Dumbarton Mandolin Kids are looking good – details on page 8

...And just LOOK what you could have for Christmas... If you get your hands on one of our Raffle tickets!!

Courtesy of

Folk Revolution

The first prize is a superb Eastman MD 504 Mandolin complete with a fitted hard case. Eastman make very good instruments and the 504 has a solid carved spruce top, carved maple back, solid flamed maple side and an ebony fretboard and bridge... all in all a £400 package.

Second prize is a classical guitar and third prize an Ozark beginner's mandolin. Raffle tickets are £1 and will be coming your way soon.

The draw will be in December and winners will also be announced at www.mandolinscotland.org and in February's Newsletter.
Another Busy Season For The LGMA!

The LGMA bandwagon has been rolling on in 2006 with an action-packed series of concerts all over the country. Well… Edinburgh and back.

In the early part of 2006 Da Capo Alba did perform in far off places - Bamberg in Germany, and the Town Hall in Clydebank - so we did stay a bit closer to home nearer the summer, followed by a big adventure to Edinburgh in September, playing to our biggest audience ever.

In June Da Capo Alba performed at Wellington Church, Glasgow as part of the very impressive West End Festival. We had played in the 2005 West End Festival, but needed a larger venue, so we are very grateful to the people of Wellington Church who were great hosts and helped us to have a very successful concert.

The following week we performed almost the same programme in our annual concert at East Kilbride Arts Centre. This concert was particularly special because we were supported by the Youth Orchestra, Mango, who performed a set in the first half of the concert. This was quite a daunting prospect for the young people, but they performed superbly and certainly gave the adult orchestra something to think about! As ever this concert was sold out, and there is always a good atmosphere at the Arts Centre which is the home of the two orchestras.

The following day (18th June) we had a fantastic Young People’s Concert at the Murray Owen Hall in East Kilbride. This humungous event featured such illustrious performers as the Classical Guitar Improvers; Mandolin Improvers, Intermediate and Advanced (impressive!); the Rock/Pop Guitar Classes; a superb classical guitar solo by Craig McMurray and of course Mango who are so accomplished that they could play a different set from the one at the Arts Centre.

At the start of September Da Capo Alba performed at the Queen’s Hall Edinburgh for the Women’s Rural Institute. We were very pleased to accept this invitation, although fear set in when it transpired that the audience would be between 400 and 500 people. As it turned out the orchestra performed outstandingly well despite not being at full strength, and we got a very warm reception from the ladies.

The Da Capo Alba programme is forever evolving, however in the last year has had as its core the following:

- Prelude to a Te Deum (Charpentier)
- Greek Ballade and Waltz (Manos Hadjidakis)
- Scottish set of traditional tunes
- Magnetic Rag (Scott Joplin)
- The ABBA set
- Heavy Metal Peppi
- South American pieces such as Cueca and Lambada

Mango’s repertoire included:

- Nothing Else Matters (Metallica)
- When September Ends (Green Day)
- South American pieces (Cueca & Bailecito)
- Sinfonietta (Beethoven)
- Rustic Dance (Christopher Norton).

As with the Da Capo Alba, Mango’s programme of music is diverse, entertaining and ever changing. We hope that a concert with either orchestra will contain something to suit everyone’s tastes.
WHICH MANDOLIN? – Beginners

by Ian Pommerenke-Steel

In the Association we are frequently asked by new or existing players “What mandolin would you recommend?”... not an easy question to answer. As with many things it can come down to personal preferences, but there are other considerations such as:

Your budget? Your level of ability? What type of music do you want to play? What style of mandolin do you want?

Beginners: Many people with enthusiastic intentions may buy a musical instrument only to find that it’s not really their “cup of tea” and I have seen many auctions on Ebay for example, which say: “Purchased this for £300 with the intention of learning but have not touched it since” or “Just could not get the grasp of mandolin playing”. So the first piece of advice for both young people and adults is to start off slowly and choose a good but medium priced instrument.

