

FRIENDS OF THE TEAM OF PIANISTS INC.



NEWSLETTER NUMBER 38

NOVEMBER 2019

TEAM OF PIANISTS SEASON 2020

The concert programme for Season 2020 will be launched at the Christmas party on December 14. In addition, a leaflet with detailed information will be mailed to FOTOPS members and those on the TOP contact list. This program will appear on the Team's website www.teamofpianists.com.au and enquiries may be made by email to info@teamofpianists.com.au or to the Team's Office phone (03)9527 2851.

Twilight Chamber Music at Rippon Lea

Rippon Lea (192 Hotham Street, Elsternwick;
Melway 67 E2)

Sunday Recitals

19 April, 6:30pm
17 May, 6:30pm
21 June, 6:30pm
19 July, 6:30pm
16 August, 6:30pm
20 September, 6:30pm

Classic Music In Historic Venues

At Barwon Park (105 Inverleigh Road, Winchelsea;
Melway X911 B8)

Sunday 3 May, 2:00pm

At Glenfern (417 Inkerman Street, East St Kilda;
Melway 58 F10) To be advised

Dollars for Dili Charity Fundraising Concert

At Glenfern To be advised

Ticket prices in 2020 will be: \$45 (full-price), \$38
(Pensioners and National Trust members) and \$25
(children and full-time students 25 and under)

FROM FRIENDS PLAY FOR FRIENDS, WITH CONDIMENTS



A delicious afternoon tea is the 'icing on the cake' for any good event. The play group are shown at the home of the August concert host, Yani Lam. Most of those pictured have just performed a piece on Yani's grand piano and are about to enjoy their reward. More about the FPF later in this Edition.

IN THIS EDITION

Travel Pages, Spring Piano School Report, Interview with Elizabeth Sellars, Coming Events, Keynoting a Musician, Life Memberships Conferred, Friends Play for Friends, Spotted, Christmas Party Invitation.



The Travel Pages

BALI. PARADISE?

I lay the strip of red felt across the keys and bring down the lid. My piano will remain shut while I spend close to two weeks in Bali on tour with RMIT University where I study creative writing. I have many writing and literary tasks to accomplish on this ‘holiday’.

I am picked up at Denpasar airport. Four of us and our luggage are shoe-horned into a station wagon bound for Lovina Beach in North Bali. For two hours we crawl along narrow crowded streets before the traffic thins out and allows us to make better progress. But it is after dark when we turn into the driveway of Villa Agung. We are the last of the RMIT contingent to arrive. The others are waiting for us to commence a welcome dinner.

I cannot imagine Bali without tourists. Tourists get great value, courtesy of the exchange rate. We seem to have taken over the island. Even the remoter parts like Lovina Beach need tourists to sustain the local economy by booking into its hotels and dining in its roadside warungs. A symbiosis between locals and the tourists seems embedded in the island’s soul. But the inequality is palpable, and I resent the subservience. Tourists waving their wads of rupiah are the unquestionable lords and masters.

It is possible to engage with the locals in other ways, in creative, intellectual ways that engender interaction on equal terms. This is what we do with students of the creative writing course offered by Ganesha University, Singaraja. A satisfying, rewarding, humbling experience. The story assigned to me needs only a touch of spit and polish to bring out a perfectly formed, quirky tale. I wish my mind could come up with something like that.

On to Ubud. We have come to attend the annual Writers and Readers Festival. The narrow streets, some perpetually congested, are lined with cafes, bars, spas, shops, tattoo parlours and places to stay. Tourists seem to outnumber locals.

Hill countries, even in the tropics, suggest cool morning and evening air and the edge off the heat even when the sun is directly overhead. Not so in Ubud. Searing heat and sapping humidity eat into your energy reserves and force you to gouge an afternoon or two out of a packed program for a mandatory chill out.

I turn up at the festival hub to pick up my four-day pass. I descend a set of stone steps into an enclave of white, elderly women. Some of them work behind the counter of a thatched pavilion. Others form a queue that hugs the shaded boundary of the roof. Two ladies sit on high stools at the counter. One looks like she has moved in for the day. She asks question after question before being dragged off by her companion.

‘I want it all,’ she says, arms outstretched. ‘There’s a long queue waiting to be served,’ her companion chides. ‘I don’t care,’ she replies.

