scale up to $2,000 per note based on the most frequently played notes. The Conservatorium hopes to raise the money for the new piano as soon as possible.

The new piano, a Kawai RX-6 concert grand piano, will restore the Auditorium of the CB Newling Building to a status befitting world-class recitals. It will also provide other instrumentalists with a suitable piano for the hundreds of accompaniments performed annually.

The piano will be launched at a special cocktail event for all donors in June. If you would like more information about this wonderful initiative, please call the New England Conservatorium on 6772 7203.
DIRECTOR’S REPORT

It has been yet another hectic start to the New Year as enrolments came in thick and fast in the last weeks of the holidays. Our new cello teacher Eleanor Streatfeild arrived, fresh from National Music Camp, and has settled in quickly. As an outstanding cellist, Eleanor has already been snapped up for lots of community events including the Armidale Symphony Orchestra, the NECOM Piano Trio, the Stringybark Ensemble and Opera in the Paddock to mention a few.

George Torbay took over as conductor of the New England Singers and within a week had the repertoire and performances for the whole year mapped out. Until last year George was the Chief Choral Conductor of the NSW Performing Arts Unit and we appreciate the skill and expertise he brings to the New England Singers.

The YACA regional residency with the Euphoria Quartet was a huge success. I know the Super Smart Semibreves particularly enjoyed working with these fine young musicians during their weekly group lesson. One afternoon, the girls presented a short concert/talk to the Beginner String program and the children were able to ask them questions about their musical journeys and their experiences as musicians. There were lots of very erudite questions - the staff were impressed – and one little boy (about 6) asked Edwina George (violin 2) if she ever got jealous of Lucy Warren (violin 1) playing the main part. After collecting herself, Edwina handled this beautifully and pointed out that they had different roles and so she couldn’t possibly get jealous. The office seems very quiet now that we don’t have the hours of rehearsals to listen to each day, not to mention having such eminent musicians as Dene Olding, Irena Morosova, Patricia Pollett and Michele Walsh resident at NECOM and hanging out at the office at various stages throughout the month.

Corinne Arter
Director

NECOM was extremely fortunate to be awarded the Young Australian Concert Artists Regional Residency for 2008. This residency, presented in partnership with the Australian Youth Orchestra, provided us with the Euphoria String Quartet from Brisbane for the month of March. The quartet consists of Lucy Warren (violin 1), Edwina George (violin 2), Tara Houghton (viola) and Stephanie Arnold (cello) and last year won the prestigious Gertrude Langer Chamber Music award. Stephanie grew up in Armidale and learnt from Sue Metcalfe before moving to Brisbane to continue her cello studies.

An action-packed program of concerts, workshops, rehearsals and masterclasses was designed and started with a weekend workshop for the Armidale Youth Orchestra in Sawtell where the girls helped out as tutors. They were quickly thrown in the deep end with a strenuous program of rehearsals with Michele Walsh (Griffith University) and Patricia Pollett (University of Queensland) in preparation for their first round of concerts at the Inverell campus of NECOM and at Peterson’s Winery in Armidale.

Each Tuesday afternoon the girls joined the Super Smart Semibreves group (a group of 25 extremely enthusiastic young violinists and cellists from Beginner String program) and helped to prepare them for a concert for their parents on the last Tuesday of the residency. They then moved upstairs to the Armidale Youth Orchestra rehearsal to help out as tutors.

The weekend of the 15th and 16th of March was a huge weekend for the quartet. They tutored at the Armidale Music Foundation’s Choral weekend, presented a concert on the Saturday night (featuring the Ravel String Quartet!) and also performed with the AMF concert on the Sunday afternoon. An hour later they were back at the Conservatorium rehearsing with Dene Olding (concertmaster of the Sydney Symphony Orchestra & Goldner Quartet) and Irena Morosova (Goldner Quartet).

A few hectic days followed as the girls worked intensively with Dene and Irena to prepare for their final concert. Altogether, the quartet made a remarkable impression on not just our young string players at the Conservatorium, but also the wider community through their concerts and work with the AMF. NECOM thanks the Australian Youth Orchestra for providing us with this wonderful program and is looking forward to the second residency in September with the Bloodwood Quartet.

(L-R): SSO Concertmaster Dene Olding and Irena Morosova with Euphoria Quartet in rehearsal
**CONCERTS**

**Euphoria Quartet perform at Peterson’s Winery**

Petersons Winery Armidale was the beautiful setting for an enjoyable afternoon concert featuring the Euphoria String Quartet on Sunday 9th of March 2008. The concert was part of a three week residential program organized by the Australian Youth Orchestra and the New England Conservatorium of Music.

The quartet, comprising four young graduates of the Queensland Conservatorium of Music performed a varied program of well and lesser known works from the eighteenth and twentieth century string quartet repertoire. Opening with one of Joseph Haydn’s most famous string quartet works, Op. 64 No. 5 “The Lark”, the quartet exhibited the well balanced, warm tonal qualities needed to exploit this immensely lyrical work. The vibrant finale was nimbly performed by 1st violinist Lucy Warren.

The middle work in the concert was an interesting piece, much appreciated by the large audience. By little known Andalusian composer Joaquin Turina, the one movement work The Bullfighter’s Prayer embodied all the passion of Spain’s melting pot of cultures. The impressionistic influences from Turina’s travels in France as a young man were evident in a performance portraying a sensitive interpretation of emotion and colour.

