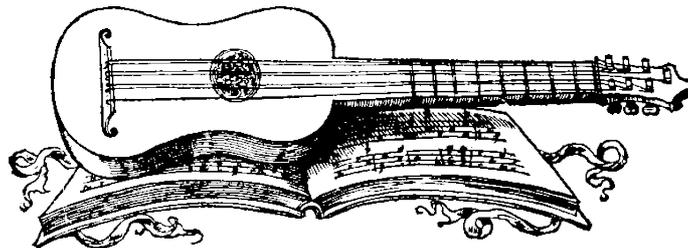


# Dorset Guitar Society

Newsletter



Nov. 2009

## Peter Hope's 80th Birthday Concert - featuring Stephen K.



This was a concert presented by (and featuring) **Dorchester Choral Society** in order to celebrate the 80th birthday of local composer **Peter Hope**. As might have been expected, the programme contained mainly Hope's compositions.

Typically, I was just about the last to arrive (at 7:29pm for a 7:30pm start) and **St Mary's Church** was already packed. We managed to find a couple of spare seats and immediately the Choral Society launched into an elegy for one of their former members, the late John Hughes. This was followed by the only non-Hope item on the programme: a small selection of the string players performed **Brandenburg Concerto no.3** by **JS Bach**.

The next item was **Recorder Concerto**, written for and performed this evening by the renowned **John Turner**. One of the ideas behind the concerto was to show off Turner's virtuosity on all types of recorder and when he was announced, Turner walked on to stage with his arms full of what looked like at least a dozen instruments. He spent some time arranging them all precisely on a table in front of him and then began.

The first movement saw John swapping between treble, descant and tenor recorders. The second, slow movement witnessed more extreme transitions as he had to alternate between the massive bass recorder (about two feet long and fitted with keys) and the tiny sopranino recorder, which is about six inches long.

The final movement was a rapid Tarantella, with the recorder's lively melody driven along to an accompaniment of conga drums! The concerto was extremely enjoyable and achieved the stated goal of showcasing Turner's virtuosity, as he had to make extremely fast changes between instruments of different sizes which used different fingerings.

The final item in the first half was **Divertimento for Guitar and Strings**, written in 2001 and performed tonight by a certain **Stephen Kenyon**. There was a slight delay in proceedings as firstly John Turner's collection of recorders had to be removed, then Stephen had to clamber into position amongst the orchestra (space was extremely limited) and finally fiddle with the various bits of electronics that were needed to amplify his guitar.

The first movement combined both a blues and a Spanish feel. The divertimento is a genuine ensemble - the guitar forms an integral part of the overall texture and the amplification was used to balance the sound of the guitar with those of the louder bowed instruments. The slow second movement was a song like piece, with the melody initially stated on the guitar and the strings taking a major role. The final movement was a lively hoe-down pastiche, with Stephen's guitar imitating a banjo to some gentle pizzicato

accompaniment before a glissando from the violin led into a boisterous hoe-down dance. The whole piece was wonderful stuff, and a real tour de force from Stephen, who gave his traditional flawless performance.



The second half of the concert comprised a choral setting of the **Song of Solomon**, for choir, orchestra and two solo singers. This piece had a strong middle eastern flavour, making frequent use of a cor-anglais and using the guitar (Stephen again) to imitate an oud. There were some great moments in this - the sound of a good choir in full voice within the acoustics of a church hall is something to hear. The two vocal soloists, a soprano and a baritone, blended very well together.

This was a thoroughly enjoyable concert which, with the exception of the Bach, comprised music that was all new to me. Peter Hope is an inventive composer and the music I heard tonight encouraged me to explore his works more fully.

Andy



## Gary Ryan

The arrival of a well known (inter)national guitarist right on your doorstep, especially in the middle of the **New Forest**, is not something that happens on a regular basis - I recall **Gerald Garcia** at a small church near Lyndhurst quite a few years ago, but not much since.

So when **Gary Ryan** was announced as playing at the **Sci-Arts Festival in Brockenhurst** on Oct 17, it was worth finding out more. The Sci-Arts bit was intriguing in it's own right - a mix of an exhibition of local art, talks - "The Science of Taste" by Professor and author Peter Barham, - a Poets 'Forum and "Our Place in The Universe" - a discussion with a Cambridge professor of mathematics. A rather eclectic mix, although the link to Gary Ryan escaped me...

What did work, however, was Gary Ryan. Playing to an audience of approximately 80, including a few DGS members, he began with a '**Courante**' and '**Ballet**' by **Praetorius**. A bright and fluid sound ensued in a hall with reasonable acoustics. Bach followed - **Sarabande** and **Bouree** from **Violin Partita No 1 in B Minor**. Both pieces were played with their respective '**Double**' - "a lot of notes" commented

Gary as he finished. He also spoke enthusiastically about the structure of Bach's music, comparing it to architecture in motion.

