



Guitar Society Orchestra, Ensembles and Friends,



Including award winning soloists.

Winner of the Open-Age 2010 McDonald's Sydney Eisteddfod **Andrew Blanch**

Winner of the 16/u 2010 McDonald's Sydney Eisteddfod **Jesse Flowers**

Concert - Saturday November 20, 8pm

Performing Arts Centre, 6 Holtermann Street, Crows Nest, Sydney

CGS Members and concession \$15, Adults \$20. Tickets at the door.

Orchestra members - for information about rehearsal dates please contact Bernard Hickey on 9877 5442.

2011 Guitar Summer School

Wednesday 12th - Sunday 16th, January 2011

9:25am - 4:30pm daily

Ascham School Music Dept

188 New South Head Road, Edgecliff, Sydney.

with Australia's most prominent performers, composers and teachers,

Tim Kain, Simon Powis, Oliver Fartach-Naini,

Raffaele Agostino, Richard Charlton,

Christopher Keane and Janet Agostino

Summer School staff in recital.

Friday January 14, 7:00pm. Packer Theatre.

CGS Members and concession \$15, Adults \$20.

Free admission for Summer School participants.

FINALE PERFORMANCE.

The Summer School will conclude with a free public concert by the participants and staff. A feature of this concert will be a premier performance of a new work for Guitar Orchestra by Richard Charlton.

Sunday 16th January, 5:30pm, Packer Theatre, Ascham School.

Observers are welcome to attend the daily Lectures, Forums, Workshops & Masterclasses - 11:20am and 1:20pm. Observers: \$25 per day.

Summer School brochure available from the website.

Plus the 2011 RURAL and REGIONAL CGS SUMMER SCHOOL SCHOLARSHIP.

More info - get the brochure from the website

www.classicalguitarsydney.org.au

The Classical Guitar Society, Sydney (Inc.) is a non-profit organisation endorsed by the Australian Taxation Office as a tax-deductible gift recipient and is listed on the Register of Cultural Organisations. Monetary gifts to the Society of \$2 or more are tax deductible.

McDonald's Sydney Eisteddfod 2010.

Sunday August 22, Playfair Hall Shore School.

The solo guitar sections of the Sydney Eisteddfod were held on Sunday 22nd August at Shore school, North Sydney.

This year there was a new section for guitarists 12 years and under, as well as the 16 years and under and open age section. It was my very great pleasure to adjudicate all three sections and, in doing so, saw many familiar faces from Guitar Society meetings and the Summer School. It was particularly exciting to see all the 12/u players in the new section play with technical security, good musicality and excellent stage presence. The playing was reminiscent of some of the standards we used to see in the Under 16 sections. All these young players are well set-up technically for future progress into the higher grades.

The 16 Years and under section was of a similarly elevated standard, with some really classy performances given. It was evident here just how much preparation and musical thought had gone into each student's performance and similarly evident that there is some good quality teaching going on to produce students playing at this level.

In awarding the prizes, I outlined to the audience that playing at this level is largely the result of ongoing support from parents who pay for lessons, music, a decent instrument and the weekly drive to lessons- no small commitment in total, but one that, together with a student's dedication and steady practice, pays very real dividends.

The Open-Age section again revealed some exciting playing, technically and musically secure where the players were really able to 'say something' about the music they were playing. Some players played one of their works to a high standard, but their second work was perhaps not quite as polished. My only advice to entrants is to think carefully about their choice of pieces to ensure they are truly 'contrasting' and both selected to display the strong features of the individual's playing.

I especially admired that performances on the day were presented with real integrity, each player determined to get up and play at their best, with clear announcing and a confident stage presence. Parents and the players alike must recognise the huge benefits to be gained from participation in events such as these, in preparing for grade exams, for H.S.C. and University music performances, and the satisfaction from working up a piece to the highest level possible given the players current level of ability. I look forward to hearing many of these players at Guitar Society meetings or the Summer School next January and following their progress in their guitar-playing journey.

