WORLD MUSIC

MELBOURNE MANDOLIN ORCHESTRA



Three South American Pieces 11'15" *Martin Kugler (1996)*

1 Tango Infernal 2'57"
2 Lettre D'Adieux (Milonga) 4'43"
3 Samba SudAmerica 3'35"
Percussion: Ben van den Acker

4 **Polushco-Pole** 3'48" *L. Knipper, arr. Abram Iourgaev (1997)*
Clarinet: Jeff Vague

5 **Klezmer Suite** 15'24" *Elke Tober-Vogt (1996)*
Accordion: Juliette Maxwell
Clarinet: Jeff Vague
Percussion: Ben van den Acker

Sonata No. 3 for Clarinet 7'52" *Gustav Gunsenheimer (1981)*

6 Bagatelle 2'48"
7 Blues 2'07"
8 Capriccio 2'57"
Saxophone: Richard Sudmeyer

9 **Fantasy** 4'05" *A. Holminov arr. Abram Iourgaev (1997)*
Clarinet: Jeff Vague
Mandolon-cello: Abram Iourgaev

10 **Invierno Porteño** 8'08" *Astor Piazzolla, arr. Jochen Schubert (1998)*

Yugoslavia 8'23" *Ralph Pausen (1975)*

11 Allegro 3'04"
12 Adagio 2'39"
13 Allegro 1'10"
14 Allegro Moderato 1'30"
Saxophone: Richard Sudmeyer

15 **Rumba für Zupforchester** 2'26" *Dieter Kreidler (1990)*

WORLD MUSIC

PLAYED BY THE MELBOURNE MANDOLIN ORCHESTRA

Distributed by Move Records
℗ 1998
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This collection of mandolin compositions from around the world adds to the repertoire of what is identified as world music. "World music" is a label applied to cultural styles of music that don't fit the classical, folk or pop music genres. Perhaps the increasing interest in "local" music is a reflection of the global rhythm of late twentieth century western society. Nearly all of the pieces in this recording are contemporary compositions, although the influences from traditional folk music are readily apparent.

Mandolin music has experienced a number of cycles of popularity in its history since the Baroque period. The Melbourne Mandolin Orchestra represents the modern interest in reviving traditional instruments within a contemporary context.

Mandolins with their delicate and light sound are ideally suited for chamber music. An extraordinary texture of sound is possible when mandolins are joined by other instruments such as the wind and percussion instruments used in the 'Klezmer Suite' and 'Three South American Pieces'.

We hope you enjoy the renditions of Latin American, Klezmer, Slavic folk dances, and blues by this highly accomplished group.

MELBOURNE MANDOLIN ORCHESTRA

The MMO was formed in 1968 and has established itself as Australia's premier mandolin and guitar orchestra. Highlights of its achievements include international tours of Japan and Europe. In 1993, the orchestra won three of the four prizes in the First International Mandolin Orchestra Competition held at Eupen, Belgium.



The Orchestra has appeared at the annual fretted instruments festival in Logrõno, Spain, featured in the Australian Broadcasting Commission's music program, performed a number of times at the Adelaide Festival in South Australia and the Spoleto/Melbourne International Festival, as well as provided a platform for talented young musicians, of whom Slava Grigoryan is the most recent.

THE INSTRUMENTS

Mandolin – a fretted instrument with four pairs of wound steel strings, tuned as a violin to G, D, A, E. The orchestra uses Neapolitan-style mandolins exclusively which are characterised by their almond form and bowl shaped backs. *(Bluegrass mandolin music, in contrast, generally uses "flat-backed" instruments)*

Mandola – a similar instrument to the mandolin, tuned either a fifth or octave lower. Octave mandolas are only used in this recording.

Mandolon-cello – tuned to Bass clef and similar to the part played by a cello in string quartets.

Classical Guitar – derived from the Spanish guitar, it is a six stringed, flat-backed instrument.



Double Bass – the largest member of the violin family of instruments, it is tuned in fourth intervals on four strings.

Accordion – a portable reed organ originating in early China that was developed further in Europe during the 19th century.



Percussion – a diverse range of instruments were used in this recording: snare drum, castanets, congas, bongos, calabash, rainstick, pandeiro, surdu and triangle *(Three South American Pieces)*; tambourine, finger cymbal, hand drum, suspended cymbal and woodblock *(Klezmer Suite)*.

Soprano Saxophone **and** ***Clarinet*** – reed wind instruments.

PERFORMERS

Richard Sudmeyer

A woodwind player with the Royal Australian Air Force Band, Richard has also played mandolin since the age of thirteen. He previously conducted the Geelong Mandolin Orchestra, and also performs with the Cairo Club Orchestra.



Juliette Maxwell

Juliette began teaching herself the accordion in England when she was eight years old, inspired by her mother's accomplishments in music championships. Juliette is a regular performer on accordion and double bass with the Concordia ensemble.



Jeff Vague

Jeff plays clarinet and saxophone with the Royal Australian Air Force Band. After studying clarinet with Peter Clinch at Melbourne University, Jeff taught music at various schools and has performed with the Australian Wind Symphonia.



