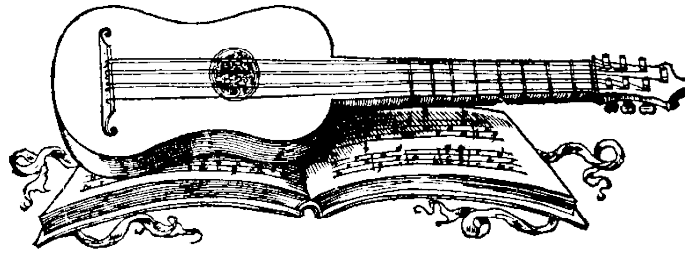


Dorset Guitar Society

Newsletter



August 2007

They say every cloud has a silver lining! It wasn't the rest of the May Bank Holiday weather but it was a **Carlos Barbosa-Lima** concert in Bognor Regis. The concert was held in the recital hall where the **West Sussex Guitar Club** hold their twice monthly meetings and form part of a music school.

Like everyone else in the audience we were enthralled and delighted with the music. I was interested in a number of the unorthodox guitar techniques he used - to great effect. Whilst I was there I met one of Richard Thompson's friends, **Terry Woodgate**, who kindly agreed to let us use the concert review he was writing for their own guitar newsletter. I think he says it all, a very enthusiastic artist & audience.

Maurice



Carlos Barbosa-Lima

What a coup for the club! Just think, the world famous legendary Carlos Barbosa-Lima on your doorstep. Or not! as the case may be since people had travelled from all over the South of England to see this event and fill our hall to capacity. We had representatives of guitar clubs from Dorset, Southampton and Brighton and enthusiasts from all over to see this wonderful concert. No one was disappointed. On a hot summer's evening (this was written in May! - Ed), through the magic of music the Bognor audience was transported to Brazil. Carlos loves to play and we love to listen what a splendid example of symbiosis. Never has there been such enthusiastic thunderous applause.

Nearly all the pieces played were Carlos's own arrangements. And what beautiful arrangements they were. Close your eyes and you would swear that there were at least 3 guitars playing all with their own complicated but melodic strains. The concert was made so interesting by Carlos bringing us into the music by explaining about the pieces he was playing. His playing was so emotional

and yet technically challenging at the same time - a very difficult feat to accomplish.

Carlos said that from a very early age he had been influenced by the works of Ernesto Nazareth. He played Carioca and Odeon - the latter dedicated to the Movie Theatre! In Villa-Lobos's Sentimental Melody (not written for guitar) from Forest of the Amazon Carlos said he tried to recreate the feel of the composer's Bachiannus Brasilianas. Perfidia by Alberto Dominguez was the well known piece some of us remembered from many years ago. What a superb arrangement Carlos had made. The final encore Frenesi was also written by this Mexican composer. In Mangore's La Abejas (The Bees), Carlos demonstrated that he could play as fast as the wing beats necessary to keep these heavy insects airborne. Ernesto Lecuona is better known for his Malaguana, but tonight Carlos played his composition Siboney. I only know watered down versions of this piece, but here we heard a really slinky Tango version. Apparently Siboney is the name of an Indian tribe - and to think I always thought it was a girl's name! Carlos

explained that Leo Brower's maternal grandmother was a sister of Lecuona. The first half of the evening finished with Adios by Enrique Madriguera. Here, on one instrument, Carlos recreated the big band sound of 1930's Cuban swing. What wonderful music. Carlos explained that Madriguera's sister was Segovia's second wife. What a small community the guitar world can be.

Refreshed we all eagerly awaited the second half. All was first rate, amongst them Gershwin's Promenade and I Got Rhythm. The full orchestra was there once again - no voices missing. In I Got Rhythm, Carlos would never repeat the verse in the same way. Each time there was a more interesting and more complicated variation. Aquarela do Brasil by Ary Barroso was the piece we all

In this edition:

Carlos Barbosa-Lima	P.1
DGS - July meeting/Tone specs	P.2
CODA review/thoughts from Val	P.3
Diary of events and Society info	P.4

know as Brazil. Again what superb music and what a brilliant arrangement. The concert finished with two Bossa Nova's by Jobim Desafinado and One Note Samba. Amazing stuff - the audience where just overawed. One just runs out of adjectives to describe the evening. Rapturous applause achieved 2 encores - The Sound of Bells (not as we mortals would play it) and the delightful Frenesi. A truly memorable evening whether you were a guitarist, a companion of a guitarist or just like good music. This is the music that everyone loves - whether you were hearing it for the first time or whether you remember the likes of Edmundo Ros on the steam wireless of the 1950's. Thanks to Richard Prior, our Chairman, and Professor Juan Monroy of the Latin American and Caribbean Cultural Society for arranging the concert. Let us hope we have many more like that and that will Carlos will return again soon.

