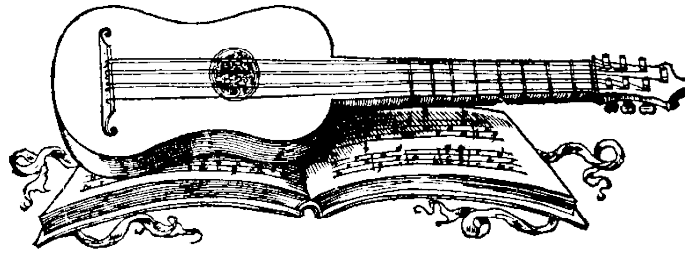


# Dorset Guitar Society

Newsletter



July 2007

## Eden - Stell Workshop Sunday 27 May 2007

"Dinner?" enquired Chris Stell. ".....We don't usually do dinner!" Needless to say, we did stop for lunch but, judged by the unbridled enthusiasm of Mark and Chris, I feel sure they would have happily encouraged us to play on all day without a break.

Not that we would have found this at all arduous. Such was the quality of the tuition at this, our first one-day workshop of 2007, that the time seemed to zip by and the day was over before we knew it. Truly we were privileged to have excellent tuition from two guitarists whose teaching skills are matched only by their virtuosic performance abilities. But, above all, I found this workshop to be a much needed confidence booster – an inspirational experience to equal the magnificent recital the night before (see last month's newsletter).

The day was divided into four phases. First, we looked at some warm up exercises – mainly for right hand coordination and emphasising the importance of "planting" the right hand fingers on the strings an instant before sounding them. Not for the first time, the merits of Scott Tennant's excellent "Pumping Nylon" technique handbook (and DVD) were commended to us. Other visiting professionals have endorsed this helpful volume and, having spent no little time with its various workouts, I can heartily agree that it's a sound buy.

Once again the importance of practising such exercises really SLOWLY and RHYTHMICALLY was emphasised. Why do most of us never heed this invaluable advice I wonder?

We moved on to the set pieces for the workshop, both by Mendelssohn: his Canzonetta (string quartet opus 12) and a song without words "Romance sans Paroles" (opus 19, no. 6), the session supervised by Chris Stell. We had been given the music in advance and I must admit to having been in some trepidation over the arpeggio semi-quavers in the Canzonetta. However, Chris appeared never to doubt our ability to play the pieces and, such was his ability to boost the collective confidence of the ensemble, we rose to the occasion and eventually turned in a respectable performance. One could feel the pieces improving and developing as the morning continued.

After a coffee break we had a session with Mark, honing our sight-reading skills. Sight-reading, of course, really refers to reading at FIRST sight and we were duly not allowed to practise, or even look at our part prior to the session. The piece was Vivaldi's "Concerto alla Rustica" – ideal for demonstrating various aspects of coping with a completely unfamiliar score. Again the teaching was inspirational and confidence building resulting in a reasonably competent performance of Movements II and III after a few run throughs and some coaching from Mark.

The workshop concluded with a



"trouble shooting" session during which we were invited to raise any current guitar quandaries. We covered tremolo technique (practise slowly and rhythmically again), playing above the 12th fret, and daily practise routines among other topics. We were encouraged to change specified left hand fingering when it clearly was not working for us, and generally to adopt techniques which do work for us – rather than sticking blindly to the conventional wisdom. We discussed the hazards of performing in public for which (it was explained) the player needs complete familiarity with the work (effectively knowing it by heart) if expecting to play it without significant error.

This was one of the best workshops I have participated in and my thanks go to Mark and Chris for giving us the benefit of their knowledge, patience and tireless enthusiasm.

Richard T

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## Federation of Guitar Societies AGM 13th June 2007

This year's FGS annual general meeting took place once again at Pembroke Lodge in the beautiful setting of Richmond Park. Unfortunately the meeting was not well attended but as always it was informative and a jolly good day out.

Martin Shaw hosted the event and was joined by Ray Butcher from Enfield, Chris Goodwin from the Lute Society and myself and Nick from DGS. Guitarist and composer Phillip Rasheger (who was visiting the UK from the USA) and Eurico Pereira (who studied at the Royal College of Music) also joined in the meeting.

