



WEEKEND SYLLABUS

Churchill College,
Storey's Way,
Cambridge
CB3 0DS



IN ASSOCIATION WITH MOONLIGHT MANDOLIN
ORCHESTRA

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THE BRITISH BMG FEDERATION

The British BMG Federation is an organisation that celebrates all things fretted with the aim of promoting performance and learning of banjos, mandolins and guitars by creating educational opportunities such as workshops and courses for players of all ages to develop and improve skills on their chosen instruments.

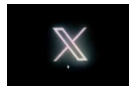
The Federation produces quarterly newsletters with news, reviews, features, music and a diary of events. For information on becoming a member contact membership secretary Martyn Workman via email at bmgfederation@gmail.com or take out membership on our Event Smart website when making your bookings for Festival events.

Learn more about the Federation and its work at www.bbmfg.org.uk



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Follow us on X @BMGfederation



MOONLIGHT MANDOLIN ORCHESTRA

The Moonlight Mandolin Orchestra started life in around 2002 as a group of three or four pupils, who attended a mandolin evening class run by Hugh Boyde for Cambridgeshire Music. Gradually a solid core of keen and committed players emerged, and in 2004 we decided to stop being a teaching group and focus on rehearsing for performances instead.

Numbers grew – at the first official Moonlight Mandolins rehearsal there were six players (all mandolins), by the second session it was nine (including two guitarists). Since then there have been many comings and goings, but overall numbers have grown and we currently have around 20 players at any one time.

We had almost achieved our target of 25 regular players when ... COVID struck in early 2020! Like so many music groups, we moved online and kept ourselves going with weekly Zoom rehearsals throughout the lockdowns. Bizarre as these occasions were, they helped to keep us all sane and motivated, and since Covid we have gone on to have successful concerts, and to work on a recording session of the group in the summer of 2023. The orchestra is very much looking forward to welcoming you to Cambridge and to Churchill College in particular.



FESTIVAL VENUE

All events will take place at
Churchill College
Storey's Way
Cambridge
CB3 0DS

Churchill College is one of 31 colleges in Cambridge which are home to the students attending the University. It was founded in 1960 as a national and Commonwealth memorial to Winston Churchill and is home to about 500 undergraduates and 300 post-graduate students. It has an accessible campus and is a short walk from the centre of the city.

GETTING TO THE VENUE

Cambridge is accessible by train and coach; Stansted is the most accessible airport with good bus and train connections to Cambridge and the college has ample parking for delegates, a very valuable resource in Cambridge where parking is very expensive. The college is located about 15 minutes flat walking from the city centre.

From the City Centre

Storey's Way is the second turning on the right as you come out of Cambridge along the Madingley Road to the M11 and A428. This junction is marked with a traffic island in the middle of the road. Turn into Storey's Way and Churchill College is on the left.

Arriving by Rail

Cambridge railway station has a frequent service from London Kings Cross, the Midlands and the North and a direct link from Stansted Airport, as well as plentiful local services. Cambridge railway station is situated only 2 miles from Churchill College.

Arriving by Bus

The Citi 4 bus stops near to the College on the Madingley Road. The service operates on Mondays to Fridays from 07.00 to 19.30 with a 15-minute service frequency between the Madingley Road Park & Ride bus station and Addenbrooke's Hospital site.

ACCOMMODATION: BOOKING YOUR RESIDENTIAL STAY AT CHURCHILL COLLEGE

To book accommodation at the College, please book through the Churchill College website B&B page. This is the link.

[Bed & Breakfast - Churchill College Conferences \(cam.ac.uk\)](https://www.cam.ac.uk/conferences)

You will be able to insert the dates you require and the availability of different types of rooms will be shown. You can book, pay, amend bookings and cancel, if necessary, all online through that webpage.

If you have any questions, then please do contact the Accommodation Office
E:accommodation@chu.cam.ac.uk

All prices below are per room per night and include breakfast. Residents can check-in any time after 2pm. Rooms must be vacated by 10am on day of departure; luggage can be left safely in a storage area until ready to leave. Booking additional night's stay is also possible.

Single standard room (with shared bathroom facilities)	£70.00 per night
Single en-suite room	£90.00 per night
Cowan Court, superior double en-suite	£110.00 for single occupancy per night
Cowan Court, superior double en-suite	£116.00 per night
Twin en-suite double occupancy per night	£135.00 per night

MEALS AT CHURCHILL COLLEGE

Residential Visitors are provided with breakfast in the Dining Hall. Meals are served in the Dining Hall. A selection of hot and cold dishes will be available. Special dietary requirements are catered for.

Dinner on Friday and Saturday, and Lunch on Saturday and Sunday are available to purchase as a package for £98.40 including VAT in advance through our Event Smart website as well as singly. These are available both to residential delegates and also day visitors staying in alternative accommodation but must be booked in advance. Snacks/teas/coffees/cold drinks/ are also available for purchase during the day from the buttry. **Please note, this is a non-cash venue.**

ALTERNATIVE ACCOMMODATION OPTIONS

Prices quoted below are approximate. Many hotels give discounts for early bookings or non- flexibility 'saver' rates. Prices can vary depending on the website you use to make your booking. These hotels are closest to the Churchill College venue. There are plenty of other hotels available, but at a greater distance. Many central Cambridge hotels do not offer parking, or do so only at a significant cost.