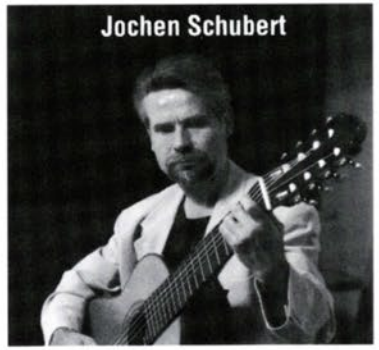
Ben van den Acker

Ben was taught percussion by Barry Quinn, Paul Sarchich and Rob Clarke, and is a sought after musician, having performed with the Melbourne and Tasmania Symphony Orchestras, Melbourne Philharmonic, Rantos Collegium, Australian Dance Band and the Barry Veith Big Band amongst others. He is presently principal percussionist and drummer with the Royal Australian Air Force Band.



Jochen Schubert

Jochen studied at the Vienna Academy, the Hamburg Conservatorium and Mozarteum in Salzurg before making his home in Melbourne many years ago. He is well-known as a classical guitarist performer and teacher and is a regular conductor with the MMO.



Abram Iourgaev

Born in Bukhara in Uzbekistan, Russia, Abram completed formal studies at the Tashkent Music Conservatorium, specialising in traditional musical instruments. He has been awarded the distinction of Musicianship of Folk Instruments and taught at the Conservatorium for 26 years before settling in Australia three years ago.

THE MUSIC

Three South American Pieces

This is Markus Kugler's *(born 1971)* first substantial composition. The three movements create very different moods and temperaments through the use of melody and rhythm: the relentless pulse of Tango, the haunting lament of Milonga which is the most familiar of the tango dances, finishing with vibrant pulsating and percussive Samba.

Polushco-Pole

This traditional Russian song has been arranged by Abram Iourgaev for the orchestra with good effect: the slow build up of sound and march-like tempo reaches a stirring crescendo and then gradually fades into a gentle resolution.

Klezmer Suite

The Yiddish word "klezmer" was used in Eastern Europe to describe a group of Jewish musicians, and is now used to describe a style of music in which violin and clarinet are the predominant instruments. A high level of musical expression and technical expertise is required for the ornamentation in melodies and phrasing. Between 1913 and 1942 approximately 700 recordings of klezmer music were made in America. A revival of the style began in 1970, and this composition by Danish composer Elke Tober-Vogt is a very successful interpretation of the pace and emotional enthusiasm that klezmer evokes.

Sonata No. 3 for Clarinet

(adapted for Saxophone)

A contemporary interpretation of the blues idiom, the three movement work is an interesting contrast in tonal qualities, built up first by the guitars, then the mandolins and mandolas. A new melodic layer is reached when the soprano saxophone is introduced, overlaying the orchestral instruments with a hypnotic melody. Gustav Gunsenheimer is a German composer.

Fantasy

Another traditional Russian folk tune that begins with a slow lento which introduces the melody later picked up by the clarinet. The piece finishes on an exuberant note.



Leader Kon Euan Wong and the first Mandolins at rehearsal.

Invierno Porteño

(Winter in the Port of Buenos Aires)

Astor Piazzolla has enjoyed a well-deserved world-wide renewal of interest in the past decade. He was a prolific and unique composer of tangos for symphony orchestras, and has spear-headed the revival of tango music in western cultures. This arrangement by Jochen Schubert successfully translates the sounds of bandoneon and violin to a plucked string orchestra.
The juxtaposition of tango melodies with a familiar Christmas strain reminds us that the piece was written for that season.

Yugoslavia

These melodies are special for what they capture of an ever-changing and often turbulent region. Music for singing and dancing, the rhythms in each of the movements jauntily exploit 7/8 and 5/8 time.
The Adagio is a soulful melody for a slow sad dance.

Rumba

Continuing a Latin American motif of this recording, Dieter Kreidler has arranged an exciting and persistent dance rhythm for mandolins and guitars.
Kriedler was born in Germany in 1947.

Special thanks to

Producers: Richard Sudmeyer
Tony Hofmann
Jochen Schubert

Cover design: Kon Euan Wong
Tony Hofmann

Sleeve notes: Jinette de Gooijer

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Martin Wright
Vaughan McAlley

(Move Records)

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move digital



Conductors:	**Richard Sudmeyer** Jochen Schubert (*Rumba, Invierno Porteño*)
Mandolin 1	**Kon Euan Wong *(Leader)*** Jill Johnson Ina Postuma Takashi Nakatani Roberta Condie Mary Ebinger
Mandolin 2	**Jinette de Gooijer** Andrew Russo Joan Roberts Herman Mangold Chika Takahatake
Mandola	**Adam Tate** Terry Harris Richard Sudmeyer (*Rumba, Invierno Porteño*) Chris Rodenberg Leon Brighthope
Mandolon-cello	Abram Iourgaev
Guitar	**Danny Silver** Barbara Gartner Owen Rolfe Michael Emmerton Tamara Dixon Paul Wilson Andrea Savage
Bass	**Tony Hofmann**