

Year	Month	Concert Title	Number of perfs
1995	September	By the Sea	1
1996	April	Here comes the sun	1
	December	All in the morning	1
1997	June	La Cumparsita	1
	December	Pastime with Good Companie	1
1998	March	All in the April Evening	2
	September	Thus sings my sweet hippopotamus	1
	December	Past 3 O'Clock	3
1999	May	Antonio & other tragedies	3
	October	Poor Wandrin' Gomez	2
	December	Canticle of the Gift	3
2000	March	Lads on the Esplanade	2
	December	The First Gift	3
2001	February	Shared Indulgence	1
	August	Nothing at All	2
	October	In the bath	3
	December	Blue Christmas	2
2002	May	R & R	2
	October	Konzert for Kaddy	2
	December	This Endris Night	2
2003	March	Konzert for Kromer	1
	June	Common Ground (with Phyl Lobl)	2
	September	Into our Dawn	3
	December	Gypsy	4
2004	April	Into our Dawn (revival)	3
	July	Blue Skies	4
	October	Fogs is the problem! (with Denis Kevans & Sonia Bennett)	3
	December	A Royal Kind of Christmas	3
2005	March	Fogs is the problem! (revival)	2
	April/May	Rumblin' Sound	3
	September	Bird sings the blues	6
	December	Frilly red pyjamas	5
2006	April	Aba Daba Honeymoon	6
	August	Waltzing with bears	6
	October/November	Concert for Oscar	5
	December	Shakin' the tree	6
2007	February - April	Déjà vu	11
	April	On the road	5
	August/September	Serendipity	9
	December	Morning Tide	9

A partial list of people who have been in Loosely Woven

Sydney (79)

Angie Agius *vocals*
Mike Almond *djembe, percussion*
Sonia Bennett *vocals, guitar*
Barbara Braithwaite *vocals, percussion*
Jan Cooper *fiddle*
Ron Cooper *flute*
Peter Crowe *vocals, dance*
Noni Dickson *harp, vocals, keyboard, dance*
Harry Dingle *guitar, vocals*
Matt Dingle *guitar, vocals*
Tegan Dingle *vocals*
Tully Dingle *guitar, vocals, keyboard, percussion*
Maria Dunn *fiddle, cello, keyboard, vocals*
Judie Eddington *vocals*
Aiyana Elliott *vocals*
Anneli Elliott *fiddle, vocals*
Diana Eva *vocals*
Juliet Fisher *djembe, percussion*
Reay Ferguson *vocals*
Robert Ferguson *vocals*
Bob Foggin *fiddle, mandolin, vocals*
Kate Freyburg *vocals*
Rebecca George *vocals*
Amanda Gillard *flute*
Ian Hamilton *vocals, guitar*
Matthew Harders *guitar*
Ilse Harris *bass clarinet, clarinet, zither*
David Harrison *vocals*
Shad Haumu *vocals, guitar, dijeridoo*
Graham Huddy *vocals*
Beatrice Iacono *fiddle*
Glenys Jackson *vocals*
Marjorie Janz *vocals, piano*
James Johnson *accordoin, saxophone, recorder, vocals*
Denis Kevans *poetry, vocals*
John Kibby *vocals, guitar, dulcimer*
Helen Kvelde *flute, vocals*
Maaike Lauwerens *vocals*
Barry Lees *recorders, vocals*
Pia Lehmann *vocals*
Gial Leslie *vocals, dance, ukulele*
Phyl Lobl *vocals, guitar*
Nicky Lock *vocals, harp*
John Macrae *recorders, vocals*
Marita Macrae *vocals*
Monique Manera *vocals*
John Manson *fiddle*
Darren McHugh *guitar, djembe, vocals*
Leanne Morgan *vocals*
Lindsay Moynham *vocals, guitar*
Rima Muir *vocals, ukulele*
Fiona Munro *fiddle, vocals*
Glenys Murray *vocals*
Kevin Murray *percussion, vocals*
Christine Nettle *flute, vocals*
Mark Nettle *clarinet, saxophone, vocals*
Nick O'Brien *djembe, percussion*
Samantha O'Brien *flute, vocals*
Siobhan Patrick *fiddle, vocals*
Jan Purvis *vocals*
Wayne Richmond *keyboard, accordion, concertina, vocals*
Pat Russell *vocals, dance, ukulele*