Janet Agostino, September 2010

Results

Classical Guitar Open Age

Winner Andrew Blanch (V aucluse)
 2nd Alan Plummer (Linden)
 3rd Binh Le Thanh (Arncliffe)
 H/C Christopher Chidiac (Castle Hill)
 H/C Callum Henshaw (Lyneham, ACT)
 H/C Jacob Wielgosz (Rooty Hill)

Classical Guitar 16/Under

Winner Jesse Flowers (Randwick)
 2nd Dennis Van Rooyen (Dungog)
 3rd Dean Carr (Camden)
 H/C Victor Matthews (Red Hill, ACT)
 H/C Don Pham (Wheelers Hill, VIC)

Classical Guitar 12/Under.

Winner Victor Matthews (Red Hill, ACT)
 2nd Christos Kollias (Kingsgrove)
 3rd Nathan O'Brien (Connells Point)
 H/C Seth Gabrielsson (Bondi)
 H/C Angie Watson (Bonnyrigg Heights)

For more information please contact
 Sydney Eisteddfod.

St Martins Tower, Level 12

31 Market St, Sydney NSW 2000

Tel: 02 9261 8366 or Fax: 02 9261 8161

Web: www.sydneyeisteddfod.com.au

E-mail: info@sydneyeisteddfod.com.au

I am not quite sure what guitar audiences in Sydney think of these events. Perhaps it is assumed the 12/u and 16/u will be musically immature and that while the Open division may have a few reasonable performances, overall the whole afternoon will not be a real "concert". If you were thinking this, I would like to assure you the Sydney Eisteddfod, held at the Playfair Hall in Shore School on the afternoon of



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 Melbourne, Brisbane and Perth.

Sunday August 22, was a most impressive event.

There were only five performers in the 12/u but all were fluent and musical and playing repertoire such as movements from the Giuliani Sonatinas (Op 71) or studies by Gerald Garcia. By anybody's standard this division delivered enjoyable music, with the eventual winner Victor Matthews establishing himself as someone you would go out of your way to hear.

The 16/u was definitely more of the same. There were so many fine performers I couldn't discuss them all here. However, one that stood out for me was Dennis Van Rooyen, a student of Giuseppe Zangari. I have heard Dennis play Mertz and Legnani on a couple of occasions now and he has established himself as an excellent interpreter of these middle of the 19th century composers. Not a lot of Australians are capable

of this and therefore Dennis is a most entertaining performer.

The Open division has for more than a decade delivered us a glimpse at the next generation of international concert artist. John Couch, Alex Tsiboulski, Simon Powis, Harold Gretton and Danny McKay are all names from this event. This year's winner Andrew Blanch, is currently studying with Tim Kain at the Canberra School of Music, like most of the names above. I guess it is fair to say that next time you see his name on a concert program you should make an effort to attend.

In summary, the 2010 McDonald's Sydney Eisteddfod was a great concert and I recommend you consider it as such when weighing up whether to attend.

Christopher Keane

Simon Powis Interview.

Simon recently completed his doctorate at Yale University and is returning to Sydney for a concert with the CGS on October 30. Simon will discuss his activities in recent years and listeners will be treated to Simon's performances of his favourite works of the same period.

2MBS FM 102.5.
Sunday October 17. 7 - 8pm.

Composer and CGS member **Graeme Clark** has a website from which you can obtain those pieces you have heard him play at monthly meetings.

www.gasparruizcardona.com

Scroll down to Cardona Publishing and click on the score you want.

There are also some excerpts of Graeme's' CDS. A site worth visiting.

Music for the hEARt

2MBS-FM
Sydney's Fine Music Station
102.5
02 9439 4777

FM 102.5
www.2mbs.com

CGS BIG ANNIVERSARY next year

Suggestions on the celebrations.

Hello fellow members!

Since next year (2011) represents the 20th anniversary of the Classical Guitar Society, Sydney, I thought we should engage in some special and celebratory events. Please e-mail me soon if you have any thoughts and ideas about what event and activities may be possible/ fun/ good to do.

