



2018: SEMESTER 1 (Term 1)

COZMO – Ensemble Notes #7

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 7 (8 April)

Present: Col, Trevor, Di, Lindsay, Diana, Lea, Barbara, Gianni, Julie.

Absent: Ben.

In today's Rehearsal:

1. Quartetto Originale (Munier)

My comments from the previous Notes all still apply...

Allegro (Mvt 1)

Remember to count carefully in rest bars and in solo sections. Col did so for the ensemble today, which tightened things up, but he can't continue to do so – we must each do our own, accurate, counting.

Quasi Adagio (Mvt 2)

Remember in the final bar: M1 plays a 3-note figure echoed by the Gtrs, then there's a fermata on beat 4. Then 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)

This is working well. Follow Col on the *ralls* and *a tempos*.

Rondo Finale (Mvt 4)

My comments as before. We should all now be quite aware of where we need to focus our work:

M1s and M2s: Count the syncopations at K carefully – they are mainly off the beat, but you have a couple of notes on the beat. 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, then 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 practise ☺, and M1s, M2s and Mdlr play a lot of the phrase together, so 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 is vital!

2. Oblivion (Astor Piazzolla, composed 1982)

This piece provides some challenges to each section. We played it through pretty slowly, and will need to work on getting it to a more interesting tempo. The Dutch mandolin chamber orchestra, Het Consort plays a different arrangement* (see: <https://youtu.be/tF5Ck7z6GOI>), at crotchet = 90, and Switzerland's Lugano Mandolin Orchestra** (see: <https://youtu.be/NG1yUdMPiMk>) at around 75, so we have some leeway. Keep in mind that the slower we play, the more we must concentrate on producing a beautiful tone! ☺. There are many other mandolin orchestra arrangements on Youtube – do check them out.

* For this performance (6:18), Het Consort has 13 players: 6 mandolins, 3 mandolas, 2 guitars, 1 ten-stringed guitar-like instrument (but not the liuto cantabile also in this orchestra) (check out the soloist, at 3:13-3:30) and 1 double bass, with Alex Timmerman conducting. Note the Gtrs 'tremolo' across all strings for the final note. The conductor of Het Consort ('The Consort', meaning a chamber music group whose instruments are all of the same family) is one of the conductors who was short-listed for the FAME Festival in January 2019.

** For this performance (4:24), the Lugano Mandolin Orchestra has 27 players, including an exquisite button accordionist as soloist, 12 mandolins, 5 mandolas, 2 mandocellos, 7 guitars and 1 double bass, with conductor Mauro Pacchin.

M1s and M2s: Don't tremolo in the first four bars for the moment – we just need to concentrate on being tightly in time. Eventually I'll want to tremolo the second note of each phrase. Your triplet phrases are sounding more controlled.

Gtrs: Your part is continuing to improve. Keep up the good work!

All: As I wrote in the previous Notes, do have a look at the score of this (on the website), and you will get a better appreciation of what's happening.



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3. Golden Sceptre (by R Schlepegrell)

This is a piece written in 1918 to accompany silent movies, so we need to exaggerate dynamics to achieve an air of melodrama. We've been working on it in the Learning Group, and I'd like to include it in the final semester concert with both groups playing. I took it quite slowly this rehearsal so we could see what's involved. Obviously the *allegro* sections will be markedly faster. We have the individual instrument parts only at the moment but I'm working on putting together a score, which will enable us to listen to a midifile or mp3 and judge appropriate tempi better.

Another productive rehearsal!

HOME PRACTICE

1. Latin Groove, Oblivion, Munier and Tarentella Napolitano all will be on the end of semester concert playlist. We will include Golden Sceptre also.

Have a good break and we'll see you back on Sunday 29 April!

OTHER STUFF

1. **UPCOMING RETIREMENT VILLAGE GIG – your response please!!**

This item has been in several previous Notes, but responses have been slow, so... here it is again:

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'.

Diana has advised that she can be available for 19 May or 2 June, but not 26 May as interstate. This is the only email reply so far (☺!). If we are to go ahead, I really do need you all to let me know your availability, and also your suggestions as to where we could play:

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.

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!

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

Your \$10 annual fee for membership of FAME has now been paid for all COZMO, COZYMO players and Paul Barsdell. 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.

3. **FAME FESTIVAL CANBERRA 2019 – for your diaries**

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

The CMO and COZMO will be jointly hosting all FAME members and others coming to Canberra to participate in this Festival. As we are the hosts, your Festival Committee hopes that you will all make it a 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 also hope that all local orchestra members will also be resident for the week to help host and socialise during the meal breaks and evening fun!

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

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

If COZMO members have any other queries about this Festival, please just 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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