The program concluded with a convincing performance of an incredibly contrasting work, the String Quartet No 7 Op. 108 by Russian composer Dmitri Schostakovich. Its economy of design and bleak musical language provided a reflective finish to a terrific concert.

The success of the concert shows the value of knowledge gained by young musicians touring, performing and teaching in regional areas. The experience is providing Australia’s young concert artists with the skills and confidence to pursue their chosen profession.

Marion Barford
NECOM violin teacher

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**Euphoria Quartet impress NECOM Beginner String Students**

On Tuesday the 11th March, The Beginner Strings groups had the pleasure of being entertained by Euphoria. On Tuesday the 18th March, the Super Smart Semibreves were invited to play with Euphoria. We played two pieces with the group – they were a Traditional German Melody and Slimy Snail.

**I got to interview them and here is what the questions and answers were:**

**Q: How many years have you been playing together?**
A: For about one year.

**Q: Why did you decide to form a quartet?**
A: Lucy told me that Euphoria loves to play music together and practice about 8 hours each day at the moment. Euphoria’s favourite pieces to play together include compositions by Haydn.

All of the group agreed that they had woken up their parents when they were practising their instruments when they were children.

Ziggy Harris
Yr 3 TAS
Super Smart Semibreve
Marion Barford’s violin student
Euphoria Quartet masterclass

On the 14th of March I was one of those lucky enough to be able to attend a masterclass with one of the members of the Euphoria String Quartet, Edwina. Essentially we all got a half hour lesson with this amazing violinist which we made the most of. In my lesson I was told I needed to change the position of my left hand on the violin. To help correct this and other aspects of my posture, Edwina advised me to get a full length mirror so that I could look at myself when I am practising (I didn't object to that!). It was also helpful and interesting to listen to what Edwina had to say to the other people in the master-class. We all came away from it with many new things to think about and change (and in my case to buy!). We were also quite amazed to hear from Edwina at the end of the lesson that she had had trouble with a lot of the same things that we were struggling with!

This inspired me to think that even though I have a long way to go, if I work hard I might be able to achieve what Edwina has. I'd like to thank NECOM for organising this fantastic masterclass. Unfortunately for me less than a week after the master-class I broke my right thumb so my practising these new skills will have to wait.

Eliza Scott
Year 7, PLC
Marion Barford's violin student

Early Chamber Summer School

The first inaugural Early Chamber Summer School was run by Orpheus Music and held at PLC Armidale in January. One excited participant said that it was "a rich musical experience and an excellent social milieu". It was a wonderful opportunity for musicians from the New England/North West to access highly-skilled tuition in the field of historically-informed performance. For some, it was the first time they had experienced Baroque style and interpretation. For others it was an opportunity to extend their performance skills and learn about new repertoire. Some used the week as a foundation for their own music teaching.

The Faculty of tutors was exceptional. Each tutor brought a different aspect to the School, and their experience in both teaching and performing was an asset. Participants were delighted by their talent, their professionalism and above all, their enthusiasm which made the Summer School such a success.

The New England Conservatorium of Music sponsored a number of youth players who learnt a great deal about Baroque music from tutor, Alice Rickards who "could explain things in a fun and memorable way and with much energy". They spent the morning on Baroque performance technique, and then enjoyed playing in a chamber ensemble in the afternoon. In the evening they were part of the School's Baroque Orchestra, playing Muffat with baroque strings, baroque oboes and a harpsichord.

The Early Chamber Summer School will be held again 4-9 January 2009. One of the drawcards of this School is the opportunity for musicians to play with a harpsichord. In regional areas, access to instruments such as this is extremely rare. Armidale is fortunate to have 4 harpsichords/spinetats in the town and local region. Furthermore in January this year, Bill Bright, the internationally-renowned harpsichord maker brought one of his wonderful instruments from Barraba and also stayed as the Summer School's Harpsichord Technician. He maintained and tuned all 5 harpsichords and also gave a number of talks to participants about the care and maintenance of these instruments. He will be returning for 2009.

Orpheus Music is looking for Harpsichords, or spinets for its 2009 Summer School. Have you got a Harpsichord lurking in your attic? Or used as a piece of furniture in your living room? Would you be interested in supporting a cultural event in regional Australia? If you do have an instrument, and would be prepared to loan it to Orpheus Music, please contact Zana on 6772 2205 or email zana@orpheusmusic.com.au

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With Guest Conductor
Wendy Huddleston

Thursday 1st May 2008, at 5.30pm
In the Ursuline Chapel
Corner Barney & Jessie Streets, Armidale
Lecture/Recital from Wendy Lorenz

Wendy Lorenz is a pianist and educator who attracts into her audience those who teach the piano. These dedicated piano pedagogues are looking for her inspired and experienced perspective on any aspect of piano performance and the large-scale work Wendy selected was indeed substantial. The mammoth task of presenting a power-point analysis followed by a performance of the great Etudes symphoniques Op.13 composed in 1837 by the German Romantic composer Robert Schumann was a massive exercise and we were constantly inspired by the content and the artistic presentation.