I spoke to the members who were at the last monthly meeting and have already some great ideas there, but I felt it would be good to canvass opinion widely from all members.

Please contact me through the Agostino Music website <http://agostinomusic.com.au>

Looking forward to your suggestions and to planning a year of celebration!

Janet Agostino

The monthly meeting on October 4 will be held in the usual place at Shirley Rd. However, the Shirley Rd venue will be unavailable for our monthly meetings on both **November 6** and **December 4**. Arrangements for an alternative venue are currently being finalised. Notification will be sent to you in advance.

Agostino Concert. *The Guitar In Focus*
Conservatorium Cocktail Series concert

Monday 18th October, 7.30pm.
Recital Hall West, Sydney Conservatorium of Music,
Macquarie St, Sydney.

Tickets: \$15/ \$10 Enquiries: 9351 1222

Music for two guitars, violin and guitar, baritone and guitar. Works by: Phillip Houghton, John Rutter, Granados, Elana Kats-Chernin

New Zealand guitarist and teacher **Matthew Marshall** is moving to Mackay to take up a Professorship at Central Queensland University. He will continue his performing career, so fortunately we should expect to see more of him.

Library. Care in CD handling.

A reminder to members that the CDs in our library will not last long if not handled with care. Some CDs are being returned with quite heavy scratch marks. Even the slightest scratch caused by rough or careless handling can render our CDs unplayable for members, and for 2MBS radio.

Please be careful. Accidents might happen, but here's a couple of tips. Don't put a CD down anywhere other than in its correct position in either its case or a player. Handle the disc only by its edges (with clean hands), and take particular care when inserting into a car CD player. If you **slide** a CD with any force it will scratch.

Parents - please check that your children are exercising proper care when handling our CDs.

Librarian

MEMBERSHIP SUBSCRIPTIONS ARE NOW DUE

The 2010-2011 year has already begun. Don't delay your resub. Membership forms are available on the Society website.

The CGS would like to thank Sydney's Fine Music Station, 2MBS FM 102.5 for its generous support and assistance in the promotion of our 2010 concert series.

Dear Editor,

The unsigned article on Johann Kaspar Mertz in the last issue of Guitar News contains some errors and misconceptions.

Firstly, the article states that he won the Makaroff competition prize for the three pieces published as Opus 65. For many years, this was accepted among guitar historians, and it is recorded as such by Phillip Bone among others. However, Matanya Ophee demonstrated in his article "The Memoirs of Makaroff – a second look" (Soundboard, issue 9, 1982) that the work most likely to be the winner was his "Concertina per la chitarra sola", given in Simon Wynberg's Chanterelle edition of Mertz's collected guitar works as an unpublished work (though it may only have been unpublished in the West). The work was probably not published after Mertz's death due to its complexity.

Secondly, the article lists as Mertz's contemporaries Sor, Giuliani and Aguado. This is about as fair as listing Led Zeppelin as contemporary to Frank Sinatra, Elvis Presley and Thelonius Monk. Realistically, the other principal composers for the guitar of Mertz's generation would include Giulio Regondi (who visited Vienna at least twice during Mertz's lifetime) and Napoleon Coste, who both showed similar Romantic intent in at least some of their compositions to Mertz. To be fair, that generation also included many guitarist composers who never got beyond poor imitations of the works of Giuliani. On the other hand, some of the manuscript documents in the Rischel and Burket-Smith collection in the Royal Library of Copenhagen suggest that Mertz was perfectly at home in the bel canto style of Giuliani.

