

# Australian Viola da Gamba Society Newsletter

## Autumn 2015

[www.avdgs.org.au](http://www.avdgs.org.au)

[www.facebook.com/groups/161476953911759](https://www.facebook.com/groups/161476953911759)



### **WELCOME!**

A warm welcome to all members of the Australian Viola da Gamba Society to the Autumn 2015 edition of the newsletter. Thanks to contributors to this edition.

I welcome to this edition Patrice Connelly, who has kindly volunteered to take up Rhona's responsibilities in co-ordinating items for inclusion in the newsletter. You may well be hearing from her about items you might be able to contribute to the newsletter. Please help her if she contacts you!

Apologies for the late delivery of this email. We have been waiting for someone to volunteer for the co-ordinator's position, and then to collect material for inclusion.

—*John Weretka and Patrice Connelly*

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### **A VISIT TO THE AUSTRALIAN EASTER VIOL SCHOOL, APRIL 3-6 2015**

(A version of this review was written for the June issue of the *VdGSA News*)

One of the wonderful bonuses from the 2007 Pan-Pacific Gamba Gathering was the new circle of international viol friends we all made. I had the terrific good luck of being suitemate to Peter and Lyn Hawkins of Melbourne, Australia, and began to form the plan of visiting them at the time of their AVdGS Easter Viol School. It took over seven years, but I finally made it!

This year's event—the 36<sup>th</sup> annual EVS—took place in Canberra, ACT, at the Music School of the Australian National University, during their term break. About 30 of the hundred or so members of the Society attended this year, smaller than when the meeting is held in Melbourne or Sydney. Each year they invite an international tutor, and this year's was Joëlle Morton, who flew in from Toronto. Many of our VdGSA favorites have come in the past, including Brent Wissick and Mary Springfels (next year in Melbourne it will be Wendy Gillespie).

The format of the classes is both similar and different to our workshops: there were five tutors altogether, but seven or more consorts per session. The tutor is with each group one half the class period, and the periods range from 2 hours (first in the day) to 1 1/2 hours. In the afternoon, some are one hour only, and they have different topics each day. The accomplished and kindly Australian tutors were Music Director Laura Vaughan, Conference Coordinator Laura Moore, Ruth Wilkinson, and Brooke Green—the latter known to many of us through her Conclave attendance and prize-winning compositions. Brooke is the current President of the

AVdGS.

The theme of the EVS and the impressive faculty concert was French viol music, and there were not only classes in consort music and chansons, but the baroque composers and playing from facsimile as well. There were brief lectures each day after lunch, and time for the student consorts to perform one of their coached pieces as they felt ready. (These did not have to be French.)

Instead of a coffee hour in the morning, they have 'tea breaks' both morning and afternoon. On Saturday morning, a Canberra Renaissance dance troupe came to perform and teach pavanes and galliards to the steady solo viol accompaniment of Richard Milner.

I was fortunate to have been asked to sub on first bass with an advanced Melbourne consort consisting of the Hawkinses, Victoria Watts, John Weretka and Janet Norman. We played Coprario, Byrd, and Coleman that we had previously rehearsed (some of which the consort had played in public) for Joëlle. Her tutoring was surprisingly holistic. She praised our ability and musicianship, then asked us what we needed to do to get 'to the next level'. Her view was that we needed a coherence of sound quality, and that would be achieved by actually having the same approach to bowing. So we warmed up with G major scales in two octaves using several different note values, watching each other with our 'peripheral vision' and trying to match our bows. The result was persuasive. Joëlle insisted to us that the left hand 'would take care of itself', as the quality of sound in the ensemble came from the bowing. I, for one, emerged a true believer.

I want to take this opportunity to thank everyone associated with this year's EVS, as I felt wonderfully welcomed and stimulated by the quality and spirit of the school. Please let me know when you are coming to the U.S.—and come play with me in Florida!

