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24th – 28th May 2017

Application Form on the last two pages

Essay:

O tempora, o mores:

*The use of mandolin in
orchestral literature in
the course of time*



Basis.
Kultur.
Wien

BUNDESKANZLERAMT ÖSTERREICH

KULTUR



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The 36th VAMÖ-Mandolinen- und Gitarrenseminar Schloss Hotel Zeillern bei Amstetten 24. - 28. Mai 2017

This year the VAMÖ Mandolin and Guitar Seminar will take place for the 36th time. Again the Schlosshotel Zeillern in the Mostviertel Area near Amstetten will be the venue for this event. We hope that as many participants as possible will not forget their good mood at home, which is the spice of the instructive musical seminar hours.

No matter what level you are at, whether you make music by yourself or in a group of some sort, whether you prefer classical, folk or popular music, there's something for everybody, and everybody can take part.

A **tried-and-proven team of outstanding teachers** helps participants to polish their skills. Both individual and group teaching are available, and the musical menu is made even more attractive by the opportunity of playing in ensembles and the participants' orchestra.

We particularly want to attract **children and younger people** who are interested in the mandolin or guitar or any other musical instrument for that matter. The seminar is a perfect supplement to regular music lessons. Events under the heading "Musical Youth" provide the chance for younger participants to play in small groups, organized according to age and ability. This makes it possible to pay individual attention to the varying needs of the players. As well as musical activities, fun and games of a general sort are also catered for.

What the Seminar offers:

- ☞ Both individual and group lessons at all levels
- ☞ Orchestra playing
- ☞ Chamber music
- ☞ Guitar ensemble
- ☞ Non-stop playing: music-making in a group - open to everybody

Concerts:

- ☞ Thursday, 25th May, 03:30 pm - Trio Wienfernal
- ☞ Saturday, 27th May, 07:30 pm – gala concert
- ☞ Sunday, 28th May, 09:30 am - participants' concert

☞ Music display:

- ☞ The publisher Trekel of Hamburg, a specialist for music and accessories for mandolin and guitar.

☞ Music instrument exhibition:

Friday, 26th May

- ☞ Daniel Zucali, Guitar builder (<http://gitarren.zucali.at>); Bleiberg 38/3, A-3314 Strenberg

Closing Date for Applications: May 15th, 2017

The 36th VAMÖ Seminar for Mandolin and Guitar will take place at the “Schloss-Hotel Zeillern”. It is situated near Amstetten in the region of “Mostviertel”:

Schloss Hotel Zeillern;
Schloss-Straße 1; A-3311 Zeillern
(<http://www.schloss-zeillern.at/>)

It is easy to get there via the Motorway A1 (Exit Amstetten West), or by train (Station Amstetten) and Taxi (about 10 min) from Amstetten railway station.

Arrival time: Wednesday from 3 pm onwards;
The Seminar concludes after lunch on the Sunday.

Costs:

Accommodation and meals (separate from seminar fee):

Adults (older than 18 years): € 67.10 (Single room), € 54.60 (Double room); Adolescents (14 to 18 years): € 49.70 (multiple bed room); Kids (3-14 years): € 44.80 (multiple bed room); each per person und night. For daytime only participants the hotel charges € 14.50; for supper and € 12.50 for dinner per day.

Please settle the bill **directly with the hotel** when you are there.

Course fees:

This year we once again offer adult VAMÖ members a reduction of €15.00 off the seminar fees. School and university students have a greatly reduced rate whether they are VAMÖ members or not.

- € 195.- for adults
- € 180.- for adult VAMÖ-members
- € 100.- for school and university students
- € 50.- for a single trial day for visitors.

We will send you more information and the music for the participants’ orchestra after we receive your application. We reserve the right to make changes in the programme.



Die Dozenten (alphabetisch)

Acquavella, Christopher (Mandolin, Baroque Mandolin)

(San Diego, Californien) Graduated First Class Honors from Trinity Laban Conservatoire of Music & Dance in London, England. studied under the instruction of Alison Stephens. Has performed with some great musicians such Avi Avital, Jeremy Kurtz, Zura Dzagnidze, Alison Stephens und Mike Marshall and with various such as Dartington Festival Orchestra (UK), E.G.M.A. (DE), Trinity String Ensemble (UK), New City Sinfonia (USA), Bach Collegium San Diego (USA) und the San Diego Symphony (USA), and also with different rock- and folkbands. He teaches all over the world (also via Skype), he founded and directs the annual San Diego Classical Mandolin Camp. He also composes new works for mandolin and mandolin ensembles. (www.chrisacquavella.com)