The author states that the Bardenklänge were written in 1847 following the strychnine incident. Looking at the original publication, the first 10 of the 13 volumes have consecutive plate numbers 10411-10420, supporting this, but the later volumes (including the famous Lied ohne Worte in volume 11) have plate numbers 11277, 11459 and 11460, showing later publication and possibly composition. Mertz produced another series, the Opus 8 Opern-Revue, which was obviously successful enough for him to produce 34 sets of opera arrangements over several years, starting well before the Bardenklänge; the structure of even the first of these shows enough similarities to the style of some works in the Bardenklänge to at least suggest that some of the works published in the first ten volumes

Flamenco Guitar Workshop

with **Aloysius Leeson**

Sat. 18 September 2010

2-5 pm Cost: \$50

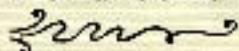
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www.sydneyguitars.com.au

could have been written before 1847 and edited for publication during Mertz's convalescence.

I also feel that some further explanation would be useful regarding Mertz's guitars – the author is right about the lack of barré markings and the use of the left thumb. Mertz is reported to have played eight string and then ten string guitars at different times in his career. However with these guitars, the fretboard was still relatively narrow and only the six "normal" strings were fretted. There would have been enough space for him to continue to use the thumb to fret the sixth string, so the technique was not precluded by the ten string instrument as it would be by the modern Yepes-inspired ten string guitar. Also, for a time around 1844, Mertz is also reported to have played and composed for a form of ten string guitar where a pedal was used to control a metal bar that was effectively a moveable capo.

Regards,
John Huff

President's report 2010.

The Concert series at The Independent has been an artistic success with world-class concerts by Aleksandr Tsiboulski, the Brew Duo, and a very well attended concert by our own orchestra and guest artists. Unfortunately most of these concerts were not a financial success. Even with the subsidy offered by The Independent and the great advertising deal from 2MBS FM, the concert series still ran at a loss. The CGS'

excellent savings have been able to cover these losses.

I'll give a financial summary of one of these concerts, the Brew Duo concert. March 13, 2010. The attendance was 110 and this took us over the 100 mark in our contract with The Independent. This means a reduced subsidy.

The approximate figures are;

Revenue	\$2,300
Approx. expenses	\$3,430
Donation from Indux	\$ 250
Approx. loss	\$1,000

The point I am making is that it is fairly easy to come out a thousand dollars behind in any of the concerts we run at The Independent, even when the performers are multi award winning internationally recognised musicians. Unfortunately, figures similar to these may be repeated for the approaching Hickel and Couch concert.

At the beginning of this year Dan Sharkey confirmed the continuation of the GCS' advertising agreement for the 2010 concert series with the director of 2MBS FM. This includes the station's Arts Calendar, Fine Lines and recorded radio ads. Dan also prepared and recorded the radio ads. In addition to this Dan and Sue McCreadie organised and authored TWO one page features in Fine Music magazine, one in the March issue on the Brew Duo, and one in the October issue on Simon Powis. But

continued page 7

Society Information

The Classical Guitar Society, Sydney is a non profit incorporated organisation devoted to the encouragement, expansion, appreciation and performance of music for the classical guitar.

COMMITTEE:

President	Christopher Keane	9389 6782
Vice President	Sue McCreadie	9516 1893
Secretary/Media	Bernard Hickey	9877 5442
Treasurer	Philip Vidler	
Artistic Director	Raffaale Agostino	9453 3113

Committee Members:

Keryn Leverton, Ian Cox, Alan Plummer,
Bob Talbot 9980 8117, Dan Sharkey 9624 1024.

ABN: 85 564 877 035

CGS WEBSITE - www.classicalguitarsydney.org.au

Webmaster: Peter Feraud

CGS RADIO PROGRAM 2MBS-FM 102.5.

First Sunday of each month, 7-8pm. Prepared & presented by Sue McCreadie & Dan Sharkey. Listen to the program online
www.2mbs.com/Content/Common/pg-listenonline.seo

GUITAR ORCHESTRA and ENSEMBLE

Please note: Participation in the Orchestra is available only to financial members of the CGS. To ensure the high standard of the Orchestra is maintained, you must attend all rehearsals & concerts.

The Permanent Ensemble (also known as the Kirribilli 6), for more advanced players, rehearses on Wednesday nights at The Kirribilli Neighbourhood Centre. For more information please contact Bernard Hickey or Keryn Leverton.