— Suzanne Ferguson



*Joan Milner and Laura Moore*



*Owen Bingham and Liz Zetzmann*



*One of the consorts at the Easter Viol School in action*

## NEWS FROM QUEENSLAND

On Sunday 17 May, I spent a very nice day with the Early Music Society of Queensland, teaching viols to newcomers. In two sessions in the morning, half a dozen people were introduced to viols, and in the afternoon, I presented a workshop on Dowland's *Lachrimae* to a big group. We read through the pieces, and I interspersed this with Dowland's biography, and deconstructed Elizabethan world order as it applies to these pieces, which are full of symbolism.

Thanks to a donation of instruments from Queensland University of Technology a year or so ago, we have lots of viols to rent out. They're not too flash, but they are useful for people to get an idea of the viol experience before they buy.

It was delightful to meet some new people, and one of the participants was new to EMSQ. She owns a bass viol, which has been in storage for 15 years. She is now bringing it out to be refitted and is beginning lessons with me very soon.

Michael O'Loughlin is giving a free talk about the viol on the Gold Coast at the end of May. With Catherine Stirling on harpsichord, he'll be demonstrating to a wide audience.

We hope to get a venue for our proposed viol workshop soon, and look forward to working with AVdGS to further support viols in Queensland. Oh, and *Pirates of the Caribbean*, which is in production on the Gold Coast will feature three of my instruments, including a Geoff Wills bass viol which they are hiring in July.

— Patrice Connelly



*The Melbourne Consort — (L-R): Peter Hawkins (tenor), John Weretka (tenor), Victoria Watts (treble), Lyn Hawkins (treble), Janet Norman (bass), Suzanne Ferguson (bass)*



*Joan Milner talks to Michal Prokop*



*Laura Vaughan gives her lunchtime lecture*

## **COURSES AND EVENTS FOR TRAVELLERS OVERSEAS**

Please note that this is only a selection of courses which include classes for viol players. You can find more information at <http://vdgsa.org/> and <http://www.vdgs.org.uk/>

### **6-7 June**

Music for Marguerite of Austria—Workshop for Renaissance Viols

As regent of the Low Countries Marguerite kept court at Mechelen with a lavish musical establishment. She commissioned two important collections: the Chansonier, MS. 11239, and the Album, MS. 228, both in Brussels, Koninklijke Bibliotheek. Most of the 'Chanson des Regretz' from our March weekend came from these collections. This weekend we are going to study the sacred music.

Where: Berlin, Germany, at the Dominican Monastery St. Paulus, 9:00am to 5:00pm

Tutors: Richard Sutcliffe and Michael Dollendorf

Information: [renaissanceworkshop.org](http://renaissanceworkshop.org)

### **5-12 July**

Amherst Early Music Festival

Music of Italy and Spain, includes viol classes with Paolo Pandolfo

### **12-17 July**

The International Viol Summer School

Tutors: Alison Crum, Ibi Aziz, Roy Marks and Peter Wendland

Information: Benslow Music (<http://benslowmusic.org>)

### **26 July-August 2**

VdGSA Conclave 2015

Where: Emory University, Atlanta, Georgia, United States

Information: [vdgsa.org](http://vdgsa.org) in late winter

### **1-8 August**

NORVIS XLV

Classes for recorder, viol, lute, harpsichord, solo singing, and Baroque strings for students of all ages and experience. Classes for recorder, viol, lute, harpsichord, solo singing, and Baroque strings for students of all ages and experience.