Acquavella-Rauch, Stefanie (Mandolin)

Mandolinist and junior professor of Musicology at the Johannes Gutenberg-University Mainz, Conducting the Landesseniorenensembles „Spätlese“ of the Hessian branch of the BDZ; part of the duo “Acquavella”; member of the world music “ensemble vinorosso”; welcome guest player with the “Austrian Cecilia Ensemble”. Pupil of Keith Harris. Initiator of the German plucked string courses “50+”. (<http://muwi-detmold-paderborn.de/unser-team/rauch.html>, <https://www.facebook.com/AcquavellaRauch?fref=ts>)



Forgach, Peter (Jazzmandolin)

Studied with Walter Würdinger, Lieselotte Jancak-Zwickl, Marga Wilden-Hüsgen and Franz Fellner. As a matter of fact he likes playing all sorts of music. He has developed his own system of playing chords for jazz. He has played in numerous leading orchestras in Hungary and Austria as well as for the Opera in Graz and the Vienna State Opera. He is a member of the Budapest State Opera and various modern ensembles. es. His musical ability is demonstrated by numerous performances for radio, television and CD productions. He performs regularly for “Die Mandoline anders“ in Vienna He conducts several international active hungarian youth rock- and jazzbands.



Harris, Keith (Mandolin, Orchestra)

After an international career as mandolin soloist, health problems finally led him to concentrate exclusively on teaching and conducting. These activities still take him all over the world. His youngest project, the “Mandolin Academy” in Venice (Italy), takes today much of his time. He is also well known as composer and author and teaches students all over the world using the Internet. He still conducts the “Austrian Cecilia Ensemble”, which he co-founded about 35 years ago. He is proud to be the sole non-austrian honorary member of VAMÖ. (www.mandolinenunterricht.com)



Maier, Gunther (Improvisation, Guitar, Mandolin)

Associate professor, lecturer and chairperson at the Economics University of Vienna, Institute Multilevel Governance and Development. Music helps him to balance his demanding academic activities. His love for folk and blues led him by way of the guitar to the mandolin. He plays these instruments masterfully and with no holds barred.



Maier, Helga (Mandolin, Chamber Music, Seminar Director)
Teaches mandolin, recorder and pre-school music at the music school in Fischamend; plays regularly at the Wiener Staatsoper, the Volksoper, Kammeroper, Neue Oper Wien, with the Vienna Philharmonic and other famous orchestras in Austria; director of the choir and youth music ensemble pro musica in Haslau/Maria Ellend; concert master with the "neues wiener mandolinen- und gitarrenensemble" and with the "Austrian Cecilia Ensemble".



Mayer-Niepel, Olivia (Guitar)
born in Vienna, studied classical Guitar at the University of Music and Performing Arts in Vienna with Prof. A.N. Baluch and W. Würdinger and also „Theater-, Film- und Medienwissenschaft“ at „Universität Wien“. Member of the „neues wiener mandolinen- und gitarrenensemble“. Teaches Gitarre in Vienna and Eisenstadt and works at her first novel



Pavlova, Bozhana (Guitar)
Born in Pleven, Bulgaria, studied classical guitar at „Konservatorium Wien“ with Prof. Jorgos Panetsos and graduated first class honors. Studied also „Instrumental- und Gesangspädagogik“ at the University of Music and Performing Arts (with Prof. Adriano Del Sal und Prof. Walter Würdinger). Gained first prizes at different international guitar contests. For her excellent achievements she won scholarships by the Bulgarian Ministry of Culture klanglich (2006), University of Music and Performing Arts, Vienna (2012), Konservatorium Wien (2013), Austrian Ministry for Culture (2014). Performed concerts in Austria, Hungary, Great Britain, Bulgaria, Italia and China. Teaches at the J. J. Fux-Konservatorium at Graz.



Rudolph, Gernot (Nonstop-Ensemble, org. Seminarleitung)
Plays mandolin in the mandolin ensembles "Landstrasser Mandolinenverein TUMA", "Neues Favoritner Mandolinenorchester", "Alszauber"; liuto in the "Austrian Cecilia Ensemble" and the "neues wiener mandolinen- und gitarrenensemble", and clarinet and saxophone in the orchestra "Symphonia" in Vienna.