So what is a good and medium priced instrument? Well there’s no point in messing around with try this or try that. We have found that the best value on the market and a reasonably good beginner’s mandolin is the Ozark 2001 model. Made in Romania this is a solid wood instrument, meaning that the top, back and sides are solid wood and not laminate (I always thought the top was laminate but it ain’t)... and that’s important because the sound quality is much better than laminated tops. The mandolin is very strong and keeps it’s tuning reasonably well.

And the cost? You can buy these in most music shops and definitely at Folk Revolution in Glasgow for £85, and for an extra £15 you can get a good padded gig bag with it. This mandolin in my opinion represents very good value for money and I am surprised that the cost has remained so low.

If you decide the mandolin is not an instrument for you, then you have not spent a fortune and you can easily sell it on.

You could, if you wanted to spend a bit more, go up a grade with the Ozark 2251 at around £130, again a reasonably good mandolin with arched top. Or if you were really wanting to spend money the 2240 which looks similar but is a better quality, which is reflected in the price... around £230-£250.

What I would avoid are the cheap laminated “F” hole mandolins (what we call A style mandolins with violin type F holes) that you can pick up from about £69... they are cheap! And that is reflected in the poor sound and construction quality. You will see rows of them in music shops from £69 to £150. Don’t get me wrong there are some very good ‘A’ style mandolins on the market, but these are the higher quality solid wood brand names that you would expect to pay anything upwards of £300.

Then there’s “The Gremlin” AAARGH! also known as “the Blue Moon” it might seem a bargain at £59, but please... spend a bit more and go for the Ozark 2001. The Gremlin is a top heavy, laminated instrument, hellish to keep in tune...and I would definitely avoid it... Just my opinion!

In the next Issue we will look at moving up a grade to mandolins which can generally be described as “quality instruments” and some advice on second hand mandolins and especially buying from Ebay.
THE MANDOLIN IN THE EARLY 18TH CENTURY
A short series on mandolin history - by Ian Pommerenke-Steel

Two types of mandolins were used in the early 18th Century:
The first type was strung with 5 or 6 pairs of strings tuned in fourths and thirds. Often referred to as a mandolino.
Suggested tunings were g d a e b for a five-course instrument and G d a e b g for the six course variety. Other features included the fixed bridge and the instrument was played using a quill or cherry bark.

The second type was strung with 4 courses of strings tuned in fifths. This instrument first appeared in the 1740s in Naples. The instrument was of different shapes and had a different number of frets. The most significant distinction between this and the mandolino was however the tuning. The manolino had been tuned in the traditional fourth-based tuning which favours a chordal style of playing but the “new” mandolin (or mandoline as it was known at the time) was tuned in fifths which gave it many of the characteristics of the violin. Tuning: G D a e

Through documentary evidence, musicologists and the music world in general, we believe that the mandolin was developed in Naples by the Vinaccia. An example of an early Vinaccia mandolin is “VINNY” (1764) owned and played by Alison Stevens, the classical mandolinist. The earliest extant mandolin was built in 1744 by Gaetano Vinaccia. It resides in the Conservatoire Royal de Musique in Brussels, Belgium.

These early mandolins are termed Neapolitan mandolins, because of their origin from Naples. They are distinguished by a teardrop-shaped body with a bowled back that is constructed from curved strips of wood along its length. The sound table is bent just behind the bridge, the bending achieved with a straight hot poker. This “canted” table aids the body to support a greater string tension. A hardwood fingerboard is flush with the soundtable. Ten metal or ivory frets are spaced along the neck in semitones, with additional frets glued upon the soundtable. The strings are brass except for the lowest string course which are gut or metal wound onto gut. The bridge is a moveable length of ivory placed in front of ivory pins that hold the strings. Wooden tuning pegs are inserted through the back of a flat pegboard. The mandolins have a tortoise shell pick guard below the soundhole under the strings. A quill or tortoise shell is used as a plectrum.

The popularity of the mandolin continued through the later part of the 18th Century (particularly in Paris and Venice) and between 1761-1783 eighty-five volumes of music for mandolin were published. Many of the mandolin “Virtuosos” such as Pietro Denis, Giovanni Fouchetti, Gabriele Leone and Giovanni Battista Gervasio gave many public performances and all published music and wrote mandolin methods (we might call them tutor books). As well as many works by now famous composers, the mandolin also appears in many operas, for example, in Antonio Maria Bononcini's La conquista delle Spagne di Scipione Africano il giovane (1707). But its best-known appearances occur in Handel's Alexander Balus (1748) and Mozart's Don Giovanni (1787), where it is featured in the celebrated serenade.