The main areas of discussion were the website and ways to get more members involved. It was proposed that it would be a good idea to hold an event to enable players from FGS societies to meet socially and to play together. The outcome being that I have offered to organise an ensemble workshop at Kinson, which will take place next summer. No fine details have yet been planned but the idea would be for each society to play an ensemble piece to the other societies and then for everyone to join in a



**Above, left to right: Ray Butcher, Margaret Tredwell, Chris Goodwin, Eurico Pereira, Martin Shaw and Phillip Rasheger at the FGS agm.**

large ensemble.

There are plans to update the website and making it more accessible. We would like to try and persuade members of guitar societies to be more active with their recommendations of music on the website. We will make sure that members are given a password to enable them to access the bulletin board. It was also thought to be a good idea to have a snippet of music playing from CDs of our patrons. Afternoon tea on the terrace is always enjoyable and the views

across the Thames Valley are simply stunning. There was just enough time for a quick walk round the park before the evening concert. The evening concert, which was initially to be given by Xuefei Yang, had to be cancelled because of visa problems. Amanda Cook very kindly saved the day by stepping in at very short notice. As always Amanda played beautifully, giving a lovely performance of works by Scarlatti, William Lovelady, Mozart, Agustin Bardi and Baden Powell.

**Margaret Tredwell**

### New Vincea McClelland CD

Members may be interested to know of this new CD of guitar music from Spain and the Americas by Canadian guitarist **Vincea McClelland**, released by Coda Productions (France), N° 8007-1. The press release notes that the music on this recording spans the repertoire of the modern guitar from its beginnings at the turn of the twentieth century to today's generation of active guitarist-composers, many of whom have been key figures in its development. The common thread is the expression of native cultural traditions and the fusion of styles in guitar music from Spain and the Americas.

The program includes works by Rodrigo, Sainz de la Maza, Llobet, Turina, Brouwer, Baden Powell, Bonfa, Jaime Zenamon, Celso Machado, Patrick Kearney, David Qualey and Andrew York. This is Vincea McClelland's third CD on the CODA label. Her CDs "Guitar Originals" and "Intermedio" have received enthusiastic reviews in international guitar and music magazines in Canada, France, Italy, Germany, Poland, England and the USA.

### June Meeting

The June meeting found us reprising our work on the Edinburgh Quartet for a short period, before spending the bulk of the session on the Mozart. For the first time we began to put the Orchestra and the Trio elements in the Menuetto together, with good results for a first try - although getting the speed variation to sound seamless probably needs a bit more tuition from Stephen....



Performances this month were from:

- Stuart** - Lazy Afternoon (Anon.)
- Valerie** - Mexicana (Nuttal)
- Andy** - Una Dia De Noviembre - (Brower); Heliotrope Bouquet (Joplin)
- Margaret** - The Right Honourable Robert, Earl of Essex (Dowland); Les Adieux (Sor)
- Stephen** - Rannock Moor; Lochan Brae; Eilean Donan; Juggling (Kenyon)

## Notes from Stephen ...

Hello again everybody! Here is a complete set of tone ideas for the Mozart and Kilvington. As before, please do your best to copy these on for the meeting and of course aim to practice them in. If in doubt, look up the original message circulated a while ago about all this.

A couple of people have been in touch about the tone stuff, and I would like to stress that, as

mentioned in the original discussion you received, I quite understand that this is all new and for some is adding a lot of extra work. The important thing is that we go along together as we can: so long as enough parts do the tone ideas, the effect will come through. With enough time to practice them I hope most if not all members will be able to get to grips with it, and since the concert is in September that should give plenty of time to try.

And please remember: this whole thing is in the nature of an experiment. Maybe it won't work, or maybe it will be deemed to be too much work for the effect achieved. I happen to believe that it will work out. Who knows; you may be in on the beginning of something big, and in a few years every guitar orchestra will use the system you helped develop... So remember, any queries or worries, please get in touch.

