



LYCO NEWS

This bimonthly newsletter is for members of the orchestra community. We welcome your articles, news, contributions and all suggestions. For items, including musical coming events, please email Newsletter@lyco.org.au

FOLLOW THE FRIGHTENING ARROW

Margaret Hoban, LYCO's Musical Director, on going against the grain.

Everyone is basically told 'do what you are good at'. The propensity is for young people to work in fields they are good at, rather than areas that challenge and teach them the most. What you are naturally good at can be used for growing more understanding as a human being. It can teach you how to go forward and get out of your comfort zone, rather than avoid new experiences where you can gain the most.

THE LAUNCESTON YOUTH AND COMMUNITY ORCHESTRA (LYCO) EXISTS SO THAT PEOPLE OF ALL AGES AND MUSICAL ABILITIES CAN ENJOY PLAYING ORCHESTRAL MUSIC TOGETHER

I'm not saying 'don't do what you love', but people are inclined to do what is easy. They can quickly get bored with themselves, and may get irritated or disgusted with others who can't do it naturally so well. If, instead, you go in the direction of what teaches you, (and enjoy what you find easy) you gain empathy for others who struggle with the things you are good at.

In my experience with the violin and conducting, the analytical side has been a real struggle for me. I was so lucky to have a high school counsellor ask me "where do you spend your time Margaret?" I answered "I am not good enough" and repeated that when he asked again. The third time, I whispered "the orchestra", and that altered everything. That high school counsellor made me face my feelings of fear, of not being good enough, and go in a direction I loved. We are often taught to be afraid and then we take the easy path.

I look at professional tennis players and it's interesting, because some seem to be there for the pure love of playing. Some look like they hate every minute of it, hate everybody, question everything, and are in trouble constantly. It's like when I say to students 'I can coerce you, I can threaten you, I can punish you, I can reward you'. All these things will make people learn music up to a point. However, nothing but love of doing something (in this case playing music), will prepare you to do the work necessary to keep going.



Margaret Hoban exploring tricky territory

FOR SALE - Good quality violin, nice tone. \$3000 or make an offer. For more, contact Sarah Stagg on 0408 271 302 or sarahmstagg@gmail.com

To advertise any musical instruments, equipment or music for sale here, email newsletter@lyco.org.au

TIMPANI WALTZ PREMIERE

This year LYCO will beat the drum for new music composed for the mightiest instrument in the orchestra, the subsonic timpani.

Chairman of LYCO, Fraser Deeth has written a concerto called 'Timpani Waltz' to inaugurate four new kettle drums purchased with a Tasmanian Community Fund grant. Fraser's score is dedicated to LYCO's musical director, Margaret Hoban, and percussionist, Ron Brown. It is subtitled "Why Timpani don't play waltzes, or: Definitely the best piece of music ever". Ron Brown says the dedication, and technical challenges in the prominent part, add to the responsibility.

"In the score, there are disclaimers and waivers and admonitions to not worry about the music, just make a noise," Ron said. "The piece is unconventional in its scoring for the Timpani too. For example, there's a fast succession of quavers, and one has a roll on it. The most Beethoven ever wrote was a roll on a crotchet. A roll on a quaver is very eyebrow lifting," he said.

Ron Brown says the new Timpani Waltz is technically demanding and is also character-building. "With the guttural rumble of the timpani, you feel very powerful, even if you misuse your power sometimes. Like the President of the US or Putin, misuse of power is what I often get up to," Ron said. "But it also requires huge amounts of courage to play loudly, and anticipate, and come in exactly at the right time. You are very exposed. If you are wrong, then everyone hears it. Margaret Hoban has said 'Ron, you and I are the two most powerful people in this orchestra.... the orchestra is always going to follow you, so you have to follow me'."

For Ron, Beethoven is the gold standard when it comes to timpani

orchestration. "He understood the timpani could be a musical instrument, as well as a percussion instrument," Ron said. "Beethoven incorporated timpani into the whole, to add punch and colour without being vulgar. It adds to the quality of the notes being played by the rest of the orchestra." Ron says the new Timpani Concerto goes beyond Classical style or traditional Jazz. "Fraser is a modern composer and he's also injecting a lot of humour. The second half is mostly impossible to play, and a bit tongue-in-cheek as well."