O tempora, o mores

At the time of **Mozart's** Don Giovanni (**Prague**, 1787) there was a regular hype around the mandolin. Within less than a decade **Grétry**, **Paisiello**, **Salieri**, **Cimarosa**, **Martin y Soler** wrote operas, using the mandolin as a solo instrument (many of them in Vienna). Already before **Cesarini**, **Mancini**, **Vivaldi**, **Fux**, **Conti**, **Lotti** and **Händel** among others wrote for the mandolin (see VAMÖ-Nachrichten 2014, Heft 4). The fact that, at the time of Don Giovanni, the composer Joseph Martin **Kraus** used the mandolin almost simultaneously in his comic opera "Soliman II. oder Die drei Sultaninnen" (**Stockholm**, 1789) in faraway Sweden is evidence of the spread of the above-mentioned phenomenon. Also the works for mandolin of the Gimo collection in Uppsala illustrate the spread of this instrument. In **Paris**, an important center of the mandolin nursing, mandolin virtuosos and writers of mandolin schools like Gabriele **Léone**, Pietro **Fouquetti**, Pietro **Denis** and Michel **Corrette** found support by their aristocratic pupils - but only until the French Revolution (1789), when they largely lost their livelihood. The traveling mandolinvirtuose Giovanni Battista **Gervasio** even came to **London** in 1768.

O tempora, o mores (Fortsetzung)

There followed in Central Europe a period in which the mandolin mainly took advantage of the Italian virtuosos **Bortolazzi**, **Vimercati**, and **Vailati** (cf. VAMÖ-Nachrichten, 2016, vol. 1), but then fell completely into oblivion (cf. my article in the Wiener Geschichtsblättern). One reason for this was the altered romantic sound perception and acoustic conditions, caused by the ever-increasing auditoria of the emancipating bourgeoisie. The altered sound perception is clearly expressed in the derogatory comments of the powerful music critic Eduard **Hanslick**, who speaks of a "chirping, whispering instrument" on the occasion of a concert by the blind virtuoso Vailati. Was Mozart a worse listener than Hanslick, so he did not notice the "chirping" tone of the mandolin?

It was not until the turn of the twentieth century that the instrument once again found its way into large parts of the population (see the contribution of the „Spanish students“, in VAMÖ-Nachrichten, 2015, vol. 3) and became the most popular instrument of the working-class movement until the violent end brought about by Austro-Fascism and national socialism. (See the festschrift of the VAMÖ Association Day 2013, available through the VAMÖ or the IBZ-Musikverlag). Even **Millöcker** and **Verdi** used the mandolin. At the same time as the workers' movement grew, the instrument gained increasing attention by the representatives of the modern era. Gustav **Mahler** had already employed the mandolin in his Symphonies no. 7 and 8 (1903, 1907) and also in the "Lied von der Erde" (1911) - as did Hans **Pfitzner** in his opera "Palestrina" (1915) or Erich Wolfgang **Korngold** in the Operas "Violanta" (1916) and "Die tote Stadt" (1920) and Franz **Schreker** in the mime "Infanta's Birthday" (1908) and the opera "Irrelohe" (1919-22) to name but a few examples.

Again it has been a **change in the sound perception** which led to the increased use of plucked instruments (in addition to the harp). The frequent use of the mandolin is to be understood in the context of the endeavor not only to expand the tonal (to atonality) but also the sound spectrum. Webern, in particular, who takes up **Schönberg's** concept of **Klangmelodie** (Schönberg, Harmonielehre, 1911), picks up the smallest motif elements, and divides them into various instrumental groups that sound as different as possible. As examples of the time, only the works of Schönberg, Webern, and Hauer with mandolin are mentioned here: Schönberg: " Von heute auf morgen ", "Moses und Aron", "Die Jakobsleiter", "Serenade" Op. 24, "Orchestervariationen" op. 31, "Vier Stücke für gemischten Chor", op. 27. The fourth movement, "Der Wunsch des Liebhabers ", is accompanied by mandolin, clarinet, violin and violoncello. The mandolin represents the lover. Its voluptuous style is reminiscent of the custom of the nocturnal serenade, which had already given Mozart the impetus for the use of the instrument. **Webern**: "5 Stücke für Orchester ", op. 10; "Das Augenlicht" for mixed choir and orchestra, op. 26. **Hauer**: opera "Salambo".