At this breathtaking sense of entitlement, I exchange a glance with the woman behind me. All I think to say is that such behaviour is probably never written about because it leaves everyone gobsmacked. Even authors.

I look for locals. I see them stacking books, standing around, directing people. But their roles are background ones, not important ones like ringing the tills, handing people festival passes and answering highbrow questions. Is the Ubud festival going to be no different to the Melbourne or Bendigo ones in terms of culture and demographics? Is an Asian country being hired out for a Western festival with the lure of tourist money?

In my hotel, I count the ‘People You’ll Meet’ in the festival program booklet. Sixty-six Indonesians out of a total of one hundred and sixty seem a fair local representation.

I attend riveting conversations with fascinating people. I realise that many successful authors don’t just write books. They are journalists, they make movies, they make documentaries. They are driven by a passion to tell their stories, to convey their view of the world, to impart their truth to a widest possible audience. Skilful interpreters are on hand to translate the Bahasa comments of Indonesian writers, a considerate gesture to people like me, burning to know what they are saying.

It doesn’t occur to me until later that similar consideration is not being shown the other way.

Walking home after lunch, my festival lanyard dangling around my neck, I strike up a conversation with Rudi who sports the same lanyard. He has attended the session Writing Domestic Spaces moderated by RMIT's very own Astrid Edwards.

'Did you enjoy it?' I ask. 'Yes, but I could not understand most of it. They talked too fast.' 'Would you have liked an interpreter, like the one for the Indonesian lady on the panel?' Rudy thinks for a moment. 'I don't know. But maybe they could remember that English is not our first language.'

I cannot come up with a solution either. In the years since 2003, when the festival was conceived to bring back tourists after the 'Bali bombings', surely someone could have figured out a way of making it more inclusive for Indonesians. Opening it up to locals at reduced rates seems little more than tokenism. On an equal footing, Westerners could learn much from these warm, cultured, intelligent, humble people.

But the country cannot afford a drying up of the vital foreign money that gushes in. I understand why no one appears to be complaining.

I don't know about you, but it makes me sad.

Gerry Roberts
Treasurer



**FOOD FOR THOUGHT OR A
THOUGHT ON FOOD FROM
PAST PRESIDENT PAT**

24/9/2019

Here is a photo from Paris today, having dinner with my fellow travellers. The restaurant is nice but not as posh as it looks. For dessert they served the worst creme caramel I've ever tasted — it was like old fashioned junket with caramel sauce out of a plastic bottle! So things aren't always what they seem.

I'll be home at the weekend, and will be happy to see dear old Melbourne again.

Best wishes, Pat
Pat Sablyak
Past President

ED NOTE: The name of the restaurant is not supplied for completely obvious reasons. The French are probably at their best with serving wine and champagne.

PORT FAIRY MUSIC FESTIVAL: ON FRIDAY AND SATURDAY

BY STEPHEN BEDDING

On Friday 11th October, I made the four hour drive to Port Fairy for the Spring Music Festival. This year, for the first time, the event was organised by my friends Stefan Cassomenos and Monica Curro, who were also performing. There were several other friends of mine performing there. Arriving in the late afternoon, I was amused to find myself residing unexpectedly in a reconditioned railway carriage on a rural, but nevertheless convenient, motel site near the town centre. (The accommodation was very comfortable, if a wee bit over-priced.) Among my neighbours on this site were a magnificent llama along with a number of alpacas and horses.

Stefan and Monica are well known for their eclectic tastes and the programme reflected this admirably. The event program necessitates parallel sessions of two, sometimes three events, meaning that one often has to miss very interesting and attractive performances.

Festivities kicked off with a late afternoon reception, generously supplied with sustenance. This was followed at 8pm by the opening gala performances entitled 'Emergence' (the theme of the festival). The star of this presentation was the remarkable soprano/composer Shauntai Batzke who proudly exhibits her diverse cultural background, especially the indigenous aspects. Cassomenos and Curro had put together a piano sextet to accompany Shauntai in the world premiere of her newest work, and of course, one could not have so many

wonderful instrumentalists present without some highlights of their own, including some Messiaen, Beethoven (slow movement of the Spring Sonata) and the Ravel Piano Trio. Overcoming exhaustion from the long drive, I completed the evening with a late night jazz session featuring Michelle Nicolle and a very pleasant relaxing glass of wine.