And so in the 18th Century the “Little Almond” (The roots of the word "mandolin" are derived from the Italian for "little almond.") made quite an impact. And the 19th Century was to bring even more developments resulting almost in a mandolin epidemic!... to be continued in the next newsletter.
What is the EGMA?!?

The **European Guitar and Mandolin Association (EGMA)** is the umbrella organisation of guitar and mandolin federations throughout Europe. Full membership is restricted to national organisations. The British BMG Federation was a founding member and is currently represented through our very own Barbara Pommerenke-Steel, who holds a post on the EGMA committee.

The EGMA pursues several projects:

- **The EGMYO (European Guitar and Mandolin Youth Orchestra)**
- Networking
- The mandolin symposium
- and an archive of music for fretted instruments

The EGMA is also involved in the Euro Zupfmusik (= plucked string music), the festival of the German Federation BDZ and the mandolin solo competition in Greece next year.

The EGMA facilitates networking and the exchange of information and experience. A vital part will be the [website](#) which is currently under construction. On this people will be able to find general information about the EGMA, information on past and future meetings of the EGMYO, links to the members and a list of important events.

More details will be in the next edition of the LGMA newsletter (February).

Residential Course for teachers of fretted instruments

The BMG is planning a residential weekend for teachers of fretted instruments. Suggested contents are:

1. Teaching composition and improvisation in lessons
2. Ideas on teaching notation
3. Lesson observation: Participants will have the opportunity to teach a lesson on a chosen topic. The BMG hopes to be able to provide students. After each lesson there will be time for a discussion.

Teachers who wish to gain 2 credits towards the [Diploma in Mandolin Education](#) or the [Diploma in Banjo Education](#) with Victoria College of Music will be required to complete homework in advance of the course and/or after the course.
The aim of these exercises is to achieve a very good control of each individual finger of the right hand.

Systematically practising these exercises will help you to be able to individually control dynamics of each finger. It also helped me to keep control of the sound in moments of nervousness.

In these exercises each finger is practised in combination with any other finger. In addition each finger will be accentuated in one of the exercises.

**How these exercises work**

From the examples you will see that only the finger is given. In every exercise each finger will play a certain string:

\[
\begin{align*}
    p &= \text{thumb} = \text{D-string} \\
    i &= \text{index} = \text{g-string} \\
    m &= \text{middle} = \text{b-string} \\
    a &= \text{ring} = \text{e-string}
\end{align*}
\]

I would normally practise the exercises in the following rhythm:

\[
\begin{align*}
    &\text{p} &\text{i} &\text{m} &\text{a} \\
    &\text{p} &\text{i} &\text{a} &\text{m} \\
    &\text{p} &\text{m} &\text{i} &\text{a} \\
    &\text{p} &\text{a} &\text{i} &\text{m} \\
\end{align*}
\]

\[
\begin{align*}
    &\text{i} &\text{m} &\text{a} &\text{p} \\
    &\text{i} &\text{m} &\text{p} &\text{a} \\
    &\text{i} &\text{a} &\text{m} &\text{p} \\
    &\text{i} &\text{a} &\text{p} &\text{m} \\
\end{align*}
\]

\[
\begin{align*}
    &\text{m} &\text{i} &\text{p} &\text{a} \\
    &\text{m} &\text{a} &\text{i} &\text{p} \\
    &\text{a} &\text{i} &\text{m} &\text{p} \\
    &\text{a} &\text{i} &\text{p} &\text{m} \\
\end{align*}
\]

\[
\begin{align*}
    &\text{a} &\text{i} &\text{m} &\text{p} \\
    &\text{a} &\text{i} &\text{p} &\text{m} \\
    &\text{a} &\text{m} &\text{i} &\text{p} \\
    &\text{a} &\text{m} &\text{i} &\text{p} \\
\end{align*}
\]

....meaning each exercise is played first at a slower speed and twice at double the speed.