## Tone Specs - Mozart

### Marcia

Do all repeats

#### Req 1

b13U b3 4U b5 beat 2 4< b7 beat 2 4U bar 9 beat 2 4< bar 12 beat 2 3< b17 4< b19 3U b20 3< b26 4< b38 3U then < same next bar b 40 3U b47 2nd beat 4< b51 3U b55 3< b 57 3U b 58 3<

#### Solo Guitar

b1 2U b3 2nd beat 3U b5 2nd beat 2U b7 2nd beat 3U b 13 for 4 bars stacc. quavers b17 3< b19 3U b 20 3< bb21 & 23 stacc. b26 4< b38 3U b43 2U b51 stacc etc b57 3U b58 <

#### Bass

b1 2U b20 stacc for 4 bars b 26 3< b 38 2U b 58 etc stacc

#### Gtr 1

b1 2U b5 4< b19 3U b20 3< b40 3U b43 2U b47 4< b57 3U b58 4<

#### Gtr2

b1 2U b5 3< b19 3U b20 3< b40 3U b 43 2U b47 3< b57 3U b58 4<

#### Gtr 3

b1 2U b5 3< b19 3U b20 3< b40 3U b 43 2U b47 3< b57 3U b58 4<

#### Gtr4

b1 2U throughout.

### Menuetto

Repeats: all except Menuetto repeats the second time (eg after the Trio).

#### Req 1

3< b5 2< b6 RSb9 3< b11 3U b13 3< b17 3U b21 3< b25 2< b27 2< b28 RS b29 3< Trio 3< b37 slur first two notes in each triplet bar 51-2 slur semis in twos

#### Req 2

3< b5 2< b6 RSb9 3< b11 3U b13 3< b17 3U b21 3< b25 2< b27 2< b28 RS b29 3< Trio 2U b37 slur first two notes in each triplet bar 51-2 slur semis in twos

#### Solo guitar

3U b13 3< b17 3U b29 3< Trio 2

### Bass

2 Trio 2

#### Gtr 1

Start 3< b 5 2< b9 3< b11 3U b13 3< b19 4< b 213< b25 2< b29 3< Trio Tacet (means: don't play!)

#### Gtr 2

Start 3< b 5 2< b9 3< b11 3U b13 3< b19 4< b 213< b25 2< b29 3< Trio Tacet

#### Gtr 3

Start 3< b 5 2< b9 3< b11 3U b13 3< b19 4< b 213< b25 2< b29 3< Trio Tacet

#### Gtr 4

Start 2 b19 3 b 21 2 Trio Tacet

### Rondo

#### Req1

4< b2 beat 2 3< b4 beat 2 4< b15 quavers stacc b18 beat 2 3<b 20 beat 2 4< Letter K 3< quavers sempre stacc b41 beat 2 4< Adagio last 3 notes b 44 5U b54 4< b62 4U b78 4< b 85 2U b94 3U b101 beat 2 4< Letter O to S as beginning to Adagio Letter S pizz. b150 2U Letter T 3U b165 3< Letter U as beginning Letter V beat 2 3<

#### Req2

4U b 2 beat 2 3< b5 4U b18 beat 2 3< Letter I 4U Letter K 3< b41 4U b 86 2U b 94 3U Letter O to S as beginning to Adagio Letter S pizz. b 150 2U Letter T 3U Letter U as beginning b 176 beat 2 3<

#### Solo guitar

3< Adagio 4< b 54 3< b62 2U b78 4< b86 2U b 94 3U Letter O to S as beginning to Adagio Letter S pizz. b150 2U Letter T 3U 165 beat 2 3U 3U Letter U as beginning b 176 beat 2 3<

#### Bass

3 b12 2 sempre stacc to b 16 Letter J 3 b42 2 b62 3 b86 2 3U Letter O to S as beginning to Adagio b150 2 to end

#### Gtr 1

Start 3< stacc sempre bars 12-15 and similar. B149 4< b64 beat 2 3<

### Gtr 2

Start 3< stacc sempre bars 12-15 and similar. B149 4< b64 beat 2 3<

### Gtr 3

2 throughout stacc sempre bars 12-15 and similar.

### Gtr 4

2 throughout stacc sempre bars 12-15 and similar.

### All guitars: Repeats in Rondo

All repeats except those in bars 28 and 36. The right-facing repeat sign at Letter K (which is bar 36) is a mistake. Not mine!