In this lecture we were led into a fascinating investigation of the compositional techniques. Schumann loved Variation form and in this work he frequently refers to the descending arpeggio from the first bar of the theme. Each variation however is music of such powerful originality that its parentage is not immediately discernable and the work gains much of its power from concentration and economy of material.

I studied Schumann’s Abegg Variations with Wendy and soon came to realise that she had a great understanding of this composer and could teach the necessary technique so that the challenges he always presented were not so daunting. All teachers bring ideas to students and these ideas help you create your own perspective on piano playing. Wendy Lorenz is a successful teacher as she understands the challenges composers present to pianists and is always ready with a solution. During the Schumann lecture we could see that her love of this music combined with an understanding of the work made for an inspiring session.

The professional association Wendy has with the piano pedagogues in Armidale and Inverell is strong and her visits are always well attended by these leaders. Students from the associated studios also gain benefit as many of them are selected for Master classes. Wendy is a Senior examiner for AMus and LMus candidates in the AMEB system and is also able to provide useful guidance for prospective candidates.

We are fortunate to have a successful liaison with Wendy and we look forward to future visits.

Deidre Rickards
Acting Director of Music, PLC Armidale
NECOM Music Educator Member
WORKSHOPS

Karin Schaupp Guitar workshop

On Saturday 29th March I attended the Karin Schaupp guitar workshop, it was brilliant! I took Verano Porteño to perform to her. I felt pretty confident about the song and felt that I was playing it pretty well. She was able to find so many things to improve and try to add to the quality and fun of the piece. She was very friendly about the way she suggested new things to try. She gave me new things to try and practice. These things have really made the piece take off! She brought the internal guitarist out of me and showed me on how to play the piece with feeling.

The other players played very well. She also gave them tips and help on how to improve their pieces and their playing. She gave all five of us great tips on how to improve and play better. All in all, it was a very good day.

We all learnt new things and left the workshop feeling inspired. The workshop was absolutely brilliant. I hope she comes back in the future and does more workshops.

Stephen O’Hern
Year 10, Armidale High School
Steve Tafra’s guitar student

Stage Fright Workshop with Karin Schaupp

You’re backstage, waiting to perform a difficult piece... how do you feel? Anxious? Now imagine performing with artistry and effortless technique, with 100% involvement... and when you finish, the delighted audience is cheering you a thunderous ovation!

Karin Schaupp showed a group of us how to practise mentally and emotionally (as well as physically) to overcome stage fright, so that performing (and practice) can be focussed and enjoyable. The keys are thorough preparation, a vivid imagination, and deep relaxation.

Fear is the body’s natural response to danger, but no-one should fear performing! To re-train the body, Karin first guided us through systematic muscle relaxation. Sitting comfortably (but not slouching) we relaxed each muscle group in turn (feet, calves, thighs, etc), until we felt ourselves breathing slowly and calmly.

Then she guided us in an exercise of mental relaxation. We imagined the numbers 5 to 1, “seeing” each number for 10-15 seconds before “dissolving” it and replacing it with the next number. Then Karin asked us to imagine different experiences; the smell of fresh toast, warm sunlight on our backs, hearing a friend’s voice, eating ripe fruit.

Karin emphasized that, psychologically, the body cannot tell the difference between an actual experience and an experience that is vividly imagined. She encouraged us to imagine in rich detail every aspect of a performance, exactly as we’d like it to happen. If you did this 100 times during the months leading up to an actual performance, when you do walk out on stage, you’ll feel relaxed and confident, as though you’re giving the 101st performance not the first.

So Step One is to teach your body/mind what Deep Relaxation feels like. That’s why Karin starts every practice session with relaxation exercises. Step Two is to imagine the WHOLE process of preparing and presenting a performance, starting with simply opening your instrument case. During practice, use your imagination to vividly feel/hear/see yourself performing each detail of your piece, before actually playing/singing that section.

When the piece is learnt, perform it for your teddy bear, then close friends, your teacher, and then (finally) a concert audience or examiner... first, in your imagination, then ‘for real’. If any step of the process triggers anxiety or tension, it’s vital to stop and re-establish Deep Relaxation before attempting that step again. The process takes time and sensitive self-awareness, but Karin’s international career and exquisite recordings are proof that these methods work!

Sheila Guymer, Piano teacher/accompanist

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WORKSHOP

Recorder workshops with Genevieve Lacey

On Saturday 29th March several lucky recorder students were able to participate in workshops with the renowned recorder virtuosi Genevieve Lacey. Many had their appetite whetted for this after attending a wonderful concert on Friday night featuring Genevieve and the guitarist Karin Schaupp.

Saturday morning involved individual students presenting “works-in-progress” for her to give guidance on. Her warmth, enthusiasm and positive yet helpful comments made it very rewarding - not at all the daunting experience some were expecting!

In the afternoon the recorder ensembles Ribatutta and Camerata both played arrangements of Vivaldi pieces and some modern works written especially for recorder. The Vivaldi concerto in C Major that Camerata presented is one that Genevieve is more used to playing herself with the Australian Brandenberg Orchestra (at an amazing tempo) so the group was a little nervous but it was FUN, not only for them but for Genevieve as well.