Here is a list of the exercises: (Note that the first note of each group has to be **accented**)

<table>
<thead>
<tr>
<th>Ex. 1</th>
<th>Ex. 2</th>
<th>Ex. 3</th>
<th>Ex. 4</th>
<th>Ex. 5</th>
<th>Ex. 6</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ex. 7</th>
<th>Ex. 8</th>
<th>Ex. 9</th>
<th>Ex. 10</th>
<th>Ex. 11</th>
<th>Ex. 12</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ex. 13</th>
<th>Ex. 14</th>
<th>Ex. 15</th>
<th>Ex. 16</th>
<th>Ex. 17</th>
<th>Ex. 18</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ex. 19</th>
<th>Ex. 20</th>
<th>Ex. 21</th>
<th>Ex. 22</th>
<th>Ex. 23</th>
<th>Ex. 24</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
How to practise

1. **Select three exercises** from the list. (see later in the text for my suggestions)

2. **Practise with metronome**, start slowly, so slow that you can play the exercise confidently without getting into a “panic”. Practising too fast for your present ability totally defeats the purpose of the exercise.

3. **Practising with muted strings** (put a tissue between the strings and the top just next to the bridge - not too tight since this will make the strings too difficult to play). This will help you to hear if you play the notes 100% rhythmically.

4. **Practising with a “moving” chord.**
   The strings feel tighter the higher you fret these. To prepare the fingers for this it is useful to practise the exercises with this chord. Shift the chord one fret higher/lower after each time you play the exercises.

Practising regime

Copy the exercise in to a chart to make notes of dates and metronome numbers.
Select 2 or 3 exercises to incorporate into your daily practise routine.

Here is an example how I would start. The list shown on the right side would be longer since I would expect to practise each exercise for 1-2 weeks before moving onto another one.
West Dunbartonshire Manolinists … Stringing along nicely

Our young manolinists in West Dunbartonshire are doing very nicely thank you, and to say this new initiative is successful would be a bit of an understatement. As we commence year two of the Youth Music Initiative the visits to schools in the area came fast and furious in August.

Little and Large (or Ian and Les), the LGMA double act, went on tour, visiting another 12 primary schools throughout West Dunbartonshire with “the mandolin roadshow” giving around 300 kids the opportunity to try the mandolin and to hear Les banging out, sorry… “sweetly playing” a variety of styles to demonstrate the versatility of the instrument... the result was again that our six weekly classes soon began to fill. In total since this initiative began some 85 young people have taken part in weekly mandolin classes... “the hard core” remain and under the guidance of Les are shaping up to be very good players. The young mandolinists will again perform at the West Dunbartonshire Schools Saint Andrews day concert on 30th November.

Youth Profile – Craig McMurray

Craig, aged 15, is a recent “recruit” to Mango our youth mandolin and guitar orchestra. Having only taken up the guitar seriously at the beginning of second year this “new” music student was delighted to win the music award at St Andrews High school. At the beginning of third year he took up classical guitar and along with rock guitar this has become his main interest.

He now attends St. Andrews & St. Brides (for want of a better word a “combi” school under SLC’s school reorganisation programme) and was absolutely thrilled, if not a bit surprised, to again win the music award at the end of third year. Craig enjoys a wide range of music and is currently also playing in the school Traditional band, the school Jazz band and his own rock band “The Unexpected”. He recently performed a solo classical "busking" concert at his old primary school fete and raised £30 for The Children of Chernobyl.

Craig says he is thrilled to be a member of Mango, very much enjoying it, learning a lot and likes the friendly atmosphere. It’s been a very special year for this young man who doesn’t just practice music!... he was recently awarded his black belt in karate... he’s obviously not a couch potato... well done Craig!
Hamilton Rock and Pop Classes
Following the initial success of the Rock and Pop Guitar Class at Hillhouse Church in Hamilton, the Association recognised that there was a big demand for this activity and we are pleased to announce that we have now increased to three classes per week giving more young people the opportunity to learn and improve their guitar playing. Some 23 young people now take part in these classes every Thursday.