Ron Brown is the beating heart of LYCO

Encouraged by family members, Ron joined LYCO in 2009. At the time, he'd listened to lots of classical music, but had played very little himself. "I was dragged in," Ron said. "I was terrified. I was absolutely dreading it - especially being picked out by Margaret and put on the spot. If you can read music and sight-read in real time, that makes everything so much easier. I am an engineer, and the way music is written is not how an engineer would draft a score. Now I'm quite happy, and gradually improve week by week, year by year. It is glacial though."

While stretching Ron's range as a timpanist, the four new drums are also expanding the repertoire for the orchestra as a whole. Ron says the Tasmanian Community Fund purchase has made it possible for LYCO to perform music from the Baroque to the present day, including music from movies and musicals and other thickly-scored arrangements. "Especially music by Lloyd Webber, Bernstein, John Williams and Howard Shore and people like that; massive scores," Ron said. They were impossible to play [on the orchestra's original two timpani] because you would have to be constantly re-tuning. Now with four, I can relax and concentrate on the music instead."



‘Come Beat the Drum’ Percussion Workshop

Looking for something off the beaten percussion path? Want to explore new metres, rhythms and sounds? Interested in the extraordinary sounds of timpani and orchestral percussion? LYCO will offer a percussion workshop to members of the orchestra and wider community late in 2019. All the details in the October/November LYCO newsletter.



**LYCO acknowledges the
generous support of the
Tasmanian Community Fund**

Residential Summer String Camp - Hidden History, Musical Milestones

String playing was almost unheard of in Tasmania's north west community, until Burnie violin player, Lynne Price, hit on the idea of a summer camp for young players. Northern Tasmania's long, strong tradition of brass and woodwinds didn't extend to strings. Lynne laughingly recounts the experience that confirmed how little her community knew. "It was a week before the first camp and I met a lady outside the post office. She said 'Lynne, what are you up to at the moment?' I said 'we're all ready to have our first string camp, a week at Marist Regional College next week'. And in all honesty she replied, 'how can you do macrame for a week?' So, is that an indication of the culture in which we were trying to make an imprint?," Lynne Price said.

From the first foray in 1991, when twenty young string students from around Burnie, Launceston and the north east, and Hobart came together, the threads have gone out in many different directions. Lynne says at the outset, the organising team didn't imagine the enormous effect. "We were too enthusiastic!," Lynne said. "I'd already decided in my own mind that we needed to do something for strings on the coast, because there was already a very successful and highly regarded wind and brass program running out of Port Sorell. The wind and brass players would enthuse about their camp, while the string players felt totally left out. I wanted to do something to balance that," Lynne said.

The idea developed when Lynne met bass player, Rosemary Evenhuis in Hobart at an Orff workshop. "Rosemary, who was living in Launceston agreed we needed a string camp and said she would talk to a few of her friends. The first meeting was at Rosemary's kitchen table where I met [string teachers] Margaret Hoban and Jenny Kimber. The four of us met and we decided what shape it would take, where we were going to get the kids from, and the musical directors from interstate. It took us two years to set up the first camp in 1991 in Burnie," Lynne said.

The growth of the players and the string camp can be seen in the series of official photographs taken every year.

RSSC Hidden History Timeline

1986 Lynne Price starts learning to play the violin
 1989 Lynne and Rosemary Evenhuis get inspired
 1990 Margaret Hoban and Jenny Kimber join the team
 1991 First Residential Summer String Camp run in Burnie
 1992 Willem Van der Vis joins as tutor
 1999 Successful move to Camp Clayton
 2002 RSSC opened to adults



The first Tasmanian Residential Summer String Camp

“We recruited skilled musical directors, and respect for the event grew in the eyes of the music community. Gradually numbers of students at the camps grew too,” Lynne said. However, successive camps in 1997 and 1998 at Marist Regional College were affected by sickness. “For a while, we wondered if we should go on,” Lynne said. In 1999 the move was made to Camp Clayton. “The numbers in 2000 and 2001 were very small, and so there was a question as to whether it would survive. Then it was Margaret who sensibly suggested ‘let’s offer it to adults as well’”.