Comments from a couple of participants:

Elana Leske: “I thought the workshop was great fun and very helpful. I learnt a lot from her about how to play my pieces, different breathing techniques and how to express myself in a piece. She is a great teacher and I would love to learn more from her.

Matthew Ryan: “I received a great deal from this experience and hope to see this fantastic musician in Armidale again soon.”

Robyn Parker
Recorder teacher
Director, Camerata & Ribatutta

INVERELL CAMPUS NEWS

The first workshop at the Inverell Campus of NECOM (New England Conservatorium of Music) took place on Saturday February, 23rd with students of brass benefiting from the expertise of visiting trombonist, Dave Brown.

Dave spoke of his experiences growing up in a rural community, playing in brass various bands and then completing studies at the Victorian College of the Arts. The workshop included a talk to the students on practice techniques, breathing and other technical elements of brass instruments.

The workshop was well received by a small but interested number of players of all ages, many of whom perform regularly in the various bands in Inverell. Further visits are planned for later in the year. “It is so beneficial for students to have the chance to attend these workshops. It opens the horizons,” said campus Coordinator, Mrs Peta Blyth.

Future events include workshops for flute and guitar on April 6th given by Nick Negerevich and Stephen Thorneycroft. Artist in residence, Gai Bryant will be visiting in Terms 2 & 3 and Mark Walton will be visiting both Armidale and Inverell on June 23 & 24th respectively.

Peta Blyth, Inverell campus Co-ordinator
Year 10 Music Day

On Wednesday 12th March, one hundred and forty Year 10 music students from around New England and the North West converged on NECOM for a day of performance, aural and composition activities designed to take them completely out of their comfort zones. Students travelled from Uralla, Guyra, Inverell, Gunnedah, Tamworth, Manilla and Barraba.

The morning sessions were taken by former Chief Choral Conductor of the NSW Performing Arts Unit, George Torbay and former Armidale High music teacher Phil Oxley. George had even the most reluctant teenage boys singing their hearts out to Karl Jenkins Dies Irae energetically accompanied by Deidre Rickards. Phil did several movement activities based on music from the film The Host exploring theme and variations. Students were then set the task of creating their own variation to the given theme. Each activity led to discussions on structure, harmony, melodic material and duration.

In the afternoon, the students were split into groups of twenty and alternated between sessions in African drumming & dance, Middle Eastern belly dancing, Latin-American percussion, Japanese Taiko drumming, Aboriginal didjeridu and Indonesian gamelan.
HSC Music workshop

On Thursday 13th and Friday 14th March, one hundred and twenty Year 11 & 12 music students and their teachers attended the NECOM HSC music workshop.

The days started off with a choral session with George Torbay. Local composer Graham Howard worked intensively on composition, whilst Kate Cunich from Oxley College worked specifically with Music 2 students on sight singing, melodic dictations and a wide range of score reading activities from baroque to contemporary. Jane Cateris from Canterbury Girls HS worked with Music 1 students on developing their aural skills and musicology viva skills. Both these teachers have been Senior Examiners for the HSC in recent years and brought invaluable knowledge to the sessions as a result.

Afternoon sessions focused on performance with students treated to performances by Ephen Stephen guitar duo and the Euphoria Quartet. On Friday afternoon, Year 12 students strutted their stuff and were offered advice on how to improve their performances in preparation for the big day.

Comments included:
“\textit{I was really put on the spot when George handed us the music and said ‘sing!’ I was given no choice. Amazingly, I could do it by the end. Great session.}”

“\textit{I was expecting it to be boring and it WASN’T. I found the sight singing sessions particularly helpful as this is my weakest area.}”

“\textit{I liked being able to intensively practice questions like those we’ll get in the HSC.}”

“\textit{Getting the insight into what an examiner is looking for was really helpful.}”
WORKSHOP

NECOM Big Band Workshop

The New England Conservatorium of Music recently hosted a unique workshop day, on Sunday March 30th, using the facilities of the CB Newling Building.

So what is so unique about NECOM hosting a workshop? The Armidale region has seen many successful workshops in a variety of musical styles in recent times, some of which have extended as far north as the newly established NECOM campus in Inverell. That is what a regional conservatorium does after all, supports the development of all musical endeavour within a community.

The Big Band Workshop offered a unique opportunity for many local musicians to participate in a style that is often sidestepped in favour of more mainstream and ‘classic’ musical pursuits, or avoided altogether as it often expects the performers to indulge in the apparently terrifying and ‘mystical’ practice of ‘improvisation’. Featuring some of Sydney’s finest performing Jazz musicians led by Ms Gai Bryant, as well as American soundtrack composer and conductor Bill Motzing, the workshop not only ‘broke the ice’ for many on what ‘improvisation’ encompasses but also served as a primer for an extended residence, in which Gai will work closely with 5 Armidale schools for a period of 6 months, commencing on April 28th.

The day was broken into 2 main sessions with a concert to close. In session one, Drum tutor for the day, Jamie Cameron, and Bassist Brendan Clark worked briefly with their primary instruments, then, combined with the guitarists and pianist from local Armidale schools, formed the extended rhythm section or ‘engine room’. The group then concentrating on applying their instrumental skills, developed in the pursuit of classical and popular music, to the all-essential ‘groove’ at the core of jazz ensemble playing.