Saturday morning: From this point onwards, I had to make choices. I had booked most events in advance (which was necessary for many as they filled up), but left a couple to chance. Unfortunately I confused the time of one of these and lingered too long over breakfast, thereby missing Alex Raineri playing Chopin. The initial disappointment was forgotten by the end of the day as I got to hear him accompanying soprano Alexandra Flood in her beautiful recital of Italian (and Italian influenced, German) songs. Alexandra is on the brink of international stardom, studying in Paris, and with many prestigious gigs in Europe and USA. I have followed her career enthusiastically since she was 15 and I was her mathematics tutor. An added bonus was that I got to meet Alex Raineri for the first time. He has also come a long way since I first saw him play at SIPCA years ago.

Prior to this delightful experience, I had heard Cassomenos and Dahlenburg playing some Schumann followed by the Grieg Cello Sonata, (not previously known to me), Caroline Almonte playing pieces by Bach, our own Katy Abbott and an enchanting rendering of Gaspard de la Nuit and also an unusual presentation by Gu Yiyun, in which she played arrangements of Chopin Etudes to accompany some delightful animated movies. Yiyun had previously presented these works as part of the festival offerings for school children that were running on the Friday prior to the opening of the festival proper. All of this was punctuated with a lunch session hosted by Greta Bradman and Richard Mills, who chatted and performed. Here we were treated to an overpowering performance of Casta Diva.

The 8pm Gala event was orchestral/choral, incorporating many of the artists already heard. A concoction of local choirs and orchestras came together to give us Orff's O Fortuna, a world premiere by Cassomenos (the 2nd in as many months!), with Shauntai as piercingly effective soloist again, and culminating in the Ode to Joy from B9. Alexandra was joined in this last by vocal soloists Liane Keegan, James Egglestone and David Parkin and conductor Richard Mills, to create a memorable climax for the day. Such an experience would have well and truly finished a fine day of listening, but there was one more treat to come. From 10 pm, soprano Lee Abrahmsen gave an exquisite interpretation of songs by Debussy, Ravel and Poulenc. I returned to my abode inundated with wonderful music.

But now I have to report that I could not stay for Sunday. There were many more terrific offerings to hear but with a four hour drive home and early evening attendance at a performance in Melbourne to which I was previously committed, the best I could manage was an early morning walk on the beach, along the Moyne River and around Griffith Island, past the lighthouse. I regret having to miss the festival finale, but the compensation was hearing Yiyun again along with Nicholas Young in a four-handed piano concerto with the Shin Jin Shan (New Goldberg) Orchestra, to which Mao Qun and I have an unofficial affiliation. All in all a wonderful weekend and I look forward to the next years of attendance with Curro and Cassomenos at the helm.

Stephen Bedding
Member

PORT FAIRY MUSIC FESTIVAL: ON SUNDAY

BY ELIZABETH SELLARS

I was the concertmaster of the Port Fairy Spring Music Festival Chamber Orchestra, which performed at the concluding gala concert on Sunday 13 October. Conducted by Fabian Russell, the concert featured a new work composed by Wiradjuri singer, Shauntai Batzke. Opening the program, this atmospheric work dealt with the quandaries of terrestrial existence, drawing on this country's own First Nations stories of humanity. Batzke sang beautifully alongside Liane Keegan to create an evocative and meditative three-movement work with transparent textures, achieved with clever instrumentation within a strong conceptual framework.

The program concluded with Gustav Mahler's epic *Das Lied von der Erde* – "Song of the Earth" that weaves together six songs based on ancient Chinese poems dealing with mythological themes, and expressing the transience of human existence. Mahler composed this song cycle of symphonic proportions following the most painful period in his life, and the songs address narratives of living, parting and salvation. Originally described as a symphony upon publication, the work is in fact the first complete integration of song cycle with symphony. Its form has since been termed a song-symphony and has been imitated by other composers such as Shostakovich. The version played at Port Fairy was a chamber version arranged by Stefan Cassomenos, and each part was accordingly highly exposed. The instrumentalists were drawn from diverse backgrounds

including the Australian Chamber Orchestra, Orchestra Victoria and Melbourne Conservatorium of Music, amongst others. The singers Liane Keegan and James Egglestone gave impassioned and persuasive readings singing in alternate movements. Conductor, Fabian Russell, skilfully brought together instrumentalists and singers in a coordinated, flexible and highly expressive reading that made for a powerful conclusion to a wonderful festival, full of nuanced and collaborative programming. In this way, the festival came to a close with two songs of the earth – of the land, of country, and ultimately of belonging.