<p>Premier Inn Cambridge North (Girton) hotel Huntingdon Road, Girton, Cam bridgeshireCB3 ODL 1.6 miles</p>	<p>Website Address www.premierinn.com 0333 777 3976</p>		<p>Approx Cost £51 for a double room no breakfast</p>
<p>Arundel House Hotel Chesterton Road, Cambridge, England, CB4 3AN 1 mile from venue</p>	<p>Website Address https://www.arundelhousehotels.co.uk/ tel:+441223367701</p>		<p>Approx Cost £155 for a double room Parking £18 per night</p>
<p>Turing Locke - Locke Studio 47 Eddington Ave, Cambridge CB3 1SE 1.6 miles</p>	<p>Website Address https://www.lockeliving.com/en/cambridge/turing-locke</p>		<p>Approx Cost £90 per night</p>
<p>Travelodge Cambridge Orchard Park Chieftain Way, Orchard Park, Kings Hedges Road, CB4 2WR, United Kingdom. 2.5 mile</p>	<p>Website Address https://www.travelodge.co.uk/hotels/512/Cambridge-Orchard-Park-hotel?</p>		<p>Approx Cost £45 double Free parking</p>

LOCAL INFORMATION – CAMBRIDGE

The City of Cambridge boasts many world renowned sites – Kings College Chapel, The Backs, museums such as the Fitzwilliam and Kettles Yard as well as a city centre lined with historic buildings. Guided tours as well as punting trips can be arranged. The links below may whet your appetite for more, and perhaps encourage you to extend your stay to take in some of the sights.



<https://www.kings.cam.ac.uk/visit-kings>

<https://fitzmuseum.cam.ac.uk/>

<https://www.kettlesyard.co.uk/>

<https://www.botanic.cam.ac.uk/>

FESTIVAL WEEKEND TIMETABLE AT A GLANCE

Friday

from 2pm	Residents arrive and check-in
2pm	BFO Rehearsal
6pm	Evening Meal
7.30pm	Concert followed by socialising/informal music making in the Buttery

Saturday

from 9am	Contests
12.30pm	Lunch
1.30pm	Concert
2.45- 5pm	Workshops
5.15pm	Concert
6.15pm	British BMG Federation AGM
From 6.30pm	Evening Meal
8pm	Awards
8.30pm	Socialising and open mic Israeli Plectrum Orchestra play a set and then Ceilidh

Sunday

9.15am	Workshops
11.45	Concert
12.30	Lunch
1.30pm	Festival Orchestra
3.30pm	Concert
5pm	Festival Closes

HOW TO BOOK FESTIVAL EVENTS AND BMG FEDERATION MEMBERSHIP FOR 2024

For 2024 Festival we have an Event Smart ticketing website at <https://britishbmgfederation.eventsmart.com> where bookings for all Festival events should be made and BMG Federation membership for 2024 can be taken out or renewed. For assistance with making bookings, email sandrawoodruff1947@gmail.com

Closing Date for booking contests is Jan 31st.

Closing date for pre-booking workshops is Mar 7th. For workshops with places remaining, bookings can be made on the Saturday of the Festival weekend.

Disclaimer: Applicants for the Festival should consider taking out travel insurance to cover the cost of their booking, travel and accommodation, in case they are prevented from attending the event for any reason. It is not possible for The British BMG Federation to insure such costs on behalf of attendees since it does not have an 'Insurable Interest'.

WEEKEND FESTIVAL TICKET

Ticket Prices: Adults £45
 Under 18s: £15

To control entry to the venue for the weekend all attendees apart from officials, tutors, artists, adjudicators and stall holders will need to be in possession of a Festival Ticket, priced as above, which can be booked online and will also be available on the door. It includes access to **all** the events of the weekend - all concert performances on Friday, Saturday and Sunday, Saturday Contests as an observer, Ceilidh & Open-mic, Sunday morning Baroque Mandolin Concerto workshop as an observer and taking part in the Festival Orchestra.

Friday Night Concert 7.30pm

BRITISH FRETTED ORCHESTRA

DUO OLTREMARE

British Fretted Orchestra

Led by their conductor, Michael Graham, the BFO will present the following pieces.

William Boyce:	Symphony No 4
Maurice Ravel:	Pavane pour une infant défunte
Richard Charlton:	Dances for the Mandolin and the Moon
Daniëlle de Rover:	FusionEm
Nigel Gatherer	Nathaniel Gow Suite

Many thanks to the composers and arrangers who have generously given permission for these pieces to be performed.

Duo Oltremare

The second part of the concert will consist of a concert by Duo Oltremare - mandolinist Raffaele Le Ragione and his guitarist partner, Andrea de Vitis

They will play music by Scarlatti, Soler, Albeniz, De Falla and Paliotti.



SYLLABUS OF CONTESTS SAT APRIL 6TH 2024

Please see following pages for full list of contests. All contests are limited to players of fretted, plucked string, acoustic instruments except where otherwise specified either below or in the rules.

Trophies are presented to winners on Saturday evening, not after each contest

Lower fees stated for contests are for members of the BMG Federation. Where one or more players are not BMG Federation members, the higher entry price should be paid.

Take out membership on Event Smart to take advantage of paying lower fees.

Solo Contests 5-11 will be judged as a group and cups awarded to the winner of each separate contest.

AGE RESTRICTED CONTESTS FOR ANY SOLO FRETTED INSTRUMENT

CONTEST NUMBER 01

Morris Dolby Challenge Cup

For solo players under 14 yrs on day of contests. State age on Registration form at checkout when booking on Event Smart

max 3 mins £4/£5 NO ENTRY

CONTEST NUMBER 02

Merit Challenge Cup

For solo players aged 14–17 yrs on day of contests who have not previously won a senior contest. State age on Registration form at checkout when booking on Event Smart

max 3 mins £4/£5 3 ENTRIES

CONTEST NUMBER 13

H Lambert Veterans Cup

For solo players over 60 yrs on day of contests. One half bonus mark awarded for every year over 70. State age on Registration form at checkout when booking

max 3 mins £5/£7 5 ENTRIES

SOLO CONTESTS FOR MANDOLIN

CONTEST NUMBER 05

Federation Challenge Cup

For mandolin classical solo. The Astute Music Trophy and a £25 Astute Music Voucher will be awarded to the contestant gaining the highest marks for Interpretation (including dynamics, phrasing and expression), with the two 'runners-up' receiving £15 and £10 vouchers respectively .

max 5 mins £5 /£7 5 ENTRIES

SOLO CONTESTS FOR BANJO

CONTEST NUMBER 08

George A Keeler Memorial Trophy
for fingerstyle banjo solo.

max 5 mins £5 /£7 NO ENTRIES

CONTEST NUMBER 09

John Alvey Turner Cup
for plectrum or tenor banjo solo.