Mango Preparation Course
Graeme Thomson one of our young trainee tutors, has just run his first “solo” course putting 12 of our young mandolin and guitar players through “an orchestra preparation course”. This course was designed for those young people who felt they might like to join our youth orchestra, but who had no experience of orchestral playing. They all came through with flying colours... and as a result Mango has just doubled in size with 22 young people now playing in the mandolin and guitar orchestra. A very big thank you from the LGMA to Graeme ... a splendid job!

Tuition (Children and Adults!)
If you are looking to learn the mandolin, or if you already play and want to brush up on your technique then here is the list for you.

All the following tutors are recommended by the LGMA.

<table>
<thead>
<tr>
<th>Name</th>
<th>Area</th>
<th>Instrument(s)</th>
<th>Contact Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Barbara Pommerenke-Steel</td>
<td>Hamilton</td>
<td>Classical Mandolin/Classical Guitar</td>
<td><a href="mailto:pommerenke_steel@yahoo.co.uk">pommerenke_steel@yahoo.co.uk</a></td>
</tr>
<tr>
<td>Alan Jones</td>
<td>East Kilbride</td>
<td>Mandolin</td>
<td>07981 116938 <a href="mailto:jona@blueyonder.co.uk">jona@blueyonder.co.uk</a></td>
</tr>
<tr>
<td>Graeme Thomson</td>
<td>East Kilbride</td>
<td>Mandolin</td>
<td>07845 813029 <a href="mailto:graemethomson@hotmail.co.uk">graemethomson@hotmail.co.uk</a></td>
</tr>
<tr>
<td>Les Donaghy</td>
<td>West Dumbartonshire/</td>
<td>Mandolin</td>
<td>07931 692277 <a href="mailto:les@donaghy.org.uk">les@donaghy.org.uk</a></td>
</tr>
<tr>
<td>Eddie Smith</td>
<td>Hamilton</td>
<td>Mandolin</td>
<td>01698 424032 <a href="mailto:all.smiths@btopenworld.com">all.smiths@btopenworld.com</a></td>
</tr>
</tbody>
</table>

Graded Exams
Do you know that you can sit Graded Exams in mandolin? They are run by the Victoria College of Music including Preparatory grades, Grades 1-8 and diploma level exams.

Sitting graded exams can help if you are going to take Music in school, either at Standard Grade or Higher Level.

For more information about the graded exams, check out the Victoria College website at www.vcmexams.com or email mandolinscotland@yahoo.co.uk.
This unusual recording presents two sonatas by Giovanni Batista Gervasio and one each by Domenico Scarlatti, Addiego Guerra, Emanuele Barbella and Giuseppe Giuliano.

The booklet notes are by Frances Taylor herself, and provide interesting background information about composers of whom not very much is known.

The sound of the three copies of 18th century instruments first captures the attention of the listener. Ms Taylor is supported by excellent colleagues. Anita Strevens provides consistently sensitive and authoritative bass lines on the cello, and Robert Aldwinckle’s harpsichord playing is outstanding for its unobtrusive virtuosity. Cello pizzicato (plucked strings) and harpsichord stops add variety.

Opening and closing the recording with the two Gervasio works is a successful piece of programming, the music being meaty enough to satisfy expectations for content, but also immediately accessible.

It comes as no particular surprise that a composer of the standing of Scarlatti provides one of the most satisfying offerings. In particular the second movement takes on an almost haunting quality. Surprising is however also the emotional content of Guerra’s music.

Somewhat less successful is the well-known D major sonata of Barbella. Perhaps one has simply heard the piece too often.

Frances Taylor studied the mandolin with Ugo Orlandi in Italy, and champions the technique in Britain, where there seems currently to be a variety of approaches and not yet a clearly dominant school. Perhaps this recording will help to change this.

The three musicians complement each other very well. Occasional intonation problems remind the listener of the hazards of playing under 18th century conditions, but also give the recording a refreshingly “live” feeling. It is a worthwhile addition to the collection of any serious enthusiast of early music.