Dr. Elizabeth Sellars AGSM, GCHE

Founding Member: Sutherland Trio

Head of Strings: International Academy of Musical Arts

TEAM OF PIANISTS' SPRING PIANO SCHOOL

Spring Piano School 2019 was held at Glenfern in the second week of the Term 3/Term 4 school holidays on October 2, 3 and 4. In a packed three-day program, 18 school-age students and 4 observers from Australia and Malaysia worked with Team Partners Darryl Coote and Robert Chamberlain and with guest teachers Betty-Vergara-Pink and Dr Helen Kasztelan. We are very thankful that Helen Kasztelan, a very experienced teacher, adjudicator, examiner and musicologist, was able to substitute at short notice for the guest teacher we had originally engaged, Jennifer Jiaqi Li (Shenzhen, China). Unfortunately, with a just a few weeks notice, Jennifer was unable to travel to Australia at this time, nor bring with her a number of her students from Shenzhen.

Our 18 Australian student participants formed two groups of 9, the younger ones with age range 8 to 11 years, (Years 3 to 6 at Primary School), with the older group with age ranges of 11 to 17 years (Years 6 – 12 at school). Each student enjoyed three 30-minute individual lessons with various teachers, while the other main focus of the teaching was group classes and workshops, some with themes such as '*Fine Finger Technique: tailoring approaches to playing pieces from different musical periods*', from Dr Helen Kasztelan or '*Rhythm: its role and control*' from Betty Vergara-Pink, and other general classes on the performance of the students' repertoire. On the final day, parents were invited to hear all the students perform one or two of their works in an afternoon concert in the Drawing Room, on the Schimmel 213 grand piano. This also featured a piano presentation from Lester Cheung, Keyboard Division Manager, from our piano sponsors, Bernies Music Land.

Greg Brown kindly supervised morning tea and lunch time refreshments for the students on the verandah at Glenfern. A presentation of participation certificates was made at the conclusion of the concert on behalf of FOTOPS by Louise Gomes and Rhonda Boyle.

FOTOPS financial support for this year's Spring Piano School cannot be underestimated: we were able to award a small FOTOPS sponsorship or fee refund to all the participants in the school this year, with a slightly larger amount for students travelling from regional Victoria. Some feedback from parents about both the School and FOTOPS support was gratifying to all involved:

"Thank you very much to the Team of Pianists, all teachers, staffs and FOTOPS for running the Spring Piano School 2019. [student name] really loves this 3-day event and ask me if he can do it every school holiday! I also would like to thank you for a sponsorship as well, it helps me to keep supporting [student name] for his love of music."

"It was a great experience for [student name] to attend Spring Piano School.... He talked so much about the day every-day, couldn't stop talking what he has learnt, and about all the teachers and other students."

"It is such a great generosity to grant every student a scholarship, we do appreciate it."

"We are very happy that [student name] loves the Spring school. She is having fun with her friends and meantime she benefits from having lessons with different teachers and watching the other students play. She told me that different teachers have the same disciplines and rules however they have different opinions on a music piece. They always say this is optional, but I think you could try this or that :-)"

"My daughter [student name] had great time at the Spring piano school. We would like to thank you and all the other staff who organised and ran it. We also feel very lucky that there's even a sponsorship for us!"

As in previous years, it was great to see the children playing and exploring the Glenfern gardens during the lunchbreak, and to see the social interaction between the young people, including badminton and bike-riding. Many thanks to the FOTOPS Committee for their support of this year's Spring Piano School at Glenfern. It is one of our most important educational activities each year.

Robert Chamberlain

Team of Pianists Partner

tempered clavier. I love Brahms – especially his chamber music – and I also love Prokofiev. Of the contemporary composers whose music I have played I particularly like Katy Abbott's music – and I have also really enjoyed Mary Finsterer's music. I am also very keen on Bossa Nova and Ella Fitzgerald.