Where: Durham, England

Information: [enquiries@norvis.org.uk](mailto:enquiries@norvis.org.uk); Jane Beeson 01652 678230; [www.norvis.org.uk](http://www.norvis.org.uk)

### **2-9 August**

Cambridge Early Music Summer School: Baroque Week

Bach's Library

Where: Sidney Sussex College, University of Cambridge

Tutors: Parley of Instruments

Information: [www.cambridgeearlymusic.org](http://www.cambridgeearlymusic.org)

### **9-15 August**

Cambridge Early Music Summer School: Baroque Week

Italia Mia

Where: Sidney Sussex College, University of Cambridge

Tutors: Philip Thorby, Linda Sayce, Emma Murphy, David Hatcher, Frances Eustace

Information: [www.cambridgeearlymusic.org](http://www.cambridgeearlymusic.org)

### **15-22 August**

Irish Recorder and Viol Course

A course designed for players of recorders, viols and other early instruments, covering a wide repertoire from ancient to modern. Sessions include one-to-a-part groups, workshops, technique classes, consort songs, trio sonatas, choir, large and small ensembles.

Where: An Grianán, Termonfechin, Ireland. A

Tutors: Ibi Aziz, Marion Doherty, Pamela Flanagan, Emma Murphy, Marion Scott, Philip Thorby

Information: Mrs. Patricia Flanagan, 110 Kincora Avenue, Clontarf, Dublin 3, Ireland. Tel: 00 353 85 2880389  
[info@irishrecorderandviolcourse.org](mailto:info@irishrecorderandviolcourse.org). [www.irishrecorderandviolcourse.org](http://www.irishrecorderandviolcourse.org).

### 16-22 August

Renaissance Music Summer School—Consort Week

Doulce Memoire - Anchor che coll partire - Vestiva i colli - Susanne Ung Jour. A week with the most famous Renaissance melodies in a lovely setting in Northern Germany.

Where: Cloppenburg-Stapelfeld, Germany, Catholic Akademy

Tutors: Joëlle Morton–Renaissance Viol Consort, Richard Sutcliffe–Renaissance Viol Consort, Milo Machover–Vocal Consort, Randall Wong–Vocal Consort, Michael Dollendorf–Recorder Consort and Double Reeds, Sam Goble–Cornett & Sackbut Ensemble, Gösta Funck–Harpsichord & Organ Continuo, Knut Trautvetter–Chitarrone, Lute & Early Guitar Continuo

Information: [renaissanceworkshop.org](http://renaissanceworkshop.org)

### 20-22 November

Consorting viols (2-night option)

Tutors: Alison Crum, Roy Marks, Ibi Aziz, Peter Wendland

Information: Benslow Music, <http://benslowmusic.org>

### 20-23 November

Consorting viols (3-night option)

Tutors: Alison Crum, Roy Marks, Ibi Aziz, Peter Wendland

Information: Benslow Music, <http://benslowmusic.org>



*A lunchtime consort at the National Easter Viol School*



*Owen Bingham and Joan Milner*

## CONCERT DIARY

### *Sydney*

16 August 2015, 1500

Marais Project — Marais and the Operatic Muse

Recital Hall West, Sydney Conservatorium, Macquarie Street, Sydney

Tickets: \$35/\$20/\$90 (family)

Information: 02 989 5185; classikon.com

### *Melbourne*

16 August 2015, 1830

The Choir of Queen's College and the Queen's Viols, Arun Patterson, Felicité Heine (violins) and Ruth Wilkinson (violone)

Queen's College Chapel, Queen's College, University of Melbourne

Sunday Chapel service includes a performance of Tunder's *Ein' feste Burg* (first Australian performance) and works for instrumental consort (Schmelzer, *Arie per il balletto à cavallo* and Schmelzer, *Sonata à 7*)

Free

5 July 2015, 1415

### *Pièces de viole à la jeunesse*

Miriam Morris, Laura Moore, Evlambia Vafiados, Phoebe Lin, (viols), John Weretka (viol and harpsichord),

Soloists of Queen's College Choir

Trinity Uniting Church, 17 Black Street, Brighton

Tickets: \$10

24 July 2015, 1930

La Chappelle du Roy with David McFarlane (harpsichord) and Laura Vaughan (viola da gamba) — Les Ombres Silencieuses