max 5 mins £5 /£7 3 ENTRIES

CONTEST NUMBER 10

Chris Sands Ragtime Banjo Trophy
for finger-style, plectrum or tenor ragtime banjo solo.

max 5 mins £5 /£7 2 ENTRIES

SOLO CONTESTS FOR GUITAR

CONTEST NUMBER 04

Vera Ward Trophy for plectrum guitar solo for players under 18yrs on day of contests .
State age on Registration form at checkout when booking on Event Smart.

max 5 mins £5 / £7 NO ENTRIES

CONTEST NUMBER 06

Abbott Challenge Cup for plectrum guitar solo. Accompanying unit of up to four players may be used.

max 5 mins £5/ £7 NO ENTRIES

CONTEST NUMBER 7

Federation Cup for classical guitar 4 ENTRIES
max 5 mins £5 /£7

OTHER CONTESTS (SOLO TO ENSEMBLE)**FOR ANY FRETTED PLUCKED STRING ACOUSTIC INSTRUMENTS****CONTEST NUMBER 03****Sid Smith Memorial Cup**

Solo for beginners who have been learning less than two years. Players who have been playing any fretted instrument less than two years. Players who have been playing any fretted instrument longer than two years may not enter this contest. One half bonus mark added for every year under 18yrs old. State age on Registration form at checkout when booking on Event Smart

max 3 mins £5/£7 1 ENTRY

CONTEST NUMBER 04A**Stephens/Churchill Youth Ensemble Trophy**

For 2-6 performers under 21 yrs on day of contests (up to 50% any other instruments permitted)

max 3 mins £5 1 ENTRY

CONTEST NUMBER 11**Marion Marlow Cup**

For solo on fretted plucked string acoustic instrument not covered by any other contest

max 3 mins £5/£7 4 ENTRIES

CONTEST NUMBER 12**Great Stott Challenge Cup**

For self-accompanied vocal solo any style. This contest encourages solo variety acts.

Separate accompaniment not permitted. Music need not be submitted

max 6 mins £5/£7 2 ENTRIES

The Kaelberer Cup will be awarded for the best contemporary performance within contests 14,15,& 16

CONTEST NUMBER 14**Clifford Essex London Club Cup**

For duos on any two fretted instruments.

max 3 mins £9/£14 7 ENTRIES

CONTEST NUMBER 15**S F Waddington Cup**

For trios on any combination of fretted instruments

max 3 mins £12/£18 5 ENTRIES

CONTEST NUMBER 16**Clifford Essex Challenge Cup**

For quartets and quintets on any combination of fretted instruments

max 4 mins £16 5 ENTRIES

CONTEST NUMBER 17**Francis Day & Hunter Trophy**

For ensembles of any combination of fretted instruments 6–9 players. Double Bass/
Electric Bass may be included

max 6 mins £25 2 ENTRIES

CONTEST NUMBER 21**Fenton Weill Challenge Cup**

For folk music from any tradition, up to 9 players. Music need not be submitted

max 6 mins £12 4 ENTRIES

CONTEST NUMBER 22**BMG Federation Fun Trophy**

Anything goes. Up to 50% any other instruments permitted; professionals eligible.

Music need not be submitted

max 6 mins £12 4 ENTRIES

CONTEST NUMBER 23**VCM Ukulele Cup**

For 4–6 ukulele players performing an instrumental or song with accompaniment

max 4 mins £16 1 ENTRY

CONTEST NUMBER 24**Lute Society Renaissance & Early Music Trophy**

For solo or ensemble of up to 4 players. Quartets may have one non-fretted instrument. Repertoire written before 1650. Winners will receive free Lute Society Membership for one year

max 4 mins solo £5/£7, duo £9/£14, trio £12/ £18 2 ENTRIES

CONTEST NUMBER 25**Frances Taylor Cup for Baroque**

For up to 3 players, repertoire Baroque written in the 17th or 18th centuries
Winner(s) will receive free Lute Society membership for one year.

max 4 mins solo £5/£7, duo £9/£14, trio £12/ £18 3 ENTRIES

CONTEST NUMBER 26**LGMA Veterans Trophy**

For ensembles of 3–6 players aged over 60 yrs on day of contests

max 5 mins £16 2 ENTRIES

ORCHESTRA CONTESTS**CONTEST NUMBER 18****Nora Bland Trophy**

Junior Orchestra Contest for 7 or more players aged under 21 yrs on day of contests.
Any combination of fretted instruments.

max 10 mins £45 NO ENTRIES

CONTEST NUMBER 19**Senior Orchestra Contest**

Senior Orchestra Contest comprising three trophies; orchestras should organise performance, including set-up, entry, introductions and exit, so it is achieved within 25 mins (max.16 mins playing time)

- a. The Federation Cup for musicianship 6 ENTRIES
- b. The Coronation Trophy for entertainment
- c. The John Alvey Turner Shield for presentation, professionalism and performance

Important: For special rules and instrumentation, refer to Conditions and Rules for Contests (Point 11)

£45

FOR COMPOSITION

CONTEST NUMBER 20

Ernest J Tyrrell Challenge Trophy

For fretted instrument composition, max.5 mins duration. Composition to be unaided by any other person, reference or computer, with the sole exception that a computer may be used for typing and printing the score. While the contest will be adjudicated from the score prior to the Festival, the sound files will be played publicly during the Festival weekend. Scores should be either:

[preferred option] Emailed as pdf document with accompanying mp3 (or similar) file of recorded performance or computer simulation

Sent as hard copy with accompanying CD/memory stick with recording of performance or computer generated audio file

NB Contact details for submitting entry will be emailed or telephoned to you. If you wish to arrange for your composition to be played live during the Festival weekend, please tell us when you submit your entry

£8/£10 2 ENTRIES

VIDEO PERFORMANCE CONTESTS

CONTEST NUMBER 27a - senior (18 yrs and above) for solo/duo video performance of two pieces with emphasis on 'interpretation'. One piece to be an Alison Stephens' solo mandolin composition from set pieces listed within the details of this contest on Event Smart, the other can be a solo or duo piece composed or arranged by her. Separate accompaniment not permitted. The winner will receive prize money of £50. Videos to be emailed to Barry Cuthbert at barrysbmg@btinternet.com NO ENTRIES