MrEd: *What is your favourite ice cream?*

Elizabeth: Salted caramel and or butterscotch/toffee!

Thank you Elizabeth.

OTHER COMING MUSIC EVENTS

Acord Group Concert

Sunday 24 November: 'Conon de Bethune 800th'

Kathleen Syme Library, 251 Faraday Street, Carlton

Acord, the early music ensemble: Margaret Arnold, Jerzy Kozlowski, Sue Tweg, Richard Excell and Carol Williams perform with beautiful voices, diatonic harps, rebecs, vielles and organetto.

Performances start at 1.00 pm. Cost is \$20 adults or \$15 concession.

For enquiries: www.facebook.com/acordensemble

The Americas

Sunday 24 November at 2.30pm at St. Leonards Uniting Church, 2 Wolseley Grove, Brighton

Choral group 'Choristry' will present beautiful music from North, Central and South America, by Barber, Copland, Guastavino and Lauridsen. Directed by Dr Calvin Bowman with Beth Yivisaker on piano.

Tickets online adults \$30 / concession \$20 or at door \$35 / \$25 www.choristry.org

Singer Angelo Delante, who performed at the recent October TOP concert at Glenfern, will be performing.

Handel's 'Messiah'

Sunday 8 December at 5.00pm at the Melbourne Town Hall, Swanston Street, Melbourne

Royal Melbourne Philharmonic Choir & Orchestra present the world's most loved oratorio, Handel's Messiah, for the world record 240th time. This performance will feature over 100 talented musicians, the grand Town Hall organ and an exceptional cast of outstanding Australasian soloists under the conductorship of Andrew Wailes. The cast of performers includes Anna Leese, soprano, Dominica Matthews, mezzo soprano, Richard Butler, tenor and Christopher Tonkin, bass baritone.

Bookings: email: secretary@rmp.org.au

<http://rmp.org.au/concert/handels-messiah-6/>

Carols in the Cathedral 2019

Three spectacular performances at St Paul's Cathedral, Flinders Street, Melbourne

Friday 20 December at 8.30pm

Saturday 21 December 3pm and 8pm

Royal Melbourne Philharmonic presents its ever-popular traditional Christmas music. A magnificent feast of spectacular fanfares and carols, and stunning Christmas music and verse, performed by choirs, magnificent soloists and glorious brass and percussion.

Jacinta Dennett harp, Stefan Cassomenos and Dean Sky-Lucas piano, with Roland Rocchiccioli and Julie Houghton readers. Featuring the Australian Children's Choir, Melbourne University Choral Society, Royal Melbourne Philharmonic Choir, RMP Brass and Percussion Consort, and with Andrew Wailes conductor.

Bookings: email: secretary@rmp.org.au

<http://rmp.org.au/concert/carols-in-the-cathedral-2019/>

This page is available for members performing music, to let all of our members know what you are playing and doing.

THE AGM REPORT

The AGM preceded the July Concert evening at Rippon Lea.

We were thanked for our long-standing voluntary contributions to the Team in assisting at their concerts and for the wider work of winning audiences for piano music. Membership fees were held at the 2018 rates.

The following members had been nominated prior to the meeting, and were elected unopposed:

President: Deborah Jackson

Vice President: Louise Gomes

Secretary: Rhonda Boyle

Treasurer: Gerry Roberts

Committee members:

Teri Brugman, Clive Jackson, Maria Walshe, Penelope Russell

Grateful thanks were recorded and expressed to Pat Sablyak for her many years as President, and to Christine Walshe, who has stepped down from the Committee.

Rhonda Boyle
Secretary



KEYNOTING A MUSICIAN

Late KEVIN HOCKING 1932-2019 OAM

Kevin was an Australian pianist, composer, arranger, director and actor who passed away last month. His long career took off in the '50s upon his return from Europe. He worked at HSV7 and moved to GTV9 to be pianist for the 'In Melbourne Tonight' show. Later switching to the ABC, and as part of the ABC Melbourne Showband, he orchestrated, directed and wrote TV music scores. His TV movies included 'I Can Jump Puddles' in 1981 and 'Five Moments of Infidelity' in 2006. He collected several awards for directing musical theatre productions and was conductor for several Gilbert and Sullivan TV movies. In 2004, he completed a commission by WA Ballet to transform 'La Boheme' into an orchestrated ballet. He was awarded an OAM for music in 2006. In the course of his lifetime he conducted most of Australia's Symphony Orchestras.