Marc-Antoine Charpentier's *Le reniement de Saint-Pierre*, *Magnificat* and *Méditations pour la Carême*; Marais' *Tombeau pour Monsieur de Sainte-Colombe*

Venue TBC

Tickets: \$20

2 August 2015, 1415

### *Musicke's Miscellanie*

Works by Telemann, Scheidt, Schütz and others

Trinity Uniting Church, 17 Black Street, Brighton

Tickets: \$10

6 September 2015, 1830

The Choir of Queen's College and the Queen's Viols

Queen's College Chapel, Queen's College, University of Melbourne

Sunday Chapel service includes the Australian premiere performance of Henry Lawes' verse anthem, *My soul the great God's praises sings* and works for viol consort (William Lawes, *Fantasy* from *Consort Sett in C major* and William Lawes, *Fantasy* from *Consort Sett in F major*)

Free

## **THE MARAIS PROJECT IN NEW ZEALAND**

The second New Zealand International Early Music Festival was held in Dunedin in March this year, with ten days of music, dance and theatre from the Renaissance and Baroque periods. Among the international performers were the Marais Project. Their concert, titled *Viol Dreaming*, was held in the All Saints' Church which fortunately proved to have good acoustic qualities for the viols, lute and voice, though autumn had arrived early, and the heaters struggled to lift the temperature.

Each half of the programme ranged from renaissance to modern in a chronological sequence which provided both variety and continuity. The performers had complete mastery of their material and took the audience on a compelling musical journey. The balance and coordination of the ensemble were excellent, the result of a rapport built up over time.

I enjoyed the whole programme very much, though for me the highlights were the selections from the *pièces de viole* by Marais, and the Montclair cantata, *Le Triomphe de la Constance*. These featured Jennifer Eriksson playing difficult music with apparent ease, so graceful, elegant and powerfully in control of her instrument. Watching her was an inspiring experience for a viol player.

The following day Jennifer came to a workshop for ten viol players organised by Aart Brusse. A Dunedin viol player, Jo Fielding, played *Gavotte* by Couperin, and Jennifer gave advice on bowing, fingering and phrasing which was interesting to everyone present, especially when she demonstrated techniques.

Then a consort of five players (three players from Dunedin joined by me and Rosaleen Love from Melbourne) played a fantasy by Du Caurroy, followed by another group of students from Dunedin playing a fantasy by William White. Jennifer was able to find constructive advice about the music and about the technical aspects of viol playing at just the right level for each group, so this was a most enjoyable and worthwhile experience for everyone.

— Rhona Lever



*Jenny Eriksson with ten players at Dunedin, March 2015*

### **BASS VIOL FOR SALE**

Bass viol six string, in good condition  
Made by Ronald Prentice 1969 String length 63 cms  
(suit small hand)  
Includes bass bow by Mettal and soft case. Price  
\$5000 or nearest offer  
Enquiries: Sarah King (03) 52217115  
email - [sarah.king38@gmail.com](mailto:sarah.king38@gmail.com)



*Barb Williams at the National Easter Viol School*



*Scenes from the Tutors' Concert at the National Easter Viol School*

*Left, above: Joëlle Morton*

*Left, below: Ruth Wilkinson*

*Above: Laura Vaughan*

*(thanks to Peter Hislop for these photos)*



## REVIEWS

*Divertissements 3 for viola da gamba solo*, edited by Dietmar Berger  
Leipzig: Friedrich Hofmeister Musikverlag, 2015  
FH2992

This is Book 3 in Dietmar Berger's book of arrangements for solo bass viol. I have not viewed the other two volumes. It consists of his arrangements of pieces by Schildt, Milano, Purcell, Julian Arcas, Luigi Rossi, Handel, Haydn, Dowland, Frescobaldi and an original composition by Berger, dated 2012.

The music is well laid-out, and printed on good paper with no show-through. There is a short Preface in German and English, with some explanations which are useful. The pieces are mostly one or two pages; only the first piece which is Variations on Dowland's *Lachrimae* pavan by Melchior Schildt runs to three pages.