## Tone Specs

### Edinburgh Quartet Chris Kilvington

#### Gtr 1

Start 2U quaver upbeat to Letter B 3< Letter C 2< b27 2< b30 3< b31 4< b 32 5L b 33 6< Letter D 2U b42 3U b43 3< Letter E 2U Letter F 3< b63 5< b69 4< b70 3< Letter I 2U add ff to b 85 only b86 3< b88 2U b92 3< to end

#### Gtr 2

Start 2U Letter B 3< Letter B 3< Letter C 2< b27 2< b30 3< b31 4< b 32 5L b 33 6< Letter D 2U b42 3U b43 3< Letter E 2U Letter F 3< b 61 2U Letter H 3< Letter I 2U add ff to b 86 only b 88 3< to end

#### Gtr 3

Start 2U Letter B 3< Letter C 2< b27 2< b30 3< b31 4< b 32 5L b 33 6< Letter D 2U b 46 2U Letter F 3< b 61 5< b65 4U Letter H 3< Letter I 2U add ff to b 87 only b 88 3< to end

#### Gtr 4

Start 2 b31 3 b 32 4 b 33 5 Letter D 2 Letter G 4U, on string 4 if possible (except first note) b 63 3< b 65 3U Letter H 2 to end.



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

### Committee Members

<b>Terry Robinson - Chairman</b>	<b>01305 834 774</b>	<b>terrydgs@fsmail.net</b>
<b>Stephen Kenyon - Musical Director</b>	<b>01305 257 099</b>	<b>sbk@jacaranda-music.com</b>
<b>Margaret Tredwell - Secretary</b>	<b>01425 613 739</b>	<b>secretary@dorsetguitarsociety.org.uk</b>
<b>Bill Eggleston - Treasurer</b>	<b>01202 824 066</b>	
<b>Chris Gillson and Valerie Evans</b>		

Member of **The Federation of Guitar Societies** [www.federationofguitarsocieties.org.uk](http://www.federationofguitarsocieties.org.uk) &  
CADArts [www.cadarts.com](http://www.cadarts.com)

### Future Meetings and Diary Dates

15 July	5.45 pm - 9.30 pm	18 November	2.00pm - 5.30 pm
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

#### 13 July - Light up the night

Pop vocalists and Classical and folk guitars.  
CODA Music Trust, New Milton - Summer Festival 2006  
01425 276161 for tickets

#### 19-22 July 2007 - World Youth Guitar Festival

International Concert Series  
John Stripe Theatre, University of Winchester (below)

#### Thursday 19th July, 7.45 p.m.

Eden Stell Guitar Duo  
Vida Guitar Quartet  
music by: Bach, de Falla, Torroba, Brouwer

#### Friday 20th July, 7.45 p.m.

Gary Ryan  
music by: Dowland, Piazzolla, Ryan

#### Saturday 21st July, 7.45 p.m.

Guitarstrophe (AUS) - National Youth Guitar Ensemble  
with special guests the Eden Stell Guitar Duo  
music by: Garcia, Charlton, Dyens, York  
Box Office: 01962 860192  
tickets: £10

#### [www.wygf.org](http://www.wygf.org)

An extra special £2 off any ticket price for DGS  
members - call Box Office to reserve your tickets

#### 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  
01305 257099

#### Sat. 22 September - Concert 7.30 pm

Dorset Gutar Society  
Kinson Community Centre  
Dorset Guitar Orchestra  
Tel: 01425 613739

#### Fri. 27 July - Concert 7.30 pm

International Guitar Series  
St Mary's Church, Dorchester  
Guitarastrophe (Youth Guitar Ensemble)  
Tel: 01305 265237

**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](http://www.summerguitar.art.pl)

#### Editors bit ....

Thanks to Richard, Stephen and Margaret for sending in so  
much material for the July newsletter - I appreciate it. So, a  
plea to one and all - **PLEASE** send me items for the August  
newsletter as soon as possible after the next meeting - Ideally  
by e-mail to: [Stuart@nundy.fsworld.co.uk](mailto:Stuart@nundy.fsworld.co.uk)  
Many thanks, Stuart