Mr Ed

Sources: Herald Sun, davidspicer.com.au, imdb.com



FRIENDS PLAY FOR FRIENDS NEWS

Sunday 24 November will see the last of our *Friends Play for Friends* afternoons for 2019. This year we organised seven of these wonderful concerts where we enjoyed lovely music and great company.

These afternoons are designed for people who want to practice and improve their piano skills by performing for other like-minded people. Usually playing the piano is a very lonely experience. When someone then finally asks you to play something, nerves can take over which can be embarrassing while it is meant to be enjoyable. As we all know, practice makes perfect, so attending and performing at these afternoons will improve your skills and will make you enjoy your playing even more.

The only requirements we have are a minimum of Grade 4 standard and the amount of time for your piece or pieces does not exceed 10 minutes. There are no requirements for repertoire.

The afternoons are held at members' homes. We only need access to a grand piano and some space for 12-18 people to sit comfortably. If you want to participate just let Ray know on 0402 992 116 or ray@ymp.com.au and he will add you to the mailing list. You will then receive invitations to participate and details on when and where the next event will be held. If you want to attend, all you have to do is let Ray know and what you would like to play, and we do the rest. So if this interests you don't hesitate and pick up the phone or shoot Ray an email, and he will look after you.

Ray Jacobs
Coordinator

LIFE MEMBERSHIPS CONFERRED

At the recent FOTOPS Committee meeting, several members were honoured with life membership for their long and outstanding service to this group, for their efforts in support of the Team and in their promotion of piano music. Congratulations to all:

Max Cooke, Bernie Capicchiano, Pat Sablyak, Kel Hobby, Jill Hobby, Ray Jacobs, Mickey Ruzeu, Greg Brown and Anne Robertson

WHO HAVE YOU SPOTTED?

Clive J was spotted on one of his favourite trains (on the Dandenong line) with three beautiful women jumping on him.

"Stay'n alive!"

Several of our fine folk were spotted at the fantastic Port Fairy Music Festival, having a feast of fine music, although it wasn't the Port Fairy Folk Festival.

"The old folks at home"

Gerry R was spotted beached in Bali, but not spotted on all of the beaches all of the time.

"Bali Hi"

Mr Ed was spotted visiting the recently restored dog on the tucker box, five miles from Gundagai.

"There's a Track Winding Back ..."

DDZ was spotted performing Bohemian Rhapsody in a grand concert. Some of the audience stood for the Queen.

"Mama, you nearly made me cry"

Our FPF Coordinator was spotted in Como, Italy, where he admires a local store's superb naming choice.

"Days of Wine and Roses" sung by Perry Como

Spot-on messages will be gladly received from our members anywhere. Please submit them to Mr Ed



CC

COMMITTEE CONTACTS:

FOR FURTHER INFORMATION, GENERAL ENQUIRIES OR FOR PASSING ON ANY SUGGESTIONS

- Deborah Jackson (President) Phone: 9569 9178 (ah)
- Rhonda Boyle (Secretary) Phone: 9598 5889
- Gerry Roberts (Treasurer) Phone: 8307 0454 (ah)
- Louise Gomes (Vice President) Phone: 9598 5311(ah)
- Clive Jackson (Newsletter Editor) Phone: 9569 9178 (ah)
- Maria Walshe (Membership Secretary) Phone 9801 7048

Email address: friendsoftop@yahoo.com.au

Postal Address:

Friends of the Team of Pianists Inc.
PO Box 333
Balaclava, Victoria 3183

*Please remember to renew your membership of FOTOPS for 2019/2020 **if you haven't already.**
If a reminder notice is enclosed with this newsletter, it means that you may not be financial at the time of this Newsletter being posted.*

Please send renewals to:

*The Secretary
Friends of the Team of Pianists
P O Box 333
Balaclava Vic. 3183*

Invitation

*The partners of the Team of Pianists
Darryl Coote, Robert Chamberlain and Rohan Murray,
together with Dr Deborah Jackson, President of the Friends of the Team of
Pianists, and the FOTOPS Committee*

