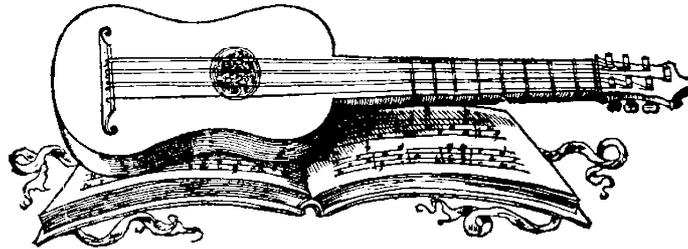


Dorset Guitar Society

Newsletter



Jan. 2009

December meeting

The tone for the Xmas meeting was set by the number of flashing reindeer antlers on the heads of various members - including our esteemed musical director. Do we follow the baton or the flashing lights - on the basis of the rather interesting rhythms that sounded out at times, I guess half of us were doing one thing, and the rest did the other ...

After two or three light hearted orchestra pieces, including **Tea for Two**, and an extended coffee break, members played a variety of pieces, all of which (as usual) were well played and interesting. However, I

think a special mention must be made of Pete. Upon announcing that he was going to play **El Decameron Negro**, Stephen's response was, "All of it?". The answer was yes, mostly without music, and it was a stunning finish to the session. After nearly 27 minutes of that piece, the last notes died away and we all went home to face Xmas ...

Players this month were:

Stuart and Stephen: Die Spaßmacher (Phalese), Schiarazula Marazula (Mainerio) and Echo (Hausmann).

Ann, Margaret and Stephen (Flutes and Guitar): Late vacation & Swinging Sister Blues (Rae), American Patrol (Meacham).

Andy: Op. 60, No. 3 (Sor), Les Bal des Farfadets (Gagnor), Round Dance (Duarte).

Julian: Preludio from La Catedral (Barrios), Christmas Caprice (Garner).

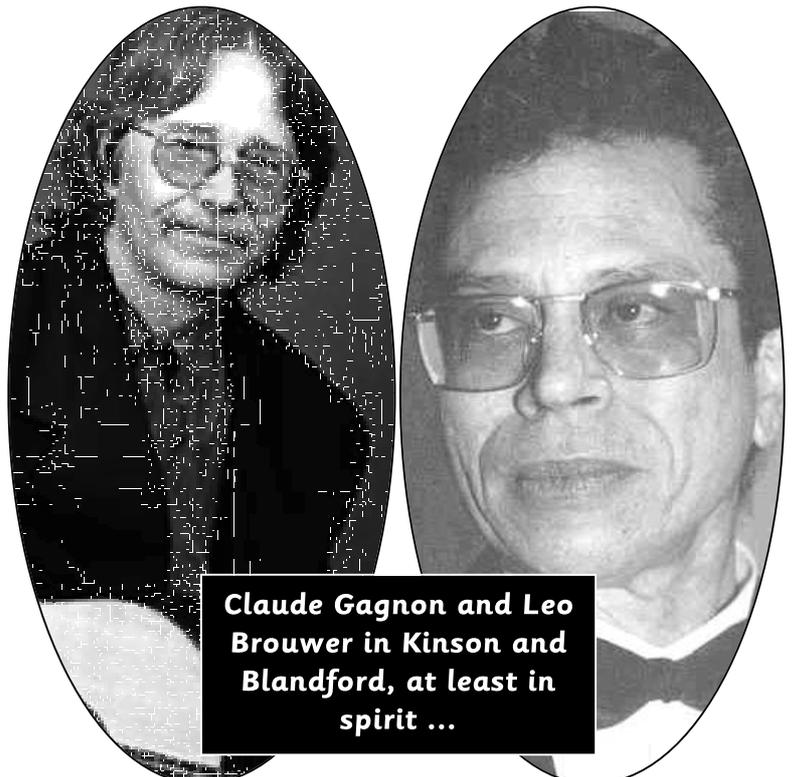
Pete: El Decameron Negro (Brouwer).

Blandford jottings ...

Happy new year to one and all ... The next session at the **Woodhouse Gardens Pavilion** in Blandford is this Thursday, 15th January, at 7.20pm. The programme is filling up, so please email me (julian@renrag.co.uk) with the details of any pieces you'd like to play.

Our Christmas event was a very full evening, with plenty of duos, carols, **Bach** (including a Bach carol duo), **Barrios**, Classical Gas, a **William Lawes** suite and **Argentinische Weise** by **Luise Walker**.

As for the DGS performers, **Andy** played Study op 60, no 23 (Sor), Romanian Dance no. 14 (**Adrian Andrei**) and Le Bal des Farfadets (**Claude Gagnon**); **Pete** played Prelude No. 3 (Villa-Lobos) and all three movements of El Decameron Negra (**Brouwer**) and **Julian's** solos were Preludio "Saudade" (from La Catedral, Barrios) and Gavotte in A minor (JS Bach).



Claude Gagnon and Leo Brouwer in Kinson and Blandford, at least in spirit ...

Out for a Spanish night

BSO "Spanish Nights" Concert with Morgan Szymanski (guitar)

22nd November, 2008

This **Bournemouth Symphony Orchestra** event was billed as Spanish Nights and would feature not one, but two, guitar concertos. Obviously the *Concierto de Aranjuez* was one, but there would be a rarer outing for the Villa-Lobos concerto. The soloist for both of these was the Mexican guitarist, **Morgan Szymanski**.

The concert opened up with the Bizet's **Carmen Suite** and the familiar, catchy tunes got the concert off to a good start. Next up was de Falla's **Three Cornered Hat Suite No.2**. de Falla wrote three concert suites around his ballet, and suite no. 2 is the most famous of the three. This suite includes the orchestral version *The Millers Dance*, which we all know well in its various guitar arrangements; certainly the other movements were new to me and this was the highlight of the orchestral pieces for me.