Video entries will be shown during the Festival weekend

max 6 mins total playing time senior £7 /£9

CONTEST NUMBER 27b - junior (under 18yrs) for solo/duo video performance of two pieces with emphasis on 'interpretation'. One piece to be an Alison Stephens' solo mandolin composition from set pieces listed within the details of this contest on Event Smart, the other can be a solo or duo piece composed or arranged by her. Separate accompaniment not permitted. The winner will receive prize money of £50. Videos to be emailed to Barry Cuthbert at barrysbm@btinternet.com

Video entries will be shown during the Festival weekend

max 4 mins total playing time junior £5 /£7 1 ENTRY

ADJUDICATORS

The following adjudicators have been secured to date. If you know any of them, you need to let us know how they are known to you at registration checkout on Event Smart

Anna Langley	Iain Lennon
Craig Moran	Michael Graham
Elias Sibley	Michelle Nelson
Frances Taylor - Chief Adjudicator	Raffaele la Ragione
Hugh Boyde	Knud Stuwe
Colin Tribe	Raziel Tsur
Rob Garcia	Nigel Gatherer

JUDGING CRITERIA FOR CONTESTS

Main Contests

Complexity of piece 10%

General musicianship 40% (includes tuning, tone, technical ability and accuracy)

Interpretation 40% (includes dynamics, phrasing and expression)

Overall Presentation 5%

Adjudicators' discretion 5%

Composition Contest (20)

Originality of ideas 35%

Development of ideas 20%

Structure & development of piece 20%

Guidelines towards interpretation 10%

Suitability for the instruments 10%

Adjudicators Discretion 5%

Folk Contest (21)

Complexity of piece 10%

General musicianship 40% (includes tuning and tone)

Interpretation 40% (includes dynamics and expression)

Overall presentation 5%

Adjudicators' discretion 5%

Fun Contest (22)

Complexity of piece 10%

General musicianship 40% (includes tuning and tone)

Fun element 40% (includes dynamics and expression)

Overall presentation 5%

Adjudicators' discretion 5%

SATURDAY AND SUNDAY LUNCHTIME CONCERTS

The Committee has asked member orchestras about their view of the orchestra competition and as a result some have chosen to play without taking part competitively. As a result, there will be two brief concert s which will be opportunities to hear our member orchestras perform a short set of music.

The scheduling of the orchestras performing these concerts will be confirmed in the New year.

WORKSHOPS

Below is an overview of all the workshops and talks being offered on Saturday afternoon, April 6th and Sunday morning, April 7th. Cost per hour is £9 for BMG Federation members and £12 for non-members. More details of each workshop will be found on the following pages. Workshops A4, C2 and C3 are two hour slots, and will run over the break, but finish earlier than the two parallel one hour workshops.

ONLY BOOK ONE WORKSHOP FROM EACH TIME SLOT

Saturday afternoon

2.45	A1	A2	A3	A4	A5
3.45	Repertoire learning for banjo	Improving your mandolin technique	Eileen Pakenham's Music	Latin American Folk Music	Right hand technique for the mandolin
4.00	B1	B2	A4 Continues		B 5
5.00	New exam Syllabus for mandolin	Mandolin restoration			Getting the best sound from your guitar

SUNDAY MORNING

9.15	C1	C2	C3	C4	C5
10.15	The art of imitation	Banjo Orchestra	Baroque Mandolin Orchestra	Guitar Masterclass	Understanding modes through folk tunes
10.30	D1	C2 continues	C3 continues	D4	D5
11.30	Ladies' Mandolin and Guitar Bands			Bluegrass: An introduction	Are you bored with the same old ukulele chord?

SATURDAY AFTERNOON WORKSHOPS

CODEA1: REPERTOIRE LEARNING AND MUSICAL NUANCE FOR 5-STRING FINGER-STYLE (CLASSIC) BANJO

TUTOR: ELIAS SIBLEY

This workshop aims to give a practical overview of how to approach learning a new piece of banjo music. Subjects featured will include: practice strategies/techniques, choosing appropriate fingerings, as well as more subtle choices regarding musical nuance, such as tone production and articulation. Music will be provided prior to the workshop.

Elias Sibley is one of the world's leading exponents of the classic 5-string banjo playing, predating the development of bluegrass. Having studied the instrument from the age of ten with James Allgrove and with subsequent study at the Purcell School of Music and the Royal College of Music, Elias now divides his time between concertising and teaching. Elias regularly performs with other fretted instrumentalists, such as banjo supremo Chris Sands and mandolin virtuoso Simon Mayor.

Maximum Number of Participants 15

Time 2.45-3.45pm

Level Beginner/Intermediate/Advanced

Instruments Banjo

Price £9 Members / £12 Non-members



CODEA2: IMPROVING YOUR MANDOLIN TECHNIQUE

TUTOR: IAIN LENNON

This workshop will focus on improving your right and left hand technique, tremolo research, and will be the basis to take your mandolin playing to new heights. We will focus on improving your sound quality and techniques to improve musical expression.

Iain Lennon is a Scottish mandolin player based in Cologne (Germany). He studied at the University of Glasgow under Barbara Pommerenke-Steel and Chris Acquavella, and under Prof. Caterina Lichtenberg, Annika Hinsche and Mike Marshall at the Cologne Academy of Music and Dance, Wuppertal where he completed his master's concert with full marks in 2021.

Maximum Number of Participants 15**Time** 2.45-3.45pm**Level** Beginner/Intermediate/Advanced**Instruments** Mandolin and mandola**Price** £9 Members / £12 Non-members

CODEA3: EILEEN PAKENHAM'S MUSIC FOR SOLO, DUO, TRIO AND ENSEMBLES

TUTOR: BARBARA POMERENKE-STEEL

Eileen Pakenham was an English composer who wrote a great number of pieces. Her compositions have gained recognition around the world and can be accessed through the BMG Federation.