Into Spain for **Albeniz's 'Mallorca'**, and swiftly followed by '**Sakura Variations**' by **Yuquijiro Yocoh** - a subtle rendition with the Japanese feel contrasting smartly with the Iberian Peninsula. However, it was back to Spain for the perennial '**Recuerdos ...**' before the first half finished with Ryan's own '**Metropolis**' - a much more modern feel, with bangings of the sound board and scratching of strings evoking the sound of a modern (South American) city.

In the interval, tea and cakes, plus a chance to look at/and or buy Ryan's music and CDs. Margaret asked me whether I was going to buy some of the printed music - however, I already have too much sheet music I can't play - I didn't see the need to add to that collection at this time...

Part two featured just two weighty pieces - **Sor's 'Variations on a Theme of Mozart Op 9'**. with it's studied classical elegance, contrasting very sharply with Ryan's own '**Scenes from The Wild West**' which used many modern guitar



techniques to espouse images of the western USA - including finger clicks and a gamut of interesting sounds elicited from weird movements on various strings ....!

Ryan has obviously played this set for some time, and it was a highly polished and professional concert which was warmly appreciated by the audience. A good evening for all - hopefully another top class guitarist will enter the New Forest in the not too distant future.

Stuart

## DGS members on tour ..

Sally-Anne, Andy and Stuart recently took their (guitar) lives in their hands and agreed to play an opening set at a charity event for the RNLI and CODA music trust on October 24, at **Stanpit Hall** in Mundeford. Invited to do so by CODA after our last 'outing' at the CODA summer music festival, it seemed like a good idea at the time - although the lack of Stephen certainly added to the nerves this time.

However, there was no real need to worry. With a friendly audience of about 40, Sally-Anne and Stuart kicked off with four renaissance pieces that we've been playing for some time - **Schiarazula Marazula (Mainerio)**, **Pavana (Pisador)**, **The Princes Almayne (Tobias Hume)** and **Lesson for two lutes (Anon)**.

Oddly, the fact that we were on a stage (first time ever for that!) and had lights on us meant we didn't really notice the audience, so could pretend there was no one there. We also managed to get a laugh or two from the audience by telling them some stories about the composers - did you know that Hume was well known as a prankster, as some of his somewhat unusual compositions illustrate. His most notorious piece was 'The Princes Almayne', which is marked "A lesson for two to play upon one Viole". Two bows are required and the smaller of the two players is obliged to sit in the lap of the larger player. This work was notated in

tablature and is apparently technically possible to play. No specific instructions were given for how to achieve this, and this was thought to be a joke, but various performances have been attempted in recent years, normally with one player seated upon the other's lap. We were playing this piece, but for some reason Sally-Anne wasn't keen on attempting this with the guitar ...

Andy joined us for **Leonhard Von Call's Suite in C**, which we'd had two and half rehearsals of, but it all seemed to go pretty well. We played the Minuet and Trio from the Suite - it would be nice to complete the suite by looking at the Adagio and Rondo, but that's a future project.

We left Andy alone on stage for three pieces by **Torroba** (including **Suite Castellana**) and **Lauro's 'Virgilio'**, all of which he played really well. Warm applause followed, and we left the stage to the CODA choir. A really good experience, and not quite as daunting as we'd first feared.

Stuart



## October meeting

A bit of a shock upon arriving to discover that (possibly for the first time ever) esteemed Musical Director **Stephen Kenyon** was unable to make the meeting. There followed a short period where most of us entered 'headless chicken' mode, until **John** nobly, and to applause, agreed to lead the ensemble session.

Trying to second guess where Stephen would have led us was probably not on, but we had a shot at the **Pitfield**, starting with the **Andante** (as an 'easier' section). before working our way up to the **Allegro** sections. It was a useful run through, and John kept us (mostly) on task - herding cats sprang to mind at times - whilst we worked at some of the trickier elements.

We finished with a Trio piece brought by **Margaret** as sight reading practice, and then adjourned for coffee.