*cordially invite you
and your partner or guest*

*to the Team of Pianists' Christmas
Party at Glenfern*

Saturday December 14, 2019

at 7.30 pm

*Raffle, drinks, musical entertainment, and finger food
provided*

*The Team of Pianists are Artists-in-Residence at Glenfern, The
National Trust's Centre for Arts and Culture*

*RSVP: Friday November 29
Email: friendsoftop@yahoo.com.au
or phone or SMS your attendance and any special dietary
requirements to: 0488 363 336*

Please bring this invitation with you

*Address: 417 Inkerman Street
corner of Inkerman & Hotham Streets, East St Kilda,
Melway 58 F10
Limited off-street parking (uncovered areas only - enter from Inkerman Street)
plus street parking*



FRIDOLIN
SCHIMMEL

From the acclaimed Schimmel brand family comes a new line of premium upright pianos, designed in Germany and offering an outstanding sound and touch.



Fridolin By Schimmel

Schimmel Pianos proudly introduces Fridolin by Schimmel to its brand family.

Based on the long-established German tradition of piano building, the Fridolin model range has been made with a dedication to detail. The triumph of Fridolin upright pianos is the German Schimmel construction of sound and touch. This provides the pianists with the German tradition of richness in sound and a well-balanced touch.

Four upright piano models have been released and are already receiving an outstanding response from piano players around the world. The balance of size and sound are combined in an ideal way. The unique cabinet design with piano legs styles that flow with an unbroken visual line all the way down to the castor, creating perfect harmony of appearance as well as sound.

Each of the Fridolin upright pianos is based on a Schimmel technical design. With over 13 years of excellence in piano-making, the new Fridolin piano factory offers the soul of a German piano in sound and touch.

A particularly attractive feature of Fridolin instruments is the Schimmel cabinet design. Schimmel has been awarded with numerous design awards such as Red Dot Award, the Good Design Award and the nomination for the German Design Award. Fridolin instruments offer a beautiful finish, only available in premium pianos.

All Fridolin instruments are made of carefully selected materials such as German Hammer felt and Rosslau strings, to warrant that you are purchasing an instrument of value. Fridolin pianos are designed in Germany and manufactured in China with high specifications, according to a defined process from Schimmel and supervised by German craftsmen from the Schimmel factory. This assures a continuous quality promise.

Fridolin instruments are a smart investment for which Schimmel vouches its name.

Now On Display

Explore Fridolin by Schimmel today at the specialty showrooms at Bernies Music Land, 381 Canterbury Road, Ringwood. Models are now available in cabinet heights of 116cm, 121cm, 123cm and 130cm and start from just \$9,595.

A Rich History in Piano Building

The second half of the 19th century saw many talented piano craftsmen in Europe and America starting their own business. Among them were two brothers, Wilhelm and Fridolin Schimmel. Both had the entrepreneurial spirit and both were dedicated to craftsmanship and quality. Wilhelm Schimmel, the older brother, is founder of "Schimmel Pianos" in Germany in 1885, a famous brand which has become synonymous with first class grand and upright pianos made in Germany. The younger brother, Fridolin Schimmel, founded a modern piano production in the United States of America in 1893, making successful designs for two upright pianos and a grand piano model, then later expanding to new fields of manufacturing. In Germany, Wilhelm Schimmel stayed with pianos only and continued with his son, Wilhelm Arno Schimmel, followed by his grandson Wilhelm Nikolaus Schimmel and then great grandson, Hannes Schimmel-Vogel.

The new range of Fridolin by Schimmel pianos has been designed with an affectionate nod to the work of the founder's brother and as a robust, affordable and excellent option in the premium piano market.

The #1 German Piano

There are many good reasons why Schimmel instruments have been the best-selling German pianos for decades. This includes Schimmel's numerous innovations that provide pianists playing the smaller Schimmel grand pianos with the touch and sound characteristics of a full-size concert grand piano. Other reasons for their popularity are Schimmel's status as the German piano maker with the most awards from the musical press as well as the timeless design of their award-winning cabinetry. Above all, Schimmel is chosen for their passion to create musically inspiring instruments which are built to last. Schimmel pianos are created to support and respond to the pianist's demands to make uniquely beautiful and inspirational music.



Bernies Music Land

9872 5122 www.musicland.com.au
381 Canterbury Road, Ringwood

EXPLORE TODAY AT BERNIES