During the workshop we will focus on one piece for mandolin and guitar orchestra, but also take a look at examples of her compositions for mandolin and piano and trios.

The list of compositions will be sent out in advance to give participants the opportunity to look at the pieces beforehand.

Barbara Pommerenke-Steel studied music in Berlin and at Strathclyde University and gained a diploma in mandolin teaching. She co-founded the Lanarkshire Guitar and Mandolin Association and has designed, developed and delivered a wide range of music courses for young people, adults and professional musicians and tutors. She was part of the team that wrote the new syllabus for graded exams on the mandolin. Barbara teaches mandolin and classical guitar and has been the lead tutor in 'Come & Try Mandolin' workshops at Celtic Connections for more than 10 years.

**Maximum Number of Participants 20****Time** 2.45-3.45pm**Level** Intermediate/Advanced**Instruments** All instrument. NB banjo and ukulele players are welcome to play the mandola or mandolin parts**Price** £9 Members / £12 Non-members

CODEA4: LATIN AMERICAN FOLK MUSIC

TUTOR: S MARGARITA SALAZAR ROCHA AND CLARA PANOZZO

We are going to explore the rhythms of the Altiplano (the high area of the Andes which includes parts of Peru, Bolivia and northern Chile), focusing on a composition called 'Alturas' by the Chilean band Inti Illimani. This piece is based on the huayno style. The huayno has a slow tempo, which is always led by the bombo (a large drum typical in Latin America). We will also take a look at melodies in minor keys and their relevance as a way of expressing the everyday life of the region's people and its soundscape.

S. Margarita Salazar Rocha

I am from Temuco in southern Chile. I completed my degree in Fine Arts at the Pontificia Universidad Catolica in Chile, followed by music studies at the Conservatorio de Musica Leonor Davidson in Temuco and the Conservatorio de Musica in Valencia, Spain. I have played in a variety of groups performing classical and Latin American repertoire. My current group is the Frida-Violeta Band. We are five women from different parts of the globe playing Latin American folk music. I am also a member of the Moonlight Mandolin Orchestra. Additionally, I teach lessons in art and music, particularly to the Spanish-speaking community in Cambridge.



Clara Panozzo

I am from Argentina and play double bass. I was trained at the Escuela Nacional de Musica in Rosario, Argentina and at the Conservatorio Tartini in Trieste, Italy. I have played in numerous classical orchestras in Argentina, Italy, Austria, Norway and the UK. My heart 'beats Latin American' so now I love playing with the Frida-Violeta band. During the day, I am a mum and a librarian, enjoying growing vegetables and learning to weave.

Maximum Number of Participants 20

Time 2.45-4.45pm

Level Intermediate/Advanced

Instruments Mandolin, mandola and guitar

Price £18 Members / £24 Non-members

CODEA5: RIGHT HAND TECHNIQUE FOR MANDOLIN

TUTOR: RAFFAELE LA RAGIONE

This workshop will focus on developing your right-hand technique for creating the best possible sound from your instrument. It will explore the ways in which phrasing can be interpreted using music from the Italian mandolin school of Gabrielle Leone to Raffaele Calace.

***Raffaele la Ragione** was born in Naples in 1986, and took up the mandolin at a very early age. Pursuing his longstanding interest in musicological research and the original repertoire for the instrument, he earned a degree in Drama, Art and Music Studies in the Faculty of Arts and Humanities at the University of Bologna, with a thesis on the instrument building and musical tradition of the Neapolitan Calace family. He subsequently earned a degree in mandolin at the Milan Conservatory with Ugo Orlandi.*

Maximum Number of Participants 20

Time 2.45-3.45pm

Level All levels

Instruments Mandolin,

Price £9 Members / £12 Non-members



CODEB1: NEW MTB SYLLABUS FOR MANDOLIN

TUTOR: HUGH BOYDE AND IAIN LENNON

This workshop will cover how Music Teachers' Board (MTB) grade exams work <https://www.mtbexams.com/> and demonstrate the many facets of the new Mandolin Syllabus, going through each of the elements and options at a variety of levels. There will be demonstrations, plenty of opportunity to ask questions, and also an opportunity to try your hand at some of the exercises and pieces. Teachers, prospective candidates, or looking for new repertoire ideas, this session will hopefully leave you confident in navigating the system and inspired to start using these invaluable materials.

***Hugh Boyde** When not directing the Moonlight Mandolin Orchestra, Hugh teaches guitar and ukulele in a number of primary schools in Cambridgeshire, and teaches mandolin privately (mostly online). He has a special interest in the very first steps in instrumental learning, and is the author of several innovative tutor books for beginners. He performs on guitar and mandolin, and has also become an Examiner for the MTB*

Maximum Number of Participants 25

Time 4.00-5.00pm

Level All levels

Instruments Mandolin,

Price Free to all

See pp30 for Biography of Iain Lennon



CODEB2: RESTORATION/CONSERVATION OF AN 18TH CENTURY NEAPOLITAN MANDOLINE MADE BY VINCENZO VINACCIA IN 1769

TUTOR: CHRIS EGERTON

Presentation about the restoration and conservation of a recently discovered Neapolitan mandolin made by Vincenzo Vinaccia in 1769. The program will include its historical context, design features, ethical conservation principles and materials and equipment used. Historical stringing and playing technique will be demonstrated by Taro Takeuchi and Rowena Sudbury, along with a mini recital of 18th century mandoline music performed on the restored instrument.



Chris Egerton is a professional stringed-instrument restorer/conservator in private practice. He studied conservation at the Royal College of Art and the V&A Museum. Among his significant projects are the British Museum Citole, The Ledbury Lute and The Berkswell 'Cello.

Maximum Number of Participants 25

Time 4.00-5.00pm

Level All levels

Price £9 Members /£12 Non-members



CODEB3: MANDOLIN MASTERCLASS

TUTOR: BARBARA POMERENKE-STEEL AND RAZIEL MAHATZRI

This is an innovation for this Festival. Do you have a piece of music that you would like to play to an appreciative audience and receive feedback? This will be your opportunity to do that. Music should be about 3 minutes long, and a copy for Barbara and Raziel to share would be most helpful.

