



2018: SEMESTER 1 (Term 1)

COZMO – Ensemble Notes #6

In this Semester, pieces known to current **COZMO Ensemble** members will be introduced to new members, in preparation for COZMO's Annual Winter Concert on **Sunday 1 July**. Members will also be learning new pieces and preparing for various COZMO performances during this first half of the year.

REHEARSAL 6 (25 March)

Present: Col, Trevor, Lindsay, Lea, Julie.

Absent: Di, Diana, Ben, Barbara, Gianni.

In today's Rehearsal:

1. Oblivion

This piece provides some challenges to each section:

M1s and M2s: Keep the hemiola pattern tight in bars 1-4. Triplets, bars 32-34.

Mdla: Keep the hemiola pattern tight in bars 1-4. You have the melody bars 9-16, 50-58. Eighth note runs bars 25-28. Syncopation bars 40-44.

Gtrs: Continuous eighth note arpeggios. You may find it helps to write in the chord names throughout the piece. It can reduce some of the confusion often occurring when there are a lot of notes to look at. Bars 46-49 must be in sync with Mdla.

Hemiola: refers to a rhythmic pattern of syncopated beats with three beats of equal value played in the time normally occupied by two beats.

Example: The song "I want to be in America" from the musical West Side Story:

Rhythm: | 1 2 3 | 1 2 3 | 1 2 | 1 2 | 1 2 |

Words: | I want to | be in A | mer | ri | ca |

2. Quartetto Originale (Munier)

Really, I've written most of what needs to be said in previous Notes....

Allegro (Mvt 1)

We haven't played this in a little while and it took a couple of plays- through to really settle it. Take care to adjust your counting when going into triplets in section B, then C, and going back into straight quavers from the Gtr entry at 90, Mdla entry at 92, M2s at 94, and M1s at 96, then back to triplets for section D.

Remember to count your rest bars accurately.

Quasi Adagio (Mvt 2)

This mainly needs us to maintain the steady slow adagio tempo without speeding up. Remember in the final bar. M1 plays a 3-note figure echoed by the Gtrs, then there's a fermata on beat 4. Col counts '2, 3' then M1s have a quaver pickup on the '&' of 3 and we all move straight into playing beat 1 of the Minuetto.

Minuetto (Mvt 3)

We're generally fairly OK with this. Be mindful of staccatos and follow Col for the *ralls* and *a tempos*.

Rondo Finale (Mvt 4)

This section needs the most work, but it is the section we've played the least. We tended to run out of steam for section P, but did make it to the end! ☺

M1s and M2s: Count the syncopations at section K carefully – they are mainly off the beat, but a couple of notes are ON the beat. Your triplets start in the *cantabile* section (bar 272) and continue till the *poco meno* at bar 333 where the original melody returns as a minor. It returns to major at bar 364. Triplets return at bar 406 then section P varies the initial theme all around the fretboard. Yes, section P will require focussed practise!

M1s, M2s and Mdla: You all play a lot of the phrases together, so you must be tight.

Gtrs: Your part varies from staccato 2-to-the-bar to triplets and a couple of semiquaver runs. Practising with a metronome will be important.

All: Do have a look at the score of this on the website, and you will see how the parts call and answer each other, but at times are completely together also. We all need to be aware of this to make it easier to stay in sync. For instance at bar 353, M1s and M2s are playing ascending arpeggios together with Mdla playing descending arpeggios. At bar 358, M1s are playing quavers OFF the beat and M2s are playing quavers ON



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the beat. While that's happening, Gtrs are providing a solid 2-to-the-bar. If you check through the score, you'll get a better appreciation of what's happening.

Remember, we all need to count our rest bars, too!

We got through a lot and achieved quite a lot this rehearsal. Well done!