Guitar Orchestra rehearsals for the **November 20 concert** and the **Hopetoun concert** the weekend before. For details please contact Bernard Hickey on 9877 5442. First rehearsal is probably Sat 25th September, 2:00 - 4:30 pm

2010 CONCERT SERIES

Concert Ticket Sales: **Independent Theatre Box Office**,
269 Miller St North Sydney:
(02) 8019 0290 (\$3.95 booking fee applies)
or book online without a booking fee at
<http://www.theindependent.org.au> (Credit card fee applies.)

CGS Members

Prime seats at concession rates -
<http://www.theindependent.org.au> using the CGS member ID code. Check with Phil Samuel for details.

All concerts start at **8pm**.

Saturday September 11. John Couch & Judith Hickel.
Saturday October 30. Simon Powis.

Please understand that if your membership card is not presented our volunteers, or the staff at The Independent will not know if you are currently a financial member.

We look forward to seeing you throughout the year.
The CGS Committee

MONTHLY MEETINGS

Solo and ensemble performances, forums, workshops, orchestra rehearsals, library and guitar chat: Coffee, tea and biscuits.

Time: 2pm - 4:30pm. (The Uniting Church Hall must be vacated before 5pm.)

Date: The first Saturday of each month [except January]
Venue: Uniting Church Hall. Corner Shirley Rd & Nicholson St, Crows Nest. [The entrance is at the front of the Church. Walk down the glass covered corridor. The hall is behind the Church on the 1st floor.]

September 4 AGM 2pm. Followed by general playing at approximately 3:15pm

October 2 2pm-4:30pm:

General playing session. Prepare solos, chamber music or whatever. Preparing for an exam or other performance? Use the Monthly Meetings as performance practice.

The Monthly Meetings on **6 November** and **4 December** will **not** be held in the normal place - the upstairs hall at the Uniting Church. The venue was double booked. More information about this to follow.

Classical Guitar Society memberships fall due on July 1, every year.

The guitar orchestra, the library, monthly meetings as well as discounts to the concert series, masterclasses and Guitar Summer School.

Application forms can be obtained from the website or are available at monthly meetings
www.classicalguitarsydney.org.au

(Please use an application form with the current date on it - not an old one.)

For all students, players and observers - all levels, all ages:
Single \$50 Family \$75 U/16 + Concession \$25

LIBRARY Librarian: Graham McKinney - 9805 0045
Available only to members. Please show membership card.
Loan Period: 1 month for all items - CDs, Mags, Tapes, DVDs, guitar rests, books & sheet music.

Maximum of 5 items at any time. We consider it only fair that members cannot borrow if they have overdue items. Printed reminder notices will be posted when items are unreasonably overdue. The Society will take whatever action it deems appropriate in the event of notices being ignored. If you can't make the meeting, **returns direct to the Librarian** can be made at concerts or at his home in North Ryde (ring first). Any queries - Ring Graham - day/early evening.

GUITAR NEWS

Quarterly: March-June-September-December
DEADLINE 22nd of the month before

ADVERTISING

Single Issue: \$80 Full page; \$60 Half page
\$40 Quarter page
Contact Christopher Keane 02 9389 6782

CORRESPONDENCE (General or for Newsletter)
Classical Guitar Society, Sydney **PO Box 829, Bondi Junction N.S.W. 1355**

Articles in the newsletter do not necessarily represent the views of the Society. We reserve the right to refuse publication of any contribution or advertisement.

If you have any suggestions why not use this newsletter. Comments and ideas are always most welcome. You can advertise in the newsletter and also in the concert programs.

there is more... Dan organised a one-hour interview for Simon Powis on 2MBS FM that will go to air on Sunday October 17 at 7pm.