Lynne says the RSSC was re-birthed and attendance soared, but the principle of respect for everyone, regardless of age, skill or background, has pervaded all the way through. “It’s done amazing things for people of all ages,” Lynne said. “There’s this feeling of support that’s given to everybody. Everyone interacts, the oldies and youngsters; everyone in together and having fun. But its reason to support young players is still there. I’ve wanted the kids who are learning strings to feel they aren’t odd. They were embarrassed to take their instruments to school or around town and be branded as those odd kids. I wanted for them to feel normal, and you can see that with the boys in camp. They’re normal boys, some are men now, but they play these instruments and they are happy to be there playing them. There’s a spontaneity, their musicianship stretches out of notes on a page. They are aspirational for all our kids.”

Lynne Price says strings are often seen as elitist instruments. “The independent schools offer music to distinguish them and their students as ‘aren’t we wonderful, we do strings!’ A lot of our kids are from a low socioeconomic backgrounds and neighbourhoods, where their family culture could be focussed on negative things. When they get to camp they’re interacting with others from the independent schools on an equal footing. It’s just lovely to see their horizons opening because of these interactions. We want to give them these lasting connections with the genre. They can go to a TSO concert and really appreciate what the 28 string players are doing. Our ‘riff-raff’ are playing strings, and the Cradle Coast Orchestra ranks are filling, because of what the kids have done at camp,” Lynne said.



Lynne Price

Residential Summer String Camp Bursaries

LYCO is usually able to offer modest bursaries for people to attend the Residential Summer String Camp. The RSSC runs on a low cost, break-even basis. Money for bursaries is donated by generous members of the community. Any amount is helpful. If you are considering making a donation, please contact apply@lyco.org.au

EVENTS

Sunday 12 August 11.30 - 1.30. Lynda Jessup piano

Monday, 12 August 11.30 - 1.30. Emily Sanzaro harp

Thursday 15 August 11.30 - 1.30. Karlin Love guitar

Tamar Valley Peace Festival contemplative music Launceston General Hospital Chapel

<http://bit.ly/2YnpEpt>

Saturday 17 August 7 pm. Luminaria Utas Symphonic Band and friends, St Johns

Church, Launceston <http://bit.ly/2YnssTn>

Sunday, 18 August 2019 1.30 - 3 pm. Tamar Valley Peace Festival open door rehearsal

Launceston City Band 33 Bathurst Street <http://bit.ly/2YIa7M5>

Wednesday-Sunday 4 - 8 September. Junction Arts Festival including cabaret and

concerts like “Breathtaking” <http://bit.ly/2YoVfqT>

Saturday 14 September 7:30 pm. Tasmanian Symphony Orchestra. Anthony Marwood plays and conducts Mozart and Stravinsky Princess Theatre Launceston

<http://bit.ly/2YkDnNP>

Saturday 14 September 3 -10 pm. Little Bands Launceston, Sawtooth ARI Gallery.

<http://bit.ly/2YGsAZJ>

Saturday-Sunday 14 -15 September. 2019 Tasmanian Bands League Band

Championships Launceston <http://bit.ly/2YnChko>

Saturday 21 September 12 pm. Launceston City Band, City Park Launceston

<http://bit.ly/2YEhbtI>

Saturday 26 October. Sight singing educator Mark O’Leary leads a Tasmanian Music

Teachers Association Workshop in northern Tasmania <http://bit.ly/2YDwItI>

Friday 29 November 7.30 pm. LYCO End of Year Concert

Launceston City Baptist Church <http://www.lyco.org.au/calendar/>

19 - 25 January 2020. LYCO 30th Residential Summer String Camp

<http://www.lyco.org.au/rssc/>

We hope you've enjoyed this newsletter. If you have any ideas for the coming edition, we welcome your articles, contributions, news and all suggestions. Please contribute items, including musical events to: Newsletter@lyco.org.au