HOME PRACTICE

We discussed the repertoire that we've been asked to practise at home now for several weeks, but which we haven't really gotten on top of yet. Trevor commented that he can't devote enough time each week to work on mastering all of the pieces, given the level of difficulty of some, and suggested that we leave Russian Rag for a little while. How does everyone feel about this suggestion? Col suggested that we each mark every particular phrase/bar/tricky bit clearly on our music, make sure we leave our music stand with the music on it and our instrument out, so that it is very convenient to pick up (but safe, won't get knocked over) and when you have just a couple of minutes as you walk through that room, pick up your instrument and briefly work on just one of those difficult bits. This plus longer practise times for a shorter list of suggested Home Practice pieces could be a good approach.

1. We do have Latin Groove, Oblivion and Munier's Quartetto Originale (all 4 movements) that I'd really like us to work on each week until we are completely confident with them.
2. I'd also like us to start going through Golden Sceptre now (this is now uploaded to the website) – it's a 1918 silent movie score that the Learning Group has been working on, and would be a good one play with the combined ensembles for the end of semester concert. So please download it and bring with you to our **next Rehearsal on Sunday 8 April**.

OTHER STUFF

1. CAP EXPO – Well done!

Thanks to everyone who came to help look after our stall and talk to members of the public who stopped to chat. Whilst the crowd was a little lighter than in previous years, we had a number of very interested people stop by and make enquiries and also to participate in a 10-minute 'taster' lesson. Three women who are in a ukulele group wanted to know more about the mandolin and showed quite a lot of interest in coming along to the next Learning Group, and another who also plays mandolin said she'd like to come along to our rehearsals as Sunday is convenient for her. We shall see...

Our performance was rock solid, despite very much missing Trevor who had to do the sound at another gig on the far northside all afternoon, and Diana who was still recovering from a nasty virus that her partner Paul then caught. Our grateful thanks to Paul for having offered to mind our stall during COZMO's performance – luckily for us Julie from the Sing Australia stall next to ours stepped in to help us out.

2. MEMBERSHIP FEES 2018

Thank you to all COZMO ensemble players and to all Learning Group participants – all fees received as at 26 March. Emails have all been sent out (1 or 2 twice, sorry!) to advise receipt, thanks you.

3. UPCOMING RETIREMENT VILLAGE GIG – your response please re dates and possible venues!

This item was in Notes #3 but no emails yet received with your suggestions/availability so here it is again with some new suggested dates as Julie let Col know at a recent rehearsal that she'll be away on 12 May:

We'd like to have a retirement village performance one Saturday this Semester. Unfortunately Julie is away on the date initially suggested (12 May), so how would **19 May** or **26 May** or **2 June** suit you all? Note that the venue and time are 'TBA'. So, in order to begin organising this:

Firstly: Can you please all email Lea ASAP **re your availability to play on each of the 3 suggested dates above**. It may be an early afternoon gig, perhaps directly after lunch, or it may be directly before lunch (retirement village lunches tend to be early meals, e.g. 12-1pm or even 11.30-12.30). So time is still TBA, once we have identified a venue and organise a time with them.



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Secondly: If anyone has **any suggestions for retirement villages we can contact**, please include that in your availability email. And if you can help with booking/organising the gig, that would be wonderful!

4. MEMBERSHIP OF FAME: 1 April 2018 to 31 March 2019

As all COZMO and LG fees (for our FY to end Feb 19) are in, FAME membership fees for the year to March 2019 have now been forwarded to FAME's Treasurer Ray Kerslake on behalf of COZMO members and LG players, and our supporters 'Friends of COZMO'. As ongoing FAME members, you should all be receiving FAME's quarterly mag *Plucked Strings*. If you do not receive each issue (by email: in January, April, July and October), please let our new FAME Rep Trevor know and he'll contact the Editor to sort it out.

5. FAME FESTIVAL CANBERRA 2019 – Planning Update

Everyone – please put this event and dates in your diary: Sunday 6 to Sunday 13 January 2019!

The CMO and COZMO are joint hosts to all FAME members and possibly others, who will be travelling to Canberra to participate in this Festival, and as we are the hosts, we do hope that all local orchestra members will make it our priority to attend as well, and to look after all our interstate – and international – guests as well as we possibly can during the Festival.