Maximum Number of Participants 6

Time 4.00-5.00pm

Level All levels

Instruments Mandolin,

Price £15 Members /£20 Non-members

CODEB5: THE CONTROL OF TONE PRODUCTION ON YOUR GUITAR

TUTOR: ANDREA DE VITIS

This workshop will focus on the control of tone production from your guitar and the use that can be made of your instrument's timbre using a variety of picking techniques.

***Andrea de Vitis** is a winner of the Golden Guitar Award for at the 18th International Guitar Convention Pittaluga, and more than 40 prizes in many international competitions in his extraordinary career. Considered one of the most gifted guitarists in Italy, Andrea De Vitis is a member of the Supernova guitar octet, together with the most talented young Italian soloists- all of them winners of international guitar competitions. He is currently a Professor at Mozarteum University (Salzburg, Austria).*

Maximum Number of Participants 20

Time 4.00-5.00pm

Level All levels

Instruments Guitar

Price £9 Members /£12 Non-members



SATURDAY AFTERNOON CONCERT

ELIAS SIBLEY AND FLORENCE PETIT

For this brief concert, Elias will play some banjo music and also switch to his guitar and play with Florence Petit on cello. The combination of guitar and cello provides a rich fusion of expression and spirit to their compelling performance.



BMG FEDERATION AGM

This will be a short, but important meeting for all BMG members. It will follow on from the concert. Please stay and have your say.

PRESENTATION OF THE AWARDS

This will take place after dinner on Saturday evening in the Buttery, right next to the bar where the rest of the evening's entertainment will be located.



OPEN MIC

To book a slot at the open mic, please send an email to Barry Cuthbert with the subject 'BMG Open Stage Act' at bmgfederation@gmail.com

The open mic will conclude at 9.30 with a group of players from the Israeli Plectrum Orchestra who will be performing a set including folk songs and dances.

CEILIDH

The Cambridge Phoenix Ceilidh Band will conclude our evening with a great set of dances to get us all on our feet.

SUNDAY MORNING WORKSHOPS

CODEC1: THE ART OF IMITATION

TUTOR: IAIN LENNON

We have quite a diverse sound palette on our instruments, but what techniques can we use and adapt from other instruments? How can we imitate similar instruments from different cultures, for example? Or can we make our plucky little instrument imitate bowed strings, wind instruments or percussion? This workshop will explore a range of playing styles to broaden our scope of music making and blend our sound with other types of instruments. Bring your plucked instrument of choice and an open mind.

Iain Lennon is a Scottish mandolin player based in Cologne (Germany). He studied at the University of Glasgow under Barbara Pommerenke-Steel and Chris Acquavella, and under Prof. Caterina Lichtenberg, Annika Hinsche and Mike Marshall at the Cologne Academy of Music and Dance, Wuppertal where he completed his master's concert with full marks in 2021.

Maximum Number of Participants 20

Time 9.15-10.15am

Level All levels

Instruments All instruments

Price £9 Members /£12 Non-members



CODEC2: BANJO ORCHESTRA

TUTOR: DANIELLE SAXON-REEVES

All banjo styles and tunings welcome- if your instrument is banjo shaped please come and join us! Music available in advance: melody, easy play along part and bass in standard notation plus rhythm/chords provided.

(Please note tab will not be available as there are too many tuning variables to accommodate this, but software is available for players to convert the music for themselves in advance, happy to advise).

In order to welcome a wide variety of players and backgrounds, music will mainly be drawn from the jazz, swing and blues traditions, with the possibility of some folk or classical squeezed in here and there.

Danielle Saxon Reeves, Pluckybird. (BMus Hons, FISM)

I have almost 40 years of playing experience and have been teaching for more than half of that time, whilst also directing Midlands Fretted Orchestra and Friendly Folk (for the Plucking Terrified). I have performed across the UK and particularly enjoy sharing my love of Fretted Instruments and 19th century music in particular. Happy to wax lyrical about anything plucky (as well as gardening and dogs!)

Maximum Number of Participants 20
Time 9.15-11.15am
Level All levels
Instruments Banjo of all style
Price £18 Members /£24 Non-members



CODEC3: BAROQUE MANDOLIN ORCHESTRA
TUTOR: FRANCES TAYLOR

Examine a mandolin concerto in the Italian Baroque style accompanied by other orchestral instruments. This popular workshop, the seventh in the concerto series, allows participants to experience the sonorities of bowed and plucked strings together whilst exploring the conventions of 18th century music. The music and information will be sent to participants in advance. We shall be playing at baroque pitch (A 415 Hz) on period mandolins or modern mandolins tuned down a semitone.

*With playing that is 'utterly delightful' (Musical Opinion) mandolinist **Frances Taylor** has established herself as a leading interpreter of 18th century music. She has performed internationally, at high profile venues such as London's South Bank and with many prestigious orchestras including those of the Royal Opera and the Welsh National Opera. An enthusiastic educator and communicator, she runs workshops that specialise in combining mandolin with orchestral instruments. Her tireless work as ambassador for the mandolin spreads over four decades. She is author of *The Mandolin Lesson*, a memoir that shares her experiences of learning the mandolin in Italy.*



Maximum Number of Participants 20
Time 9.15-11.15am (includes a 15 min break)
Level Intermediate /Advanced
Instruments Mandolin
Price £18 Members /£24 Non-members
Observers welcome (free of charge)

CODEC4: GUITAR MASTERCLASS

TUTOR: BARBARA POMERENKE-STEELE AND ANDREA DE VITIS

This is an innovation for this Festival. Do you have a piece of music that you would like to play to an appreciative audience and receive feedback? This will be your opportunity to do that. Music should be about 3 minutes long, and a copy for Barbara and Andrea to share would be most helpful.