The next European Guitar and Mandolin Youth Orchestra meeting will take place from 1st-9th April 2007 in Italy. The orchestra will practise intensely for 4-5 days in preparation for three concerts. Participants will receive the music about 4 weeks in advance and are expected to know their part on arrival.

The orchestra will be conducted by Stefano Squarzina, the conductor of the orchestra “Gino Neri”. He will be supported by 4 tutors from different countries who will lead the group practices (mandolin 1 and 2, mandola= octave mandolin and guitar). Applications are invited from players 16-25 years of age who are at least of Grade 5 standard. Taking part in the EGMYO means a unique opportunity to play in an orchestra of the top European young mandolin and guitar players, meeting young people from all over Europe (at the last meeting of the EGMYO people from 14 different countries took part) and playing in three concerts at different venues.

The fee for the EGMYO is 220 Euros. This includes the music, full board, accommodation and all tuition. Participants will have to make and pay their own transport to the venue. For further information please contact the EGMYO co-ordinator: Barbara Pommerenke-Steel on email: pommerenke_steel@yahoo.co.uk
**WHATS ON?**

Have a browse through this selection and see what takes your fancy!

<table>
<thead>
<tr>
<th>Event</th>
<th>Location</th>
<th>Date/Time</th>
<th>Cost</th>
<th>Contact</th>
</tr>
</thead>
<tbody>
<tr>
<td>Festival Encore - Performers from 2006 Glasgow Music Festival</td>
<td>RSAMD Concert Hall</td>
<td>Fri 17th November 7.30pm</td>
<td>£6</td>
<td>Box Office 0141 332 5057</td>
</tr>
<tr>
<td>RSNO The Season Mendelssohn's Elijah</td>
<td>Glasgow Royal Concert Hall</td>
<td>Sat 18th November 6.30</td>
<td>£10-£30</td>
<td>Box Office 0141 353 8000</td>
</tr>
<tr>
<td>String Department Concert</td>
<td>RSAMD Concert Hall</td>
<td>Wed 22nd November 7.30pm</td>
<td>FREE</td>
<td>Box Office 0141 332 5057</td>
</tr>
<tr>
<td>Guitar Jam Festival 2006</td>
<td>Murray Owen Hall, East Kilbride</td>
<td>Fri 24th November 7pm - 10.30pm</td>
<td>£5 on the door</td>
<td><a href="mailto:angela_martin@myway.com">angela_martin@myway.com</a></td>
</tr>
<tr>
<td>RSNO – Grieg Piano Concerto (Beethoven, Greig, Tchaikovsky)</td>
<td>Glasgow Royal Concert Hall</td>
<td>Sat 25th November 7.30pm</td>
<td>£10-£30</td>
<td>Box Office 0141 353 8000</td>
</tr>
<tr>
<td>The Scottish National Jazz Orchestra play the music of Dizzy Gillespie</td>
<td>RSAMD Concert Hall</td>
<td>Sat 25th November 8.00pm</td>
<td>£13/£11</td>
<td>Box Office 0141 332 5057</td>
</tr>
<tr>
<td>Scottish Brass Band Competition</td>
<td>Glasgow Royal Concert Hall</td>
<td>Sun 26th November 9.00am</td>
<td>£7</td>
<td>Box Office 0141 353 8000</td>
</tr>
<tr>
<td>Glasow Sinfonia – A Russian Concert (Glinka &amp; Tchaikovsky)</td>
<td>RSAMD Concert Hall</td>
<td>Sun 26th November 7.30pm</td>
<td>£8</td>
<td>Box Office 0141 332 5057</td>
</tr>
<tr>
<td>RSAMD Wind Orchestra</td>
<td>RSAMD Concert Hall</td>
<td>Wed 29th November 7.30pm</td>
<td>£3</td>
<td>Box Office 0141 332 5057</td>
</tr>
<tr>
<td>Phil &amp; Aly's RSNO Ceilidh</td>
<td>Glasgow Royal Concert Hall</td>
<td>Sat 2nd December 7.30pm</td>
<td>£10-£30</td>