There have also been reciprocal arrangements with the Marais project, the Sydney Eisteddfod, some Duo Agostino concerts and the Adelaide Guitar Festival. The Marais project have supplied us with free CDs and concert tickets to use as prizes at our concerts and winners so far have been Michael Drew and Stephen Bush. In exchange for tickets to our concert series the Sydney Eisteddfod has provided us with advertising in its publications and events. The Duo Agostino concerts have supplied us with reciprocal advertising.

When combined with Claudie Moffatt's excellent concert brochure and fliers for each concert and e-mail notifications it can be seen that the Society is doing a brilliant job of promoting its concerts. It is my belief that of the 17 or 18 community based groups promoting concerts that I have contact with in recent years, the CGS is spending more time and money effectively promoting its concerts than any of these groups.

However, quite a few of these 17 or 18 community based groups do generate larger audiences than the CGS. Last Sunday I attended a Mosman Music Club concert and the Blessed Sacrament Church at Mosman was packed with an audience in excess of 270. The Mosman Music Club does not have the advertising regime of the CGS or other niceties such as a website to presell tickets. The message here is that word of mouth is the most powerful advertising tool for groups such as us. I encourage all members to tell anyone interested in guitar music about the quality of the concerts and then hand them a concert series brochure.

Graham McKinney has kept the CGS library of CDs, magazines and books under immaculate control for more than 15 years. Over the last 2 months I was overseas for one meeting and had to leave early for another and failed to return my library book. For the first time I became "overdue". A polite e-mail arrived enquiring after the book. My thanks to Graham for his excellent organisation. In recent months Graham has initiated an approach to the Conservatorium library asking them to hold our old magazines on permanent loan. These items are not being used by CGS members and at the same time would fill a gap in the Conservatorium's collection. The arrangement has not been finalised yet so the Newsletter will keep you up to date.



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There is a possibility that the venue for the monthly meetings will change at some point in the next year. So far, St Stephen's Willoughby, St Andrew's Lane Cove and the Dougherty Centre at Chatswood have been approached. Both of the Churches have halls that contain 2 separate rooms plus the possibility of using the Church itself as a performing venue. Either of the Churches would have been a good venue for monthly meetings but alas it appears that neither are available to us. St Anne's at Ryde would also have been an excellent venue but it is too expensive.

Earlier this year Phil Samuel waded through the paperwork and applied to North Sydney Council for a grant. In August a cheque for \$1500 arrived and that money is now sitting in the CGS ROCO account. Thanks Phil. For the second year running Indux donated \$1,000.00 to the CGS. Thanks Indux

At the McDonald's Sydney Eisteddfod held on Sunday August 22, the winners of the 12/u, 16/u and open divisions, as well as many of the place getters

attended the 2010 Summer School. It was gratifying to see so many CGS members playing so well. Winner of the Open Division was Andrew Blanch a name I trust is familiar to many through both monthly meetings, contributions to the Newsletter and the Summer School. Second place was Alan Plummer whose expertise has been used to demonstrate guitars for us at recent meetings.

Bernard Hickey devotes an extraordinary amount of his time to the CGS. His expertise has long been invaluable as he has continuously attended to our major administrative tasks, over countless hundreds of hours. *(His establishment and dedication to the permanent ensemble is an example of what can be achieved by the vision of a motivated person, with the support of talented colleagues.)*

But there are many other smaller tasks currently on Bernard's plate for which he simply doesn't have enough hours. Please contact Bernard (see pg.6) if you think you can help to lighten the load. There's no need to be on the committee to help Bernard Hickey help the Society.

The CGS mission statement appears on page 6 of the Newsletter. *"The Classical Guitar Society, Sydney is a non profit incorporated organisation devoted to the encouragement, expansion, appreciation and performance of music for the*

classical guitar". Yet again I am confident that we have lived up to this in the past year and would refer to the Summer School, Summer School scholarships, the guitar orchestra and permanent ensemble, monthly meeting performance opportunities and some excellent presentations at these meetings, the library, and the information in the Newsletter and Bernard's Society Notes to support this proposition.

My thanks to the Committee for a good year.

Christopher Keane
President, Classical Guitar Society, Sydney

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