The standard of difficulty throughout the book is fairly similar, and reminded me of some of the easier viola bastarda pieces by Dalla Casa and Rognonio. In other words, upper intermediate to advanced. The arrangements feature lots of chords and double stops, with a few reasonably simple shifts to higher positions, and Berger has written doubles to several of the pieces. He includes fingering where it might be helpful, as well as minimal bowing directions.

The inclusion of pieces by Haydn and Julian Arcas (1832-1882) makes for diversity, and those two pieces work quite well. The Tango by Arcas is not difficult, but does have some wide leaps and some shifts. The Haydn *Tema con Variazioni* works very well, and is easily within reach of a good intermediate player. In playing through the pieces, I found some worked better than others. For me, in the Purcell piece there was just too much double stopping, and similarly in Berger's variations on Dowland's *Captaine Digorie Piper his Galliard*, I'd have preferred a slightly less dense texture. All this is a matter of opinion of course.

As it is on Berger's composition *Fantasia über einen Sommerregen*. With five sections, generally alternating *pizz* with *arco*, it isn't a particularly difficult piece technically. It is discordant, and there are a lot of small leaps, which I assume are to do with the sound of raindrops plinking on a roof. I couldn't find any particular organising principal within

the composition, which makes it quite difficult to comprehend. Perhaps a longer study of it might pay dividends, but I certainly found playing the other arrangements in this book more pleasing.

This book, and predecessors extend the unaccompanied repertoire for bass viol. There are some pieces which offer teachers potential for teaching, and some pleasant pieces for amateur performance.

This and other Hofmeister editions can be ordered via Saraband Music.

— Patrice Connelly

*Morley: The First Booke of Canzonets to Two Voyces*, arranged by Dietmar Berger for tenor/bass violas da gamba or cellos  
Edition Walhall

Having acquired a love of Morley's music from Patrice's edition of the nine fantasias, SM77, I jumped at the chance to obtain some more, accepting the music in return for a review for the newsletter.

The first half of the book consists of the nine fantasias covered by SM77 but in the bass clef and in note values half of the original. The Preface, which is very interesting in its historical aspects, does not mention this (Patrice in her preface does make a note that she has retained the original note values), but does refer the reader to the internet as a source for facsimiles.

The second half of the book contains the canzonets which David and I read straight away and enjoyed immensely. No semiquaver worries here (the first half looks very busy), maximum of three leger lines, highest note A, and good space between the systems. Going back to the first half, counting a quaver beat worked well for us and once again the layout makes reading very comfortable.

This edition is a useful one for bass gambists, and has wider appeal to cellists and other bass instruments, but I have reservations about its suitability for tenors. The whole joy of the tenor is its wonderful middleness, perfectly expressed by the symmetry of the alto clef. Reading bass clef is all very well and can be done, but it feels a little uncomfortable to me and I would sooner use a bass. Also a few of the lower parts do go below the tenor range of bottom line bass

clef G. However it does complement SM77 which uses both alto and bass clefs.

The original title heads each piece with German translation underneath, except for Nos 2 and 5 where the Italian is self explanatory, and the words of the canzonets are at the beginning of the book. The inclusion of the facsimile of Morley's commendation to 'Your ladyships' is a nice touch.

— *Glenice Norton*

### **ANNUAL GENERAL MEETING 2015**

The Annual General Meeting of the Australian Viola da Gamba Society was held during the National Easter Viol School.

The Minutes of that meeting, the President's Report and the Treasurer's Report (both of which were presented at the meeting) are reproduced here for members' reference.

### **PRESIDENT'S REPORT**

Once again we have had another productive year. Viol players in Australia and New Zealand continue to be involved in consort playing both on a regular basis and at ad hoc meetings, as well being engaged in personal study. It is wonderful to observe our growing numbers.