This FAME Festival, like all prior FAME Festivals, will offer evening activities which will be hosted and run by us locals, so we would hope that all local orchestra members will also be resident for the week so as to be present and socialising at the breakfasts, dinners and post-dinner fun!

Festival Committee: CMO members – Ian Bull (Chair), Wal Jurkewitz, John Hyam

COZMO members – Col Bernau, Trevor Smallwood, Lea O'Brien

Thanks very much Diana for your interest in the planning of this festival by the "FAME Festival Canberra 2019" Committee, and for your queries below. As a member of this Committee, I can advise everyone that this is where planning is at, so far:

1. Confirmation of residential arrangements

For each FAME festival, appropriate residential accommodation, meals and other facilities suitable for our activities during the week (rehearsals, sectionals, workshops, evening in-house concerts and social activities, dress rehearsal and final concert) must be identified, at an affordable cost – which allows the Committee to set the Festival Fee. In June last year the Committee approached Ursula Hall at the ANU, and in early March this year, we started discussions with Canberra Grammar School, Red Hill (when we enquired again and learned that they would be taking bookings for January 2019 after all). We are now awaiting confirmation of final details from each of these potential venues. We hope to receive these within the next few days so that the Committee members can compare both venues in terms of facilities, costs, value for money and risk, and make a final decision as to which venue the Festival will be held at. The Committee next meets on Wednesday 18 April to finalise this item.

2. Confirmation of venue for final concert

Appropriate venues for the final concert have been identified as the Albert Hall, Yarralumla and the War Memorial Hall, CGS Red Hill. The decision as to which one will be used will depend on which venue will be the Festival venue.

3. Finalisation of repertoire for final concert

Our Festival's conductor, Carlo Aonzo, has made some suggestions for suitable pieces for the final concert. The Committee is still to discuss and finalise the list.

4. Arrangement of inclusive enticer public concert in the week preceding the final concert

It was proposed at a Committee meeting some time ago that we organise a social event early on in the Festival week, inviting potential interested parties from the Italian community (e.g. Italian Embassy, Dante Alighieri Society, an Italian choir etc.), in order to introduce Carlo Aonzo, a world-class mandolinist from Savona, Italy, and to potentially attract that community to attend our final concert. The Chair advised he would follow up with those groups and report back to the Committee on the viability of this idea. However, COZMO members of the Committee have learned that in late March the CMO asked the Festival conductor for his interest in being involved in such an event in the week immediately following the Festival, not during, and to propose that CMO players be included in the performance. We have asked for clarification from the Chair, but have not yet received a reply from him. We will be pursuing this at our next Committee meeting on 18 April.



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5. Copyright and performing rights clearance for concerts and recording

We have included in the Festival budget a line item to cover APRA fees for the performance of music in the final concert (calculated as a percentage of final concert door takings) and another line item to cover the purchase of any music which is still covered by copyright, i.e. not yet in the public domain.

6. Arrangements for commissioning of any Australian composer for a musical work (NB: any composer would need considerable lead time and there is probably only about 6 months left before **all music** will have to be made available to participants)

The Committee has compiled a short list of composers to approach to commission a work. We are aware of the short time frame and agree that at least six months should be allowed for the commissioned piece to be composed, given that we plan to make all music available to attendees at least 3 months before the Festival. We will be actioning this at our next Committee meeting on 18 April.

7. Date for distribution of registration forms to participants including the early bird date and the final date for lodgement of forms

It was agreed in our January 2018 Committee meeting that Lea be the Festival Registrant and in that role has been working on the draft of the Registration Form. As soon as final details regarding venue and Festival Fee can be inserted (see 1. above), Lea will be able to finalise this form, get it cleared by the Committee and provide it to FAME's Plucked Strings Editor Marie Schulz for circulation to all FAME members, and also to upload it to the Festival's website (not yet live).

If COZMO members have any other queries about this Festival, please do not hesitate to ask one of your COZMO mates on the Festival Committee – Col, Trevor and Lea!

CONTACT DETAILS FOR COZMO'S Musical Director and Manager:

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