Separated into a brass group of Trumpets and Trombones, led by Jeremy Borthwick, and woodwind led by Gai, the first session for ‘lead-line’ instruments worked through the basic elements of jazz voice leading or ‘comping’. Gai, with the

Above: Bill Motzing working with the Big Band. Above right: Matthew Ennever
woodwind group made up of clarinets, multitudes of Alto Saxes and a couple of Tenors for good measure, explained that the underlying harmony is often overlooked by new-comers to jazz. Many crossover musicians, particularly from a formal classical background, steeped in the technical mastery of scales, overemphasise the use of a ‘blues’ scale when making the transition to Jazz and consequently end up a little lost when it comes time to improvise a solo. The tutors helped the groups all became more familiar with the chord structure, emphasising its essence within a piece. Relieved that it wasn’t that hard to craft a meaningful and expressive solo out of just a few pitches many of the younger musicians took their first steps, supported by the rest of the group playing the harmonies, and were soon soloing without fear. This, combined with some diversity in rhythm lifted the fog further from the jazz style, ready for the final session and concert.

After lunch two of Bill and Gai’s compositions were rehearsed with the whole ‘super sized’ combo. The pieces were specially chosen to best highlight the work from the morning and gave all the musicians the opportunity to perform backing and lead roles, supporting each other as they applied their newly acquired appreciation of Big Band music. The appreciative audience of family, friends and teachers were treated to a special section in the final piece featuring an improvised super-solo, where all present, (including instruments such as viola!) improvised a phrase that was then developed freely, as it was passed on throughout the whole group.

The Big Band Workshop has paved the way for a promising residency for both NECOM and the Armidale schools. The benefits of Gai Bryant’s vast experience will be invaluable to the future development of jazz performance and arranging in the Armidale community. Helping musicians of all ages become as well rounded as possible is a core NECOM objective, and an appreciation of jazz skills and techniques can certainly knock the rough edges off any other musical style, increasing a musician’s connection with others in an energetic, invigorating and truly refreshing fashion.

It is quite possible that an initiative such as this may also expand the musical connection between communities in the greater Armidale district. Members of Inverell’s Fossickers Jazz Training Combo and the town’s Gem-Tones Stageband took the opportunity to attend the day. Enthused by the experience, they hope to host a similar weekend workshop during Gai’s residency, where Inverell’s combined schools’ and community groups can strengthen ties with their new NECOM campus, and in turn welcome musicians from Armidale who may like to take the trip.

Peter Schuhmacher
Saxophonist
Music teacher, Macintyre High School
Scholarship holder – Hannah Grigg

My name is Hannah Grigg and I am a Year 8 student at PLC Armidale. I have enjoyed making music my whole life and play three instruments (violin, piano and saxophone). I was very pleased to win a scholarship for voice at NECOM in 2007 and 2008. I have been singing most of my life and have always enjoyed singing in a choir. Currently I sing with the New England Singers with Mr Torbay, the TAS Chapel Choir with Mr Slater, the PLC Senior Vocal Ensemble and the PLC Senior Choir with Mr Pavel and Mrs Rickards.

I have also had the privilege of singing with Gondwana Voices, an Australian-wide choir conducted by Lyn Williams. Gondwana Voices is a lot of fun and gives you the chance to make friends from all over the country and sing new and exciting repertoire. I have been in this choir for two years and some of the opportunities that I have enjoyed include attending two summer schools (one in Brisbane and one in Sydney), singing Britten’s War Requiem in the Opera House with the Sydney Philharmonia Choir, singing for world leaders at APEC in 2007 (and getting through the Great Wall of Sydney with our special ‘workforce’ passes) and making a Christmas CD with Sydney Children’s Choir. I was delighted to audition successfully for the Gondwana Voices tour to Melbourne, Canberra, Sydney and Brisbane with the Australian Chamber Orchestra which will take place later this year. We will be singing new repertoire written by Richard Tognetti. We will also sing at World Youth Day for the visit of the Pope.

But the highlight of my Gondwana experience so far, has been touring to Canada (for Festival 500), France (for the Polyfolia Festival) and England for the BBC Proms. At that concert we sang Brett Dean’s very challenging Vexations and Devotions. This is a 21st century piece about the frustrations of modern life. At the end of the concert someone in the audience held a big Australian flag over the top balcony and it felt like we were at the Olympics.

I have been learning the violin with Kerry Watson for nearly ten years. She has a passion for Celtic music and I really enjoy playing it too. I currently play in the PLC String Ensemble and the Armidale Youth Orchestra. I learn piano with Mrs Bradley and play saxophone in the PLC Jazz Band. I started singing lessons with Mrs Warnock in 2005 and currently learn from Mr Torbay.

Of all the different types of musical experiences I have had, I enjoy choral music best. It is very satisfying to hear the massed sound of voices. Voices are versatile and many different effects can be achieved in choral singing. My interest in choral music stems from my early exposure to it. My father has always been involved in choral music and took me with him to sing in St Paul’s Church Choir with Dr Gwenda Lewis many years ago. All my choir teachers at PLC - Miss Scott, Mrs Derrin, Mrs Scott, Ms Roobol, Mr Pavel and Mrs Rickards - have been very encouraging.

One day I would like to conduct my own choir.