### Players this month were:

**Larisa, Sally-Anne and Stuart:** First Day of Spring; Estartil (Anon)

**Sally-Anne and Stuart:** Pavane (Pisador); Princes Almayne (Tobias Hume)

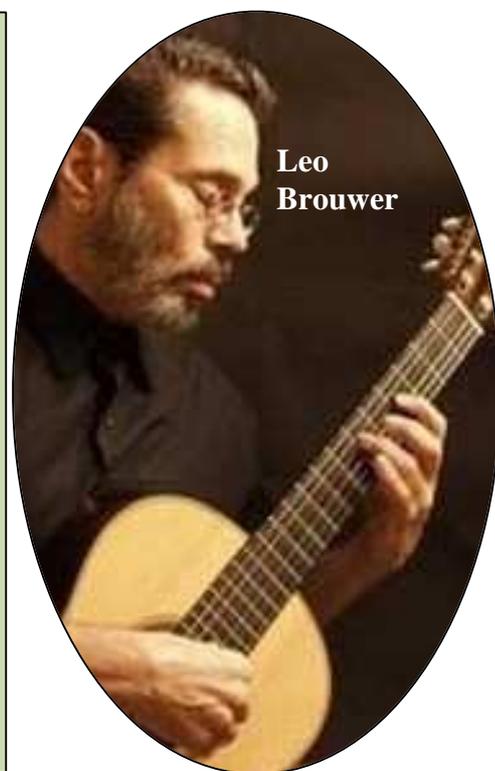
**Andy, Sally-Anne and Stuart:** Menuet and Trio (Von Call)

**Bob and Sue:** Sonata in D - Rondo (Scheidler)

**Andy:** Suite Castellana (Torroba); Virgilio (Lauro)

**James:** 'His own composition - Isles of Scilly

**Pete:** El Decameron Negro - 3rd Movement. (Leo Brouwer)



Leo Brouwer

## Tea and Talent



This year, as is traditional at Xmas, we have decided to replace our normal meeting with a "**Tea and Talent**" extravaganza. This is a chance for those that don't get to perform at our formal members' concert, to strut their stuff in a festive atmosphere; we don't normally advertise this event outside the Society but simply invite family and friends to keep things informal.

As its Xmas, we'll have an interval with tea, coffee and cakes and a music quiz supplied by **John Edwards**.

To make it happen we need volunteers to make cakes and of course volunteers to play in front of the assembled throng. The length of time available for each performance will depend on the numbers wishing to play, but I would guess 5-10mins would be reasonable. If I get too many volunteers I can cut things back as necessary. When

considering what to play, don't just think of the guitar - other instruments etc. are most welcome.

Please could members email me (Terry - see back page for address), the name and duration of each piece (and instrument if not guitar) and I will endeavour to put a programme together before the day (**Sunday 15th December**)

The order of events will (provisionally) be:

- \* 2-15 to 3-15 1st half
- \* Interval during which tea/coffee and cakes will be served
- \* Quiz
- \* 4-00 to 5-00 2nd half

Terry

## Stephen's taking a break ...

Stephen has decided that he needs to take a sabbatical from his duties as musical director until after Xmas - he feels a need to rest and recuperate and generally recharge his batteries following his recent marathon efforts for the October concert in **Dorchester** (see page one).

As his services are not required at the Xmas **Tea and Talent**, he has decided to skip November and December meetings, with the intention of returning fully refreshed in January.

Terry

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>James Martin - Secretary</b>	<b>07767 494576</b>	
<b>Bill Eggleston - Treasurer</b>	<b>01425 650076</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 November	2.00 pm - 5.00 pm	21 March	5.30 pm - 9.30 pm
20 December	2.00 pm - 5.30 pm	18 April	5.30 pm - 9.30 pm
17 January 2010	2.00 pm - 5.30 pm	16 May	5.30 pm - 9.30 pm
21 February	2.00 pm - 5.30 pm	20 June	5.30 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 Stephen on **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](mailto:julian@renrag.co.uk)  
or tel: **01258 830334** for more details

**Tuesday Nov 17 Turner Sims Hall, Southampton.**  
**Michala Petri (recorders) and Lars Hannibal (Guitar).** 8.00pm

Internationally renowned recorder player Michala Petri mixes classical and contemporary works with guitarists Lars Hannibal. £16 **02380 595151.**

**Tuesday 26 January. Turner Sims Hall, Southampton. Xuefei Yang (Guitar) and Natalie Clein (Cello).** 8.00pm

Chinese guitarist Xuefei Yang is joined by British cellist Natalie Clein in an evocative and tantalising programme of music for guitar and cello.

£18 **02380 595151.**



#### Sat. 14th Nov, 8pm, The Point Eastleigh: Berta Rojas (from Paraguay)

Tickets are on sale now from the box office on **023 8065 2333** or book online (see web link below)  
Further details on the SCGS public diary page at [www.scgs-guitar.org.uk](http://www.scgs-guitar.org.uk)



#### Editors bit ....

Thanks to Andy and Terry for sending in material for the November newsletter - I appreciate it. So, a plea to one and all - **PLEASE** send me items (concert dates, recommendations, reviews, etc) for the December 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**