The newsletter continues to be the major source of information for society members. On behalf of the society I would like to thank both Rhona Lever and John Weretka. Rhona is unfortunately resigning from her position as Assistant Editor of the newsletter, and we will be looking for someone to fill this important position.

Rachel Walker and Allison Balberg undertook important work in renovating our website and this work will be ongoing through the coming year. The number of people liking our Facebook page has risen to 206.

Activities around Australia included: A consort afternoon in celebration of Ruth Kelly's 90th birthday organized by Andrew Parkin; John Cunningham's voices and viols events; Several events around Canberra organized by Richard and Joan Milner; John Weretka's cantata presentations with viols at Queen's College at the University of Melbourne; sextet meetings in Melbourne organised by Lyn and Peter Hawkins and Barb Williams; viol players'

participation in the Hobart Baroque weekend in March; and the continuing development of viols in Queensland through the work of Michael O'Loughlin and Patrice Connelly.

New Zealand players continue to be very active, particularly thanks to the efforts of Aart Brusse who organized a workshop on the Queens Birthday weekend in 2014. The New Zealand International Festival of Early Music hosted the Marais Project in March 2015 and as part of this, Aart organised a viol workshop given by Jenny Eriksson.

Several members are developing or maintaining connections with major international gatherings and international viol players including at Conclave in the United States, in the United Kingdom and elsewhere.

It has been a pleasure to have Joëlle Morton as our overseas tutor this year and I would like to thank Laura Moore, Laura Vaughan, Ruth Wilkinson, Richard and Joan Milner, Rachel Walker, and the ANU School of Music for their various contributions to what has been another very successful school.

I am pleased to report that arrangements are in place for the 2016 Easter Viol School in Melbourne and I would like to thank Liz Zetzmann and Lyn Hawkins for offering to work with the Early Music Society of Victoria as local organisers. The international tutor is to be Wendy Gillespie and the Music Director will be Laura Moore, with Assistant Music Director, Laura Vaughan.

I would like to thank you for having me as your President for the past year and to thank the other members of the Committee for their support.

— *Brooke Green*

## General Account

Balance at 1/1/14	\$9,029.46	
<b>Income</b>		
Bank interest	\$36.63	
Membership fees	\$1,660.00	
Viol school fees	\$9,390.00	
Viol school concert	\$30.00	
Donation	<u>\$1,000.00</u>	
	\$12,116.63	\$21,146.09
<b>Expenses</b>		
Bank fees	\$0.75	
Web hosting	\$144.00	
Domain name	\$20.00	
Office of Fair Trading	\$49.00	
Insurance	\$371.10	
Viol school expenses	<u>\$9,897.06</u>	
	\$10,481.91	
Balance at 31/12/14	\$10,664.18	\$21,146.09

**Note:** Some of the membership fees are for three years and should be counted as income for future years.

## Viol school

<b>Income</b>	
Viol school fees	\$9,390.00
Concert ticket sales	\$30.00
Donation	<u>\$1,000.00</u>
	\$10,420.00
<b>Expenses</b>	
Tutor fees	\$5,985.00
Tutor travel expenses	\$2,689.56
Venue hire	\$200.00
Overseas payment fee	\$42.50
Food	<u>\$980.00</u>
	\$9,897.06

## Development fund

Balance at 1/1/14	\$1,755.59
Bank interest	\$37.07
Balance at 31/12/14	\$1,792.66

**MINUTES OF THE ANNUAL GENERAL  
MEETING OF THE AUSTRALIAN VIOLA DA  
GAMBA SOCIETY, 5 APRIL 2015**

Meeting opened 5.30pm

*1 — Present*

Peter Hawkins, Lyn Hawkins, Janet Norman, Ruth Wilkinson, Patrice Connelly, Sue Christie, Allison Balberg, Diana Barnes, John Cunningham, David Archer, Barb Williams, Aart Brusse, Rosaleen Love, Rosemary Evenhuis, Richard Milner, Joan Milner, Laura Moore, Laura Vaughan, Rachel Walker, Liz Zetzmann, Victoria Watts, John Weretka, Brooke Green, Chrissie Berryman