For reasons of space, here are just a few more names of composers who have contributed to the breakthrough of the mandolin in **the 20th and 21st century orchestras**: Zemlinsky, Stravinsky, Hauer, Prokofiev, Křenek, Dessau, Henze, Hindemith, Schnittke, Abraham, Nino Rota, Jerry Bock, Braunfels, Dostal, Franz Fellner (railway symphony - to be bought from the IBZ Verlag), Fortner, Ginastera, Goirdano, Benatzky, Haubenstock- Ramati, Wilhelm Kempff, Eduard Künneke, Lehár, György Ligeti, Frederic Loewe, Orff, Cole Porter, Pasquale Mario Costa, Max von Schilling, Weill / Brecht, Wolf-Ferrari, Herwig Reiter, Mancini, Respighi, Richard Rodgers, Wolf Ferrari, Paul Burkhard, Kurt Schwaen, Mauricio Kagel, Moritz Eggert, Pascal Duspain, Vincent Calliano, Luciano Chailly, Sidney Corbet, Franco Donatoni, Augustine Fernández, Tsippi Fleischer, Jean Françaix, Francesco Antonini, Richard Bennett, Leonard Bernstein, Peter Maxwell Davies, Anna Meredith, Ib Nørholm, Qu Xiao-Song, Paul Schick, Jörg Widmann and many more.

The hype at Mozart's time thus followed, as we have seen, a decay and total denigration, (among others by Eduard Hanslick, who seems from today's point of view embarrassingly arrogant also in other questions) and then the enthusiastic rediscovery within the workers' movement, as well as by contemporary representatives of modernity. For the above reasons there is no doubt that the mandolin has taken a firm place among modern instruments, especially since the second Viennese school (Schönberg, Webern, Berg, Hauer), which in turn confirms the sentence "O tempora, o mores".

Franz Fellner (for more see: www.franz-fellner.com Menu: Publikationen)

Registration for the 36. VAMÖ- Mandolin- and Guitar Seminar Schloss Hotel Zeillern bei Amstetten 24th - 28th May, 2017

An den VAMÖ, 1010 Wien, Fischerstiege 4/3/5
Fax: 01/533 91 65
eMail: mg-seminar@vamoe.at

I,

| |
|--------------------------|
| Given name, Family name: |
| Adress |
| Telephone |
| eMail |
| Date of birth |

hereby make a firm reservation for the seminar

- I agree to accommodation in a double room (with shower and toilet).
- I would like to have a single room (with shower and toilet).

- I am a youth under 18 (signature of parent or guardian necessary). Participation by youths under 18 years of age is only possible, if parents or guardians *agree to accept full responsibility for such persons for the time outside of the seminar.*

- I am a guest/accompanying person

- I would like to take part as a day guest on the following day: _____

CLOSING DATE FOR APPLICATIONS: May 15th, 2017

Date and signature of participant or, in the case of a minor under 18 years of age, signature of parent or guardian

please mark your preferred teacher with „1“

Please also indicate with “2” a second preference, in case the first is not available. Please indicate only one preferred teacher per participant and instrument. For each applicant and instrument please only ONE preferred teacher. Use the Box to the left of the name of the teacher.

| individual lessons mandolin | | |
|-----------------------------|--|----------------------------|
| | ACQUAVELLA, Chris | HARRIS, Keith |
| | ACQUAVELLA, Chris (Barockmandoline) | MAIER, Gunther |
| | FORGACH, Peter | RAUCH-ACQUAVELLA, Stefanie |

| individual lessons guitar | | |
|---------------------------|----------------------|------------------|
| | MAYER-NIEPEL, Olivia | PAVLOVA, Bozhana |

| <u>I'd like to take part in the following ensemble(s):</u> (You can choose several if you like.) | | |
|---|----------------------|---------------------|
| | MAYER-NIEPEL, Olivia | Gitarrenchor |
| | MAIER, Helga | Kammermusikensemble |
| | RUDOLPH, Gernot | Non-Stop-Spiel |

| <u>Seminarorchester, Keith HARRIS</u> | | |
|--|-------------|---------------|
| I'd like to take part in the seminar orchestra. Please send me written music for | | |
| | Mandoline 1 | Mandoloncello |
| | Mandoline 2 | Gitarre |
| | Mandola | Anderes: |

- ☞ Single rooms will be allocated in the order in which applications are received. If there are no single rooms left, I am prepared to share a double room.
- ☞ Final decisions about choice of teacher are made in consultation with the teachers.
- ☞ I agree that confirmation of my application and other documents are sent by email.
- ☞ I agree that photos made during the Seminar can be published on the Internet.
- ☞ After receiving confirmation of my registration, I will send the Seminar fee till 22nd May, 2017 latest to the following account:
Bank Austria, BIC: **BKAUATWW**, IBAN: **AT34 1200 0502 8008 8271**
Recipient: **Gernot Rudolph**
Purpose: **“VAMÖ-MG-Seminar“ + Name**
- ☞ In the event of cancellation, a fee of Euro 80.- will be retained.