Owing to some late booking, I was sitting far closer to the stage than I normally choose, which made for some very different tonalities: certainly the string sections sounded far warmer and more prominent than anything you can normally appreciate from a recording.

Finishing off the first half was the **Concierto de Aranjuez**. The soloist arrived, tuned up, and with the strumming *rasgueados* we were off! Even though the guitarist was amplified (the speaker was sited directly by his feet) I was surprised to see so much of the orchestra still on stage. I have seen this performed before and on that occasion the stage seemed practically deserted by comparison. Nevertheless, Szymanski played with precision and owing to my close seating position I was able to hear the sound directly from the guitar rather than through the amplifier (whose sound went straight over my head). The way this concerto is orchestrated the guitar is never in direct competition with the louder instruments and I was able to fully appreciate both the soloist and the orchestra.

Because I was so close, I was able to get a good sighting of the guitarist's technique; he never seemed rushed, even during the faster passages, and with the multitude of awkward shifts that the *Aranjuez* contains he always seemed to take care to make sure his fingers were positioned exactly before the notes were sounded, with the result that the notes always rang out clearly. During the famous *adagio* movement with its lyrical melodic line, I noted with interest that he used rest strokes throughout.



During the interval I had to fight my way to the bar through the hordes of orchestra players who had got there first and were now happily guzzling their lagers and hogging the most comfortable seats. After a lengthy queuing process, I managed to buy two drinks from the bar and didn't see much change from a tenner. Oh, well.

The second half kicked off with Morgan Szymanski again, this time playing the **Villa-Lobos concerto**. Again, I was surprised by the size of the orchestra. During this work the guitar is often playing in conjunction with the string section, and I had quite a few difficulties picking out the guitar lines. I would be interested to hear how anyone sitting further back (where the amplification may have had more effect) perceived the sound balance. However, the benefit of sitting so close was that the strings sounded so much warmer and richer and I heard much more in the concerto. It was particularly interesting to see and hear this piece performed, as the live orchestra made it sound far more melodic - the recordings I have of it sound so anaemic in comparison.

The concert finished off with Ravel's **Bolero**. This wasn't the four minute Torvill & Dean version that brought the piece to the public's attention - this was the full orchestral version, with the repetitive themes being passed around various combinations of instruments. At the end of it, one had to empathise with the snare drummer in the percussion section who had to tap out the same rhythm for the entire piece.

Having watched the TV programme "Maestro", naturally I am an expert on conducting now (watch out Stephen - Ed). The conductor for this concert, **Matthew Wood**, opted for restrained tempi, letting the music breathe and drawing some wonderful sounds out in the process.

As a sidenote, there was point during a quiet section of the Villa-Lobos with just the guitar playing, where the lead double-bass came in loudly and a bar early. I'm sure we've all done it in our guitar orchestra, so the next time it happens we can reflect that even professionals do it too. At least in our case it doesn't happen in front of a couple thousand people! (yet...)

Andy

**No text to go on this
page - so it's
"Caption
Competition" time -
witty comments to
Stuart please ...**



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
Stephen Kenyon - Musical Director	01305 257 099	sbk@jacaranda-music.com
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

18 January	2.00 pm - 5.30 pm	17 May	5.45 pm - 9.30 pm
15 February	2.00 pm - 5.30 pm	21 June	5.45 pm - 9.30 pm
15 March	5.45 pm - 9.30 pm	19 July	5.45 pm - 9.30 pm
19 April	5.45 pm - 9.30 pm	16 August	5.45 pm - 9.30 pm

Second Friday of the month

CODA Acoustic Night, CODA Music Trust, New Milton
An opportunity to build experience in public playing in an informal, friendly setting. All acoustic instruments welcome. 7.30 pm. Call **01305 257099** to confirm.

Third Thursday of the month

Regular playing opportunity organised by Julian Garner
Woodhouse Gardens Pavilion, Blandford Forum
7.20pm. email: **julian@renrag.co.uk**
or tel: **01258 830334** for more details

Saturday 31 Jan 2009 7.30pm

Maruri and Jones - Cello / Guitar duo. John the Evangelist Church, Hinton Martell
Tickets are priced at £8 adult and £5 for under 18s. Contact Christine Pacey
01258 840569 to order tickets or pay on the door

Tuesday 27th Jan 2009

Gordon Giltrap (guitarist extraordinaire) plus support from Four Hand Reel (Andy Stone & Julian Gurr).
Tickets are £10.00 in advance and are available by telephoning **Rod Biggs** on **01425 673713**. Entrance unreserved is £12.00 on door if space is available.
See Ringwood Folk Club website for more info:
http://www.ringwoodfolk.org.uk
Elm Tree Inn, Hightown, Ringwood.

Saturday January 31 8.00pm

Xuefei Yang. From China, Xuefei Yang is a rising star of the guitar world. Programme to include Bach, Albéniz, Regondi and Brouwer

The Point, Leigh Road, Eastleigh. Box Office **02380 652333**. **www.thepoint-online.co.uk** or from **Southampton Guitar Society** on **01794 368613**



Editors bit

Thanks to Margaret, Andy and Julian for sending in material for the Jan. newsletter - I appreciate it. So, a plea to one and all - **PLEASE** send me items (concert dates, recommendations, reviews, etc) for the Feb. newsletter as soon as possible after the next meeting - Ideally by e-mail to:

Stuart@nundy.fsworld.co.uk Many thanks, **Stuart**

If anyone has a second hand guitar for sale, around £500, Stephen knows of someone who may be interested. If you do, please have a word with him ...



Gordon Giltrap