Terry Woodgate



Tone Specs - Rodrigo Zarabanda Lejana

General: bar 48 should have a rit marked on it, cancelled by the Tempo at bar 50. Bars 32 to 49 repeat the previous musical material exactly, please add previous tone specs to these bars too. Similarly, bars 77 to the end repeat previous material except that the last 4 bars have different dynamic: apply 3< from the 2nd beat of bar 90 (2 for bass guitar.)

Gtr 1 b4 2<, b6 3<, b 7 beat 2 2U, b9 3<, b14 3<, b19 5<, b24 4U, b25 2U, b26 3<, b27 2U. b50 4U, b53 3U, b60 4U, b63 3U, b70 1U, **(yes,**

extreme! also extremely ppp!!!) b72 2<.

Gtr 2 b4 2<, b6 3<, b 7 beat 2 2U, b9 3<, b24 4U, b25 2U, b26 3<, b27 2U. b50 4U, b53 3U, b70 1U, **(yes, extreme! also extremely ppp!!!)** b72 2<.

Gtr 3 b4 2<, b6 3<, b 7 beat 2 2U, b9 3U, b14 3<, b19 5<, b24 4U, b25 2U, b26 3<, b27 2U. b50 4U, b53 3U, b60 4U, b63 3U, NB tie should be present between bars 62 and 63, b70 1U, **(yes, extreme! also extremely ppp!!!)** b72 2<.

Gtr 4 b4 2<, b6 3<, b 7 beat 2 2U, b9 3U, b24 4U, b25 2U, b26 3<, b27 2U. b50 4U, b53 3U, b70 1U, **(yes,**

extreme! also extremely ppp!!!) b72 2<.

Gtr 5 b1 2U on string 2, b3 2<, b6 3<, b 7 beat 2 2U, b9 3U, b13 E on string 2, b14 2<, b19 4<, b24 3U, b25 2U, b26 3<, b27 2U. b50 4U on string 2, b53 3U, b60 3U on string 2, b70 1U, **(yes, extreme! also extremely ppp!!!)** b72 2<.

Gtr 6 b1 2 thumb (p), b4 2 p on string 4, b6 3, b 7 beat 2 2, b9 3, b14 2 p on string 4, b19 3 p, b25 2. . b50 4 p string 4, b53 3, b60 2 string 4 p, b70 1, **(yes, extreme! also extremely ppp!!!)** b72 2.

Bass b2 2, b27 3, b29 2, b50 3 b72 2
Stephen

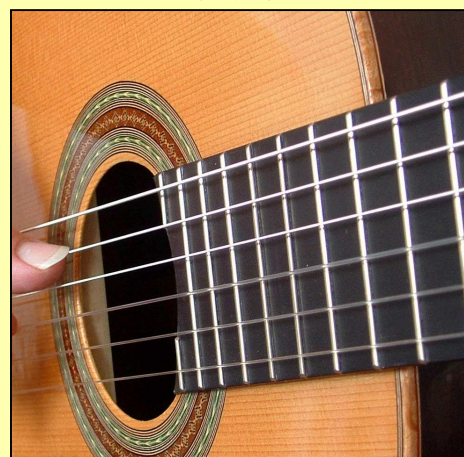
July Meeting

The July meeting found Stephen suffering with a rather bad summer cold which would, I suspect, have kept some of the rest of us from the meeting. However, Stephen seemed determined to persevere (for the first part of the evening at least) in order to work through the concert pieces - no doubt spurred on by the fact that there are only two months to the actual concert...