Hannah Grigg, Year 9, PLC

Music Educator Member – George Torbay

George obtained a Bachelor of Music with distinction from the New England Conservatory of Music in Boston, Massachusetts, USA and a Graduate Diploma in Education from the University of Sydney.

As a conductor, George is in great demand. In 2000 he conducted and recorded the National Anthem for the Closing Ceremony of the Olympic Games with the Sydney Symphony Orchestra and the Sing 2001 Choir. He co-arranged this version of the Anthem along with Under Southern Skies & Heroes for the Opening Ceremony. George also conducted the Opening Ceremony of the Paralympics.

From 1997 – 2007, George was the Chief Conductor Choral Music for The Arts Unit, NSW Department of Education & Training. During that time, he was the Choral Director of the Schools Spectacular and Artistic Director of the Primary Choral Festival at the Sydney Opera House and the Primary Proms at the Sydney Town Hall. During this time he also had the opportunity to conduct recordings for artists such as Silverchair and Vanessa Amorosi.

Recently, George was the guest conductor for the Pacific Basin Music Festival in Hawaii and choral adjudicator for the International Music Festival in Sydney. George was also the Choral Director for the Edinburgh Military Tattoo - Salute to Australia. George is a published choral arranger with Warner Brothers, Morton Music and Hal Leonard Australia for whom he is also choral advisor. In 2007, Hal Leonard will release a new choral series entitled ChoralTime, which George has written specifically for primary school choirs.

George’s career began as a singer and an actor. While in the United States, he performed roles in West Side Story, HMS Pinafore, New Moon, 42nd Street, How to Succeed in Business, Me and My Girl, Utopia Limited, The Mikado, Sound of Music and performed in the All Sondheim AIDS Benefit in Boston. His theatre credits include Tartuffe with the American Repertory Theatre Institute, The Cherry Orchard and The Bald Soprano with Harvard University.

George has a number of direction and musical direction credits; the musical Chess, Jesus Christ Superstar, Pirates of Penzance, Godspell, The Secret Garden, the plays Table Manners and The Woman In Black at Kent Street Theatre, the man in the moon is a miss for the New Theatre. Recently, George directed Blood Brothers and Up For Grabs at the Zenith Theatre and recently was musical director for Les Miserables for Alexander Productions at NIDA.

George has served as guest lecturer at the Sydney Conservatorium of Music, NIDA, Australian Institute of Music and Sydney University.
Songwriting Course

Over a five week period, fifteen students of various musical backgrounds completed a 6 hour songwriting course that dealt with numerous basic concepts related to composition of songs in any style. These included various aspects such as song structure, lyrics and rhythm, bass lines, and harmony. Students gradually developed skills in each area, and across the five weeks began the process of composing a song.

Some incredibly good (and some extremely funny) lyrics were created during the course. The students got to compose aspects of each others lyrics as well. It was impressive to see the way that each of the students was open to having their ‘unfinished’ works presented to the class as the course progressed, and also that they developed their skills for the next workshop.

We will all hopefully see some more excellent songwriting coming from these students over the coming years.

Graham Howard
Tutor

Sounds Amazing

Audio buffs and music students are set to benefit from new NECOM audio engineering courses.

When Audio engineer Andrew Nash approached NECOM with the idea of running an audio engineering program no one could have predicted just how popular it would be. Such was the demand that one course quickly became two and there are plans to expand the program with additional short courses later in the year.

Andrew Nash is an award winning audio engineer who has worked on everything from CDs to Opera Broadcasts and radio drama. He spent seven years as head of Classic FM’s prestigious recording team where he recorded many of Australia’s top performing artists. Since arriving in Armidale Andrew has taught audio engineering for TAFE and works as a freelance recording engineer.

Since moving to Armidale Andrew has recorded a number of Armidale artists including Fiori Musicali, The Armidale New Music group, The Armidale Baroque ensemble, as well as numerous students. Recordings can be arranged for auditions or exam requirements as well as concerts and other performance events.

Andrew uses his experience to help music students understand the recording process and how they can improve their performance in the studio. ‘It’s a unique situation with very different pressures to live performance. To perform well in the studio its really important to know what to expect’ says Mr Nash. Andrew will be conducting workshops for HSC students and recording the works of HSC composition students.

For those with an interest in home studios Andrew has devised a series of four short courses including principles of home studio, plug-ins and processors, understanding microphones and putting together a final project. The courses are interactive and adapt to address the needs and interests of participants with students working towards mixing and mastering their own recording.

Short courses are run in classes of three and the cost is $200 per term (10 1-hour lessons). Courses are also suitable for high school students with an interest in music and home recording. For more information on audio courses or recordings contact Andrew Nash on 0423 917 135 or visit the NECOM office.
NECOM Educator members

ARCHER, Cathy
B.Mus Ed (Newcastle Conservatorium); Performers Certificate in Voice - Trinity College; Classroom Teacher
Ph: 6771 4886

BARFORD, Marian
B.Mus
Violin/Viola
Beginner to Advanced
Tutor – NECOM Beginner Strings Program
Ph: 6772 1834

BLYTH, Peta
B.Mus (Hons) BA Dip Ed L.Mus.
A (Piano) Voice ARCM (London) (Voice)
Inverell Only
Clarion Singers; concert and opera artist; adjudicator
Ph: 6724 8248
wpblyth@bigpond.com