Maximum Number of Participants 6

Time 9.15-10.15am

Level All levels

Instruments Mandolin,

Price £15 Members /£20 Non-members

CODEC5: UNDERSTANDING MODES THROUGH FOLK TUNES

TUTOR: ROB GARCIA

The workshop is for players who want to better understand the structure of modes. The session will focus on four different modes commonly used in British and Irish and other countries' folk music:

- ❑ Ionian
- ❑ Mixolydian
- ❑ Dorian
- ❑ Aeolian

During the workshop players will:

- ❑ Learn the four modes on different starting notes and using different finger patterns
- ❑ Learn folk tunes that use these four modes
- ❑ Compose their own modal tune on one of the four modes

Open to mandolin / guitar/ banjo players

No music necessary as music will be provided Bring a pencil and manuscript paper or a device to write your composition on.

Roberto Garcia was born in London of Spanish descent. Rob started playing the guitar at the age of 14, he studied at the Guildhall School of Music (London), the Musikhogskolan (Sweden), and with Jose Tomas in Alicante (Spain). With the guitarist Luke Dunlea he performed in concerts in the U.K. and Europe, and recorded an album of music by Biberian, Samuelli, Machado and Stravinsky's Music for two Guitars. For over 15 years Rob has performed as part of the acclaimed folk duo Na-Mara with singer songwriter Paul McNamara. They have released 4 albums performed in concerts and festivals in the U.K., Europe and China, and on a BBC Radio 4, and run workshops on folk music.

Rob plays Irish Bazouki and mandolin in the Ceilidh band Tam Lin and with the Phoenix Mandolins in St Albans. As well as his extensive performing career Rob has been working in music publishing for over 30 years and is currently on the Board of Directors of the German music publishing company Schott Music.



Maximum Number of Participants 20

Time 9.15-10.15am

Level Beginner/Intermediate /Advanced

Instruments Mandolin, guitar and banjo

Price £9 Members /£12 Non-members

CODED1: LADIES' MANDOLIN AND GUITAR BANDS IN LATE VICTORIAN ENGLAND

TUTOR: PAUL SPARKS WITH JOHN MACKENZIE

Until recently, histories of the guitar and mandolin in Britain overlooked the extraordinary contribution made by thousands of musical women during the late Victorian and Edwardian period. The first English ladies' band was formed by aristocratic women in 1886, and for two decades gave regular performances of serious classical music in London's major concert venues. During the 1890s, hundreds of similar ladies' bands were formed across England (and Scotland), mostly by middle class women. Clara Ross's band was highly regarded by fashionable London society, and mostly performed her own music. This talk examines the history and repertoire of these bands.



Paul Sparks has worked as a mandolinist and guitarist with various British orchestras, and completed his PhD thesis - A History of the Neapolitan Mandoline from its Origins until the early Nineteenth Century (City University) - in 1989. He has written three books for Oxford University Press - The Early Mandolin (1989, with James Tyler), The Classical Mandolin (1995), and The Guitar and its Music (2002, with Tyler). He and John Mackenzie have been performing music for mandolin and guitar together for almost fifty years.

Maximum Number of Participants 50

Time 10.30-11.30am

Level All levels

Price £9 Members /£12 Non-members

CODED4: BLUEGRASS WORKSHOP

TUTOR: IAIN LENNON

This is an introduction to the world of bluegrass. If you are new to it or want to widen your knowledge a little this is for you. We will look at some well-known tunes that I learned and transcribed from Mike Marshall. We will try out some melody playing, rhythm playing and improvisation in our bluegrass mega-band. Open to all instruments. Music will be provided but ability to read music is not required.



Iain Lennon is a Scottish mandolin player based in Cologne (Germany). He studied at the University of Glasgow under Barbara Pommerenke-Steel and Chris Acquavella, and under Prof. Caterina Lichtenberg, Annika Hinsche and Mike Marshall at the Cologne Academy of Music and Dance/ Wuppertal where he completed his master's concert with full marks in 2021.

Iain is an international prize winner as mandolin soloist. He has performed as a soloist and chamber musician around the United Kingdom, USA and Europe. He is also sought after for opera and theatre in Germany.

He is a founding member of Alafia Ensemble, Chordofonia chamber orchestra and Ensemble del Pesciolino. Since 2018 he has been musical director of numerous mandolin and guitar orchestras and teaches mandolin, guitar and piano.

Maximum Number of Participants 20

Time 10.30-11.30am

Level Beginner/Intermediate /Advanced

Instruments Any instruments

Price £9 Members /£12 Non-members

CODED5: ARE YOU BORED WITH THE SAME OLD CHORD?

TUTOR: COLIN TRIBE

This workshop will focus on moving from the repetitive strumming of chords into a variety of accompaniment styles. Together with some selected Intro's and outro's these will add variety to group performances. Elements of fingerstyle playing will be introduced. It will be suitable for all ukulele players whether you are an experienced player or fairly new to the instrument.



Colin Tribe is a self-taught musician, starting the guitar at 11 and when 17 he had music published in BMG magazine. A career as a musician changed into one as a Primary School teacher - combining this with being a semi-pro guitarist in various bands. While teaching at a Middle School he did a performing arts degree and then

became a Secondary School Head of Music. His arrangements were used in the Trinity College Electronic Keyboard Exams and then by VCM. Much later whilst developing a syllabus for Self-Accompanied Singing, an addiction for the Ukulele began.....

Maximum Number of Participants 20

Time 10.30-11.30am

Level Beginner/Intermediate /Advanced

Instruments Ukulele

Price £9 Members /£12 Non-members

FESTIVAL ORCHESTRA

Those of us who were at Edinburgh will remember the enormous pleasure that we got from our first Festival Orchestra led by Knud Stuwe playing the Allegretto from Beethoven's 7th Symphony. It was a fantastic opportunity to have so many of our instruments all in the same room!

We plan to do this again, this time led by Barbara Pomerence-Steel and focused on 'Music is my first love' by John Miles. The music will be available to download from our website.



CONCERT FINALE

The Israeli Plectrum Orchestra had been planning to come and play for us, but have reluctantly decided that they are unable to come to Cambridge in April.

We have instead secured a performance from Samrat Majumber, an internationally recognised guitarist who is originally from Scotland and is currently studying in Dusseldorf. He and **Iain Lennon** have played together before, and will do so as part of the concert on Sunday 7th April.