The primary focus was on getting a feel for the likely programme and its running time. Stephen therefore led us through all the pieces - **Kilvington's "Edinburgh Quartet", Mozart's "Serenade No. 6 (Marcia, Menuetto and Rondo), Debussy's "Reverie" and Joaquin Rodrigo's "Zarabanda Lejana"**. Speaking personally, I can't even remember playing the latter earlier in the year - although the pencil marks on the score suggest I did!. Timings were taken, and it would seem a programme is now coming together. However, with just August and September left it's clear that some additional work still needs to be done. To that end, and given that August tends to be a 'light' month in terms of attendance, an additional rehearsal date was agreed - **Sunday September 9th**, 7.00pm until 9.00pm. This will be followed by the normal meeting on September 16, and then the concert itself on Saturday Sept. 22 (with rehearsal before - time to be decided).

Performances this month were from:

- Valerie** - "Study in A" (Carcassi) and "Gaelic Song" (Nuttall)
- Stuart** - "Eilean Donan" and "Iona" (Kenyon)
- Andy** - "Una Dia De Noviembre" - (Brower);
"Serenata Espanola" (Malatz) and "Reboço" (Permanbuco)
- Margaret** - "Madronas" (Torroba) and "Canzonetta" (Kenyon)



Coda's Annual Summer Music Festival 13th, 14th and 15th July

It says in the programme that this was Coda's twelfth major annual summer event. I found it a bit hard to believe that twelve years have flashed by so quickly so I tried looking up past programmes. Actually they appear to be right if they include the beautiful summers evening where we sang and played at Hurst Castle in June 1996. I was a member of the choir in those early days, and we were called the Codetta Singers, the name was later changed to Coda Choir. Of course it wouldn't be practical to ferry all of today's hundreds of students and their equipment over to Hurst Castle for a concert, but in those bygone days Coda consisted of choir, Saturday music club (age 7-13), keyboards and rhythm and popular guitar. Still a lot you might think, but we really did do it. (Two years running in fact – and the second year the weather was not quite so favourable!) These days Coda hires a huge marquee, which is erected in the courtyard and the Summer Music Festival is spread over three days. There is also a B-B-Q and bar all weekend.

The Friday evening event 'Light up the Night' started off with the drum students. From 7 p.m. the rock and pop singers took the stage and guitars finished off the evening until late. Stephen and three of his students were involved, Andy Khan, Sam Ayres, and myself. Two pop trios followed us and Stephen and Chris Hopwood (pop guitar tutor) finished the evening with duets of Irish Tunes and songs written by Chris. The audience

seemed to enjoy the classical guitars even though they were probably not expecting them. We were actually advertised in the flyers as 'Rock and Pop vocalists and Guitars'. Not to worry, we probably had more audience as a result. It was an enjoyable and fun evening. The marquee looked good, decorated with flowers and with candles on the tables, just the right atmosphere.

Saturday morning kicked off at 10 a.m. (Yes 10 a.m.) with four children's classes, ages 2 to 6 'Music Incredibles'. I wasn't there for that one but as I particularly wanted to hear the woodwind players, I did go to the next event, 'Whistle a Happy Tune' at 1 p.m. This concert consisted of an excellent variety of music from recorders playing 'Gavotte' by Loeillet to saxophone playing 'Pink Panther'. I then went home for a couple of hours and returned at 4 p.m. for bar duty! The 'Piano Festival' took place at this time. This had to be the most popular event of the weekend as the marquee was bursting at the seams. Not surprising as over sixty adults and children were taking part. I should add that they were not all playing solos; it might still be going on if they were! On to the evening event; now this was something completely different for me 'Salsa Dancing'. I will try anything once, and it really was great fun. It was a bit off putting that some folk were obviously quite expert. Nick and I were probably the worst dancers there, but with a little individual tuition we did eventually master the basic steps.

Sunday's contribution was 'Sing Your



Heart Out' with the Coda Community Singers, 'Strings Under the Sun' the violin, viola and cello students, 'African Drumming Workshop' and 'Showstoppers'. I couldn't go to everything but I did go to the Drumming workshop, which included chanting (with a little help from the Coda Choir) and a jamming session. There was a demonstration of a Sound Beam, which has recently been used in the music therapy groups to help people with disabilities to enjoy making music. It works by controlling frequencies with a hand or foot in front of the beam enabling people to create some incredible music. I had to leave half way through the workshop as duty called and I made my way to the DGS meeting. The weekend demonstrated a diversity of music making, commitment and hard work of all concerned. The following Tuesday I was presented with a treasure chest of goodies (including Green & Black's chocolate), which was the prize for guessing where the hidden treasure was on a map. My diet has flown out of the window for yet another weekend!