BRADLEY, Robyn
L.Mus, B.Mus, M.Rus.Sc., B.VSc
Piano/ Accompaniment
All grades beginner to advanced; Accompanist (intermediate to advanced)
Ph: 6772 6468
robyn.m.bradley@gmail.com

BROWN, Dave
B.A(Mus), Dip.Ed(SecMus)
Brass - All instruments at all levels, Happy to teach to other regional centres via video-conferencing.
Ph: 6779 2614
babygrand13@hotmail.com

CHRISTOPHER, Sarah
Classical Guitar (can incorporate jazz/popular); Bass guitar (jazz)
Accompanist (vocal)
Ph: 0421 704 400
schristo@as.edu.au

CLARKE, Zana
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Recording & Violin specialist to all levels and ages
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DAVIDGE, Sharon
A.Mus.A, B.Mus (Studies)
Flute, Piccolo, Fife, Panpipes
Beginners to advanced
Ph: 6771 1607

DOODS, Sofa
Ed.(Adelaide)
Expert, friendly tuition
Violin, Viola, Cello,
Double Bass & Recorder
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DRISCOLL, Robyn
(Newcastle) (Piano)
Piano – beginner to diploma levels
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DUNHAM, Warwick
ASCM B.Mus (Syd)
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Classical – Beginner to intermediate jazz; Saxophone ensemble, Clarinet Ensemble
Musicianship beginner to intermediate
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GRIFFITH, Debra
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Piano
Beginners to advanced; HSC requirements.
All ages; Piano for leisure; AMEB exam preparation; Musicianship; MusicCraft.
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GUимер, Sheila
A.MusA, L.MusA, B.Mus (Hons), MMusSt. (Solo Piano), MMus (Accomp).
Piano, Theory, Music Craft, Accompaniment.
All ages and levels welcome. Also taught at Sydney Con. & Melbourne Uni.
Mob: 0422 379 044
Web: www.sheilaguymer.com

HILL, Jennifer
MTA NSW Accredited
Piano/Theory/Musicianship
All Grades. Inverell only.
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HOUWARD, Margaret
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LARKINS, Gerard
A Mus A, L.Mus.A
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LAWRENCE-FAIRY, Madeleine
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Piano/ Musicianship
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MASHON-LEACH, Bevis
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bevisml@gmail.com

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McLENNAN, Merran
Glen Innes & Sydney
Piano, Singing & musicianship
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McPHAN, Jenny
A.Mus, L.Mus, LTCL, FTCL
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Specialises in intermediate to advanced; Chamber music classes, performances classes
Accompanist
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METSALFE A.M.Sue
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 Recorder - Beginners to advanced. Camerata and Ribatutta Recorder Ensembles
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PULLEY, Laurie
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PURCELL, Chris  
Guitar - Classical and Blues;  
Director – New England Youth Guitar Ensemble; Director - Vocal Chords Choral Group.  
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RICKARDS, Deidre  
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ROBERTSON, Keiko  
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ROOBOL, Leanne  
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RUSSELL, Errol  
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Chamber Music classes, Armidale String Quartet, Former member SSO  
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SCHMALZ, Jenela  
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ejena.schmalz@web.de  

SMOLDERS, Sandi  
Dip.Ed (Inf/Prim)  
Recorder Beginner to intermediate; TAFE Early Childhood Music; NECOM Early Childhood Music Program; interested in working with children with special needs.  
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SOUTHCOTT, Inge  
B.Mus (Perf!); Grad.Dip (Vocal Pedagogy); BFA (Hons); MBBS, Voice  
All ages, beginners to professionals; healthy technique; musicality & performance skills. 12 yrs teaching experience.  
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STRUTT, Ruth  
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TAFRA, Stephen  
B.Arts (Mus), Grad.Dip.Mus  
Guitar  
Specialises in Classical/Solo guitar to advanced level. Can teach Jazz/Improvisation to an intermediate level. Popular commercial styles can also be incorporated into a productive learning method if requested;  
EphesStephen guitar duo  
Ph: 6771 2716  
Mob: 0414 512 716  

TALL, Stephen  
Voice  
Beginners to advanced; Ages 13 to adult; All styles including AMEB exam preparation.  
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TECEE, Kristin  
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www.ephesstephen.com  

TORBAY, George  
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gtorbay@bigpond.net.au  

WARNOCK, Jenny  
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WATERS, Deirdre  
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WIGG, Barbara  
ARCM  
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WINTON, Jodie  
B.Ed (Mus)  
Early Childhood Music  
NECOM Early Childhood Music Program, NECOM MiniSingers choir, Trained in Orff (Level2) & Kodaly (Aust. Award in Preschool Music)  
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WINTON, Murray  
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Director  
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Administrator  
Kerryn Williams  
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**New England Bach Festival**

8–11 May 2008.

*Baroque Voices for the 21st Century*

Hans-Georg Wimmer, Sydney Conservatorium Baroque Ensemble, Tall Poppeas, David Drury, Australian Baroque Brass, Ephen Stephen, Stringybark and more!