CONDITIONS AND RULES FOR CONTESTS

Saturday April 6th 2024

Registered Charity
No. SC038957



Introduction:

Since the British BMG Federation's formation in 1929, fretted instrument players have attended Festivals to meet, learn, gain inspiration and compete in a friendly fashion. Unless otherwise stated in the Syllabus, contests will be judged on musical and technical ability. Contestants are encouraged to bring new ideas to their performances whilst keeping within the rules and conditions below. The Federation has a duty to participants to ensure there is a level playing field with no external interference that affects the ability of players to compete fairly. Contestants wishing to stage anything that goes beyond the playing of music within the given rules should contact the Federation committee before submitting their entry.

1. Eligibility:

All contestants shall be of amateur status except contests 19, 22 and conductors (contests 18 & 19 only). See Condition 11 for special rules regarding contest 19a. An amateur is considered to be someone who does not derive the majority of livelihood from performing or teaching music. Contests are open to both members and non-members but there is a separate scale of fees (See Condition 13) for some contests where one or more entrants are non-members.

2. Music:

Except where indicated in the syllabus, a copy of all music must be provided for the Adjudicator. The music, bearing an identifying name

and contest number, must be handed to the Adjudicator or Adjudicator's secretary prior to each contest or when the contestant's name is called for the contest and will be available for collection by the end of the Festival. Any changes to the music must be clearly marked on the Adjudicator's copy. The Adjudicator will take into account the complexity and suitability of the music. It is the contestant's responsibility to respect the rights of copyright owners, where applicable, by playing from original music scores. Photocopies of copyrighted music can however be provided to adjudicators. Information on copyright can be obtained from Music Publishers Association or the contact person at point 16 below.

3. Selection of Pieces:

Contestants may not select a piece they have performed at either of the two previous Festivals or which they are performing in another contest at the current Festival. No solo concertos may be performed apart from in solo contests.

4. Arrangements:

It is the contestant's responsibility to seek permission from the copyright owner if they wish to make arrangements or adaptations of copyrighted music.

5. Accompaniment:

Unless otherwise stated in the Syllabus of Contests, accompaniment on any one instrument is permitted in solo contests; contestants must provide their own accompaniment.

6. Double/Multiple Entries:

No contestant shall be allowed to enter any contest more than once apart from contests 17, 19, 21 & 22. A person entering any of contests 17, 19, 21 & 22 more than once must do so with different groups/orchestras in each case.

Contestants may enter no more than 6 contests, excluding contests 18, 19, 20 and 27, the reason being that timetabling of contests becomes impossible to manage.

7. Programme:

Contestants will be informed of approximate times and must be present when their name is called.

8. Additional Support Needs:

Contestants with additional support needs, such as those with limited physical capabilities, should make their requirements known by notifying the person detailed at Condition 16 below.

9. Adjudication:

Adjudicators' decisions are final and will be supported by a result sheet with marks gained and comments on the performance. Adjudicators shall have the power to withhold the award of a trophy in any contest where they feel the required standard has not been met.

10. Trophies and Awards:

Cups and trophies awarded remain the property of the British BMG Federation. Winners are required to return these to the organisers in time for presentation at the next Festival. Winners are responsible for having names engraved on trophies at their own expense and are held responsible for the safekeeping of the trophies while in their possession. Winners will be required to fill in a 'loan form'. For those under the age of 18 years the signature of an adult will be required on the loan agreement.

11. Special Conditions for Orchestras:

(a) Orchestras shall consist of 10 or more players of fretted, plucked string instruments

(b) For Contest 19 there is no restriction on the number of professional players in an orchestra but in order to 'level the playing field', for Contest 19a Musicianship only, a penalty system is in place whereby for each professional player over and above 10%, 3 marks will be deducted.

(c) In addition to the orchestral instruments at (a) the bass line can be played by up to 3 bass instruments

(d) In addition to the orchestral and bass instruments up to 3 other acoustic instruments are allowed

(e) Adjudicators require a copy of the full music score for each piece

(f) Orchestras planning to use additional instruments specified in (c) and (d) above should note that these instruments must take a supporting role and allow the group to retain the quality of a plucked string orchestra; they must also submit music scores to the person at point 16 below by November 30th, showing the lines these instruments will play

12. Conductors:

Except for orchestra contest 18 and 19, no other contests are permitted to have a conductor.

13. Entries and Fees:

The closing date for contest entries is January 31st 2024.

Fees for BMG Federation Members (those in brackets are for entries with one or more non-member)

Solo junior (contests 1, 2 and 4)	4.00 (5.00)
Solo adult (contests 3, 5 to 11, 12, 13)	5.00 (7.00)
Youth Ensemble (contest 4a)	5.00
Duo (contest 14)	9.00 (14.00)
Trio (contest 15)	12.00 (18.00)
Quartet/Quintet/Small Group (contests 16, 23 & 26)	16.00
Ensemble (contest 17)	25.00
Orchestra (contest 18 & 19)	45.00
Composition (contest 20)	8.00 (10.00)
Folk/Fun (contests 21 & 22)	12.00
Video (contest 27)	junior 5.00 (7.00) adult 7.00 (9.00)

14. Electrical Instruments:

Electric guitars may be used in Contests 4, 4a, 6, 11, 12, 21 & 22. Electric bass guitars and double basses may be used as part of the orchestra. Keyboards, on piano-setting only, may be used as accompaniment.

15. Time Limits:

The number of minutes shown is maximum playing time allowed; performances will be halted when the time-keeper indicates time is up.

Contests 1- 4a 3 minutes

Contests 5-10 5 minutes

Contests 11, 13 -15 3 minutes

Contest 16, 23, 24 and 25 4 minutes

Contest 26 5 minutes

Contests 12, 17, 21 and 22 6 minutes

Contest 27 under 18yrs 4 minutes/adult 6 minutes

Contest 18 10 minutes

Contest 19 Total 16 mins playing time. N.B. Orchestras should organise their performance, including set-up, entry, introduction and exit, to be achieved within 25 mins

16. Enquiries: By email to sandrawoodruff1947@gmail.com or telephone 0117 9672286