<td>Box Office 0141 353 8000</td>
</tr>
<tr>
<td>Glasgow Chamber Orchestra (Copland, Stravinsky, Shostakovich, Beethoven)</td>
<td>RSAMD Concert Hall</td>
<td>Sat 2nd December 8.00pm</td>
<td>£9/£6</td>
<td>Box Office 0141 332 5057</td>
</tr>
<tr>
<td>Barbara Pommerenke-Steel (Mandolin) and Calum Harbison (Piano)</td>
<td>Trinity Church, Hamilton</td>
<td>Sun 3rd December Afternoon, TBC</td>
<td>TBC</td>
<td>Calum Harbison 01698 425326</td>
</tr>
<tr>
<td>One Night of Queen (Gary Mullen, Stars in Their Eyes Grand Final Winner)</td>
<td>Glasgow Royal Concert Hall</td>
<td>Sun 3rd December 7.30pm</td>
<td>£18.50 and £16.50</td>
<td>Box Office 0141 353 8000</td>
</tr>
<tr>
<td>The Operating Theatre Company – Disco Inferno (<a href="http://www.operatingtheatre.org">www.operatingtheatre.org</a>)</td>
<td>Gilmore G12 Theatre</td>
<td>6-9th December</td>
<td>£10/£5</td>
<td>Box Office 0141 330 5522</td>
</tr>
<tr>
<td>Martino Tirimo – Piano (Mozart)</td>
<td>RSAMD Concert Hall</td>
<td>Fri 8th December 1.00pm</td>
<td>£7/£5</td>
<td>Box Office 0141 332 5057</td>
</tr>
<tr>
<td>Strathclyde University Concert Band – Christmas Concert</td>
<td>RSAMD Concert Hall</td>
<td>Fri 8th December 7.30pm</td>
<td>£8</td>
<td>Box Office 0141 332 5057</td>
</tr>
<tr>
<td>Swingin’ and Singin’ Christmas Spectacular – RSAMD Big Band and Musical Theatre Singers</td>
<td>RSAMD Concert Hall</td>
<td>Wed 13th December 7.30pm and Fri 15th December 1.00pm</td>
<td>£7/£5</td>
<td>Box Office 0141 332 5057</td>
</tr>
<tr>
<td>Christmas Concert – RSAMD Chamber Orchestra and Choir</td>
<td>St Aloysius Church</td>
<td>Thu 14th December 7.30pm</td>
<td>£7/£5</td>
<td>Box Office 0141 332 5057</td>
</tr>
<tr>
<td>RSNO The Season RSNO Christmas Concert</td>
<td>Glasgow Royal Concert Hall</td>
<td>Sat 23rd December 7.30pm</td>
<td>£10-£30</td>
<td>Box Office 0141 353 8000</td>
</tr>
<tr>
<td>Peter Morrison</td>
<td>Village Theatre East Kilbride</td>
<td>Thu 28th December 2.30pm and 7.30pm</td>
<td>£11/£10</td>
<td>Box Office 01355 248669</td>
</tr>
</tbody>
</table>

All of the above concerts are outwith the control of the LGMA, and we cannot be held accountable for any cancellations which are made to concerts. Listings are correct to the best of our knowledge, and we will not be held accountable for any mistakes made.
Would you like to be a part of the LGMA?

Membership is a yearly subscription, and your support is valued by the LGMA.

You will receive a copy of this newsletter every quarter and receive discounts on many LGMA events.

Joining is simple and cheap, just download a membership form from www.mandolinscotland.org or email lgma_info@yahoo.co.uk and we will include you on our mailing list.

ECOSSE CEILIDH AND FUNCTION BAND

AVAILABLE FOR CEILIDHS, WEDDINGS AND FUNCTIONS

The young but experienced seven piece consists of Mandolin, Guitar, Fiddle, Keyboard/Cello, Drum kit, Bass Guitar and Vocals.

Contact:
07915 273966
ecossemusic@hotmail.co.uk
Find out more about us on www.ecosse.tk

For further details of LGMA, BMG or EGMA events and activities please contact our development officer (Ian)
Lanarkshire Guitar and Mandolin Association, 1 Fraser Crescent, Hamilton
Telephone: 01698 457518
Email: mandolinscotland@yahoo.co.uk
Web: www.mandolinscotland.org