Margaret Tredwell

What concerts have you all been to over this summer season?

When I worked in London (a long time ago) I used to go to the Proms as often as I could when nursing duty allowed. I would join the promenaders in the queue and we shared picnics while we waited, getting into the arena about 7 ready for the start at 7.30; standing, of course, a lot cheaper than seats, essential on nurse's pay.

Two of our sons who now live and work around London have started trying to meet and prom when possible. We joined them with two of our grandchildren a few weeks ago. This time, they stood in the arena while we old folks had a seat in the choir behind the orchestra and were able to wave to them behind the arena rail - very exciting!

We heard Delius's "A Song of Summer", a restful work we

hadn't heard before, then Tippett's Triple Concerto which I admit I found a bit weird. Our 12-year old grandson said that if any wrong notes had been played he didn't think anyone would have known! But after the interval came Vaughan Williams's 5th Symphony, a truly great work.

After the concert we all had a drink at the Imperial College students' bar before going our separate ways.

As I write this on 4th August, I'm listening to the National Youth Orchestra at the Proms on Radio 3. How I would love to be there to hear Prokofieff's 1st Piano Concerto which he wrote when in his 20s, followed by Shostakovich's 7th Symphony, with its rhythmic military theme and lots of percussion. It was written in 1941 during the German attack on Leningrad, and knowing this make it a very moving and thrilling piece of music. It's marvellous to think of all those young musicians whose performance sounded outstanding.

Valerie Evans

We meet at: Kinson Community Centre, Pelhams Park, Millhams Road, Kinson, BH10 7LH
Registered Charity No. 1101122

Committee Members

Terry Robinson - Chairman	01305 834 774	terrydgs@fsmail.net
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Margaret Tredwell - Secretary	01425 613 739	secretary@dorsetguitarsociety.org.uk
Bill Eggleston - Treasurer	01202 824 066	
Chris Gillson and Valerie Evans		

Member of **The Federation of Guitar Societies** www.federationofguitarsocieties.org.uk &
CADArts www.cadarts.com

Future Meetings and Diary Dates

19 August	5.45 pm - 9.30 pm	16 December	2.00 pm - 5.30 pm
16 September	5.45 pm - 9.30 pm	20 January (08)	2.00 pm - 5.30 pm
21 October	2.00 pm - 5.30 pm	17 February	2.00 pm - 5.30 pm
18 November	2.00 pm - 5.30	16 March	5.45 pm - 9.30 pm

Second Sunday of the Month (usually)

CODA Acoustic Night, CODA Music Trust
An opportunity to build experience in public playing in an informal, friendly setting. All acoustic instruments welcome.

Call 01305 257099 to confirm

15 - 25 August 2007: Krzyzowa, Poland Summer Guitar Workshop & Competition. VIII Summer Guitar Workshop in Krzyzowa, the major summer guitar course in Poland. The workshop features individual guitarclasses, classical guitar competition, flamenco dance and guitar classes, workshops in jazz, acoustic and gypsy swing guitar as well as guitar orchestra, tai chi chuan workshop, concerts and lectures. Jorge Morel (Argentina), Joscho Stephan Quartet (Germany), Dylan Fowler (UK), Marcin Dylla (Poland), Gabriel Bianco (France), Alina Gruszka (Poland), Ryszard Baluszko (Poland), Omar Cyrulnik (Argentina), Giuseppe Caputo (Italy), Luciano Pompilio (Italy), Sasa Dejanovic (Croatia).
For more information and to register www.summerguitar.art.pl

Sat. 22 September - Concert 7.30 pm
Dorset Gutar Society
Kinson Community Centre
Dorset Guitar Orchestra
Tel: 01425 613739

Reminder:

EXTRA REHEARSAL FOR SEPTEMBER CONCERT

An extra rehearsal has been arranged for Sunday 9th September. The rehearsal will officially start at 7 p.m. but if anyone wants to come and join me at 5.30 p.m. for an extra extra run through please feel free.

Margaret



Editors bit

Thanks to Maurice, Val, Stephen and Margaret for sending in so much material for the August newsletter - I appreciate it. So, a plea to one and all - **PLEASE** send me items for the Sept newsletter as soon as possible after the next meeting - Ideally by e-mail to: Stuart@nundy.fsworld.co.uk

Many thanks, Stuart