Bec Schofield *vocals, percussion*
Lena Simpkins *vocals, poetry*
Lincoln Stone *vocals, keyboard*
Jill Stubington *concertina, keyboard, vocals*
Nick Stuut *guitar, vocals*
Kathleen Swadling *guitar, vocals*
Trevor Swadling *guitar, vocals*
Natalie Taylor *acting, vocals*
Peter Tebbutt *vocals*
Pam Townend *vocals*
Melissa Treadgold *vocals*
Helen Tucker *cello, vocals*
Margie Warner *vocals*
Anne Welch *vocals, keyboard*
Chris Wheeler *vocals, flute, guitar*
Greg Wilson *concertina, accordion, whistle, vocals*
Heather Wilson *vocals*

Dungog (11)

Pauline Cambourne *vocals*
Georgina Clark *vocals*
Eva Gibson *vocals*
Kerry Hile *vocals, guitar, mouth organ, percussion*
Lyn Merton *vocals*
Helen Rubeli *vocals, guitar, piano, percussion*
Ken Rubeli *vocals, guitar, percussion*
Liz Stuckings *vocals*
Cecilia Walker-Leslie *vocals*
Amos Warner *vocals, guitar, mandolin*
Ian Watson *vocals*

Tamworth (14)

Barbara Bidencope *vocals*
Anne Brady *vocals*
John Cummins *vocals*
Pam Cummins *vocals*
Vicki Harbison *double bass, bagpipes, vocals*
Vic Hatfield *vocals, mandolin*
Marie McKenzie *fiddle, vocals*
Frances Munro *vocals*
Bryan Palin *vocals*
Pauline Poschinger *vocals*
Michael Ross *vocals*
Brooke Schimer *vocals*
Lyndy Smith *vocals*
Tony Simpson *vocals, button accordion, banjo*

Grafton (15)

Tanja Ackerman *vocals*
Samantha Brown *vocals*
Kim Connor *vocals*
Judi Costanzo *vocals, guitar, mouth organ, percussion*
Alastair McInnes *vocals*
Caitlin McInnes *vocals, guitar, piano, percussion*
Julie Metcalfe *vocals, guitar, percussion*
Robyn Nixon *vocals*
Ron Sommer *vocals*
Ellen Terry *vocals, guitar, mandolin*
Kate Terry *vocals*
Helen Tucker *cello, vocals*
Mary Watson *fiddle*
Sarah Westman *fiddle*
Doborah Wray *fiddle, vocals*

Tina Broad
Music in Communities
MBE 148/45 Glenferrie Road
Malvern VIC 3144

Wednesday, 27th February 2008

Dear Tina,

Loosely Woven is a brilliant example of community music-making. As an ethnomusicologist I became involved through my research into Australian traditional music. Since I retired from the School of Music and Music Education at the University of New South Wales, I have become much more involved with the group. My activities include preparing material, finding and arranging suitable pieces and helping to prepare the group for performance. The group includes many people who have not sung before and who cannot read music. What they have in abundance is enthusiasm and appreciation for the opportunities the group provides. The preparations for performance include rudimentary singing instruction (mostly concerned with concentration, breathing and warming up exercises), practice in music reading skills (which occurs while teaching parts for multi-part arrangements), and experience in performing as an ensemble (which involves learning to listen to other parts and fit in with them).

Although the group is strictly amateur in the sense that no money changes hands, there is a highly professional standard in the organisation of the concerts and in the production of beautifully and meticulously prepared scores for participants. My own contribution has perhaps been helpful in providing more stream-lined and concentrated procedures for rehearsing.

One of the most impressive aspects of the group's activities is the way it succeeds in allowing the musicians to bring music which interests them to the group. Preparations for each concert begin with a planning meeting in which all members of the group are encouraged to bring something for the group to perform. With very few exceptions, all members do in fact bring something along. Sometimes they bring scores, sometimes they bring only recordings. This involves us then searching for scores, and if none are available, one of the three or four musically capable members transcribes the music from the recording. In every case, even when a score is available, an arrangement needs to be made to take account of the voices and instruments available. Three or four members, and one highly capable ex-member who now lives too far away to be involved in performances, prepare the arrangements.

Another impressive aspect is the encouragement of all performers, no matter what their capabilities are, to perform and the efforts put into helping them to improve their performance standards.

The personal rewards for me are in several areas. As an academic teaching in a music school I have some experience in student music-making, but Loosely Woven is somewhat different. Here the participants are mostly mature-age people who have come to the group out of a deep personal conviction that music has something to offer. Their skill levels might be low, but they are highly motivated, and highly concentrated in their approach. Because of this, there are tremendous rewards in teaching this group. At the same time, the social activities which are part of the rehearsal and performing regime enable a level of commitment to the group and to each other which gives life, depth and conviction to the performances. At the same time, members of the group seek out music which echoes their social and philosophical concerns. Ideals of fairness, justice, equity, understanding of other people and other cultures are explored in the repertoire and give performances another important level of meaning.

Jill Stubington