*2 — Apologies*

Ted Granlund, Linley Rose, Kevin Wilkinson, Polly Sussex, Cathy Upex, Laura Gibb, Rhona Lever, Owen Bingham, Di Ford

*Proxies*

Patrice Connelly holds proxy for Chris Twidle  
Patrice Connelly holds proxy for Di Ford  
Patrice Connelly holds proxy for Ted Granlund  
Brooke Green holds proxy for Cathy Upex  
Rosaleen Love holds proxy for Laura Gibb  
Victoria Watts holds proxy for Polly Sussex  
Joan Milner holds proxy for Owen Bingham  
Laura Moore holds proxy for Laura Vaughan

*3 — Confirmation of minutes of 2014 meeting*

Correction by Sue Christie — Clive's surname is Lane.

Moved John Weretka seconded Richard Milner

*4 — President's report*

[The President's Report is reproduced above]

Moved John Weretka seconded Patrice Connelly

*5 — Treasurer's report*

[The Treasurer's Report is reproduced above]

Suggestion by Patrice Connelly to put funds into a cash management fund.

Moved John Weretka seconded Laura Moore

*6 — Development fund*

Presentation by John Weretka

Motion: To use the entire amount of the Development Fund to defray the costs of the public concert at the 2015 Australian Viola da Gamba Society workshop, then shut down the fund immediately after the transfer.

Moved Richard Milner seconded John Weretka

For: 26 votes (incl. 4 proxies)

Against: 4 votes

*Discussion*

Patrice — when she was president it was publicised and did receive public donations. She put in forms and info in every newsletter.

The appropriate government department gave her a set of guidelines that she used.

Recently she tried to make a donation but it was refused.

Patrice and Di were not at last year's workshop — did not know there was going to be a discussion regarding closing the fund.

Laura — asked if there was something stopping people making donations to the AVDGS without the fund. Answer is nothing stopping people making donations and we have received donations directly and not via the fund.

General question — is the development fund on the website? It is not on the new site since Patrice stepped down.

Tony Watts — the fund is not used and there has been no payment since 2008.

The fund has been used for commissions for three new works — discussion.

*7 — Election of office bearers*

Secretary: John Weretka — moved Brooke seconded Laura Moore

President: Brooke Green — nominated John Weretka seconded Laura Moore

Treasurer:

Patrice — moved by Chris Twidle seconded Chrissie Berryman — 4 votes

Tony — moved by John Weretka seconded Laura Moore — 23 votes

Committee:

Rachel Walker — nominated Joan Milner seconded Richard Milner

Laura Vaughan — nominated Laure Moore seconded Rachel Walker

Patrice Connelly — nominated Chris T seconded Chrissie Berryman

Janet Norman — nominated Laura Vaughan seconded John Weretka

Laura M — nominated Rachel Walker seconded Victoria Watts

Victoria Watts — nominated Laura Vaughan seconded Laura Moore

Committee members elected after a vote were:

Laura Moore  
Laura Vaughan  
Rachel Walker  
Victoria Watts  
Janet Norman

8 — *Website*

Please send info and wants and desires to Rachel Walker.

Note that information sent out from the AVDGS should have the logo and website mentioned. Offer for help from David Archer.

9 — *Any other business*

a: Easter viol school 2016

b: Newsletter: replacement of Rhona Lever

c: Viols New Zealand — 4-6 June 2016 in Christchurch

d: We should think about a special 40th event

Meeting closed 6.41pm



## COMMITTEE 2014-15

Brooke Green (President)

[troubadourbrooke@hotmail.com](mailto:troubadourbrooke@hotmail.com)

John Weretka (Secretary)

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