Bookings at New England Credit Union

Info at: www.nebachfestival.com

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**Music Diary Term 2, 2008**

**April**

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>30</td>
<td>We</td>
<td>Musica Viva in Schools In-service</td>
</tr>
</tbody>
</table>

**May**

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Th</td>
<td>Fiori Musicali perform at Ascension Service, Ursuline Chapel 5:30pm</td>
</tr>
<tr>
<td>3</td>
<td>Sa</td>
<td>Bach Busking Competition in Armidale Mall 10:30 – 1:00</td>
</tr>
<tr>
<td>4</td>
<td>Su</td>
<td>Armidale Symphony Orchestra concert 3pm</td>
</tr>
<tr>
<td>8</td>
<td>Th</td>
<td>Bach Festival Concert Hans-Georg Wimmer @ Syd Con Baroque Ensemble, 7:30pm at Uniting Church</td>
</tr>
<tr>
<td>9</td>
<td>Fr</td>
<td>Breathing for Bach workshop at NECOM, 12pm</td>
</tr>
<tr>
<td>9</td>
<td>Fr</td>
<td>Bach Festival Concert, Syd Con Baroque Ensemble, 1pm at Uniting Church</td>
</tr>
<tr>
<td>9</td>
<td>Fr</td>
<td>Bach Festival Concert, The Tall Poppeas, 7:30pm at St. Mary’s Cathedral</td>
</tr>
<tr>
<td>9</td>
<td>Fr</td>
<td>Vocal masterclass @ Hans-Georg Wimmer 4-6pm at NECOM</td>
</tr>
<tr>
<td>10</td>
<td>Sa</td>
<td>Vocal masterclass @ Inara Molinari 10-12 at NECOM</td>
</tr>
<tr>
<td>10</td>
<td>Sa</td>
<td>Bach Festival Concert, Bach's Coffee Cantata, 11am at Hanna’s Arcade</td>
</tr>
<tr>
<td>10</td>
<td>Sa</td>
<td>Bach Festival Concert, Hans George-Wimmer and David Drury, 1pm at Uniting Church</td>
</tr>
<tr>
<td>10</td>
<td>Sa</td>
<td>Bach Festival Lecture, Arranging the Goldbergs, 3pm at NECOM</td>
</tr>
<tr>
<td>10</td>
<td>Sa</td>
<td>Bach Festival Concert, Australian Baroque Brass, 7:30pm at Uniting Church</td>
</tr>
<tr>
<td>10</td>
<td>Sa</td>
<td>Bach Festival Concert, The Bach Improvisation Concert, 10pm at the Uniting Church</td>
</tr>
<tr>
<td>11</td>
<td>Su</td>
<td>Bach Festival Concert, Ephen Stephen, 12:30pm at the Ursuline Chapel</td>
</tr>
<tr>
<td>11</td>
<td>Su</td>
<td>Bach Festival Concert, Crossroads, 2:30pm at Uniting Church</td>
</tr>
<tr>
<td>14</td>
<td>We</td>
<td>Armidale Eisteddfod commences</td>
</tr>
<tr>
<td>15</td>
<td>Th</td>
<td>ADFAS 6pm</td>
</tr>
<tr>
<td>16</td>
<td>Fr</td>
<td>NECOM Piano Trio In-Service Day for teachers</td>
</tr>
<tr>
<td>24/25</td>
<td>Sa/Su</td>
<td>Armidale Music Society presents Titanic at Lazenby Hall, UNE</td>
</tr>
<tr>
<td>21/22/23</td>
<td>We/Th/Fr</td>
<td>Regional Conservatoriums Conference (Sydney)</td>
</tr>
<tr>
<td>22</td>
<td>Th</td>
<td>NECOM String masterclass @ Elizabeth Morgan 4-6pm</td>
</tr>
<tr>
<td>29/30/31</td>
<td>Th/Fr/Sa</td>
<td>Armidale Music Society presents Titanic at Lazenby Hall, UNE</td>
</tr>
</tbody>
</table>

**June**

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Event</th>
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<tbody>
<tr>
<td>5</td>
<td>Th</td>
<td>Eisteddfod concludes</td>
</tr>
<tr>
<td>5</td>
<td>Th</td>
<td>Composition seminar @ James Humberstone @ NECOM</td>
</tr>
<tr>
<td>5/6/7</td>
<td>Th/Fr/Sa</td>
<td>Armidale Music Society presents Titanic at Lazenby Hall, UNE</td>
</tr>
<tr>
<td>15</td>
<td>Su</td>
<td>Eisteddfod Gala Concert</td>
</tr>
<tr>
<td>21</td>
<td>Sa</td>
<td>Musica Viva concert: Shrewd Brass 7pm Town Hall</td>
</tr>
<tr>
<td>22</td>
<td>Su</td>
<td>Beginner String Program concert</td>
</tr>
<tr>
<td>24</td>
<td>Tu</td>
<td>AYWTE concert for parents 5:00 – 5:30pm</td>
</tr>
<tr>
<td>28</td>
<td>Sa</td>
<td>Hunter Youth Orchestra workshop &amp; concert 4:30 – 5:00 AYSTO</td>
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</tbody>
</table>

**July**

<table>
<thead>
<tr>
<th>Date</th>
<th>Day</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/3</td>
<td>We/Th</td>
<td>Junior Orchestra workshop at NECOM</td>
</tr>
</tbody>
</table>