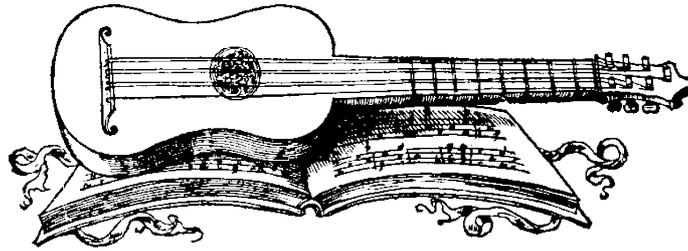


# Dorset Guitar Society

Newsletter



Nov 2007

## Nicolas Papin

Saturday November 3 saw a good sized audience gather to hear the young guitarist Nicolas Papin. On route to a guitar competition in Paris, we were lucky that Nicolas had been persuaded to make a stop in Kinson (in fact, the first time he's played abroad). The downside was that November 3 also seemed to coincide with most of the area attending the local fireworks display - which seemed timed to begin just as Nicolas struck the first note of the opening piece - **Huwet's 'Fantasia'**. No matter, the passion and musicality that Nicolas brought to his playing seemed to blot out all but the most mighty of bangs 0- and even they seemed to happen in time with the music on occasion!



Nicolas played a wide ranging programme of pieces spanning the sixteenth to twentieth centuries, probably reflecting his likely competition pieces - which meant we were privileged to hear some very contrasting styles.

Opening with "the most perfectly proportioned fantasia you could ever meet", by Flemish composer Gregorio Huwet (1575-1633), Nicolas began with one of the more introspective pieces of his set. Recalling some of Dowland's lute pieces, Nicolas brought out the expressive texture of the piece, commenting later that he liked to start with a piece of early music, seeing that as the setting of what would follow.

The three movements (Preludi – Cançoneta – Dansa) of "Suite Valenciana", by Spanish composer Vincente Asencio (1908-1979) followed. Echoing some of the folk melodies of rural Spain, Nicolas also mentioned the comparison with pieces by Turina and Toroba.

Nicolas informed us that the next piece, the first two movements from Bach's First Sonata for Violin, was in fact a transcription of his own based upon a version written by Bach for organ. The richness of tone seemed to bear testament to this - although I wasn't sure about some of the "odd notes" that Nicolas warned us to look out for.

The first half concluded with Castelnuovo-Tedesco's Sonata for guitar, with confident and secure playing that seemed timed to end with the biggest firework bang of the evening.

Atanas Ourkouzounov is a Bulgarian composer born in 1970, and now living in Paris. His "Sonata for Guitar" was a most rewarding listen - challenging at times, but combining atonal, percussive and tonal qualities in a fascinating mix. An energetic performance was called for, and Nicolas met the task admirably. An unusual piece that would be worth repeated listening, and one that set people talking afterwards.

Nicolas concluded his published programme with Russian music - Koshkin's "Kyparissos" - and then a rousing performance of Sergio Assad's "Aquarelle" - the second and third movements (Valseana and Prelúdio e tocatina). Contrasting musical styles, which were very enjoyable.

The enthusiastic audience clamoured for an encore and were treated to 'Hungarian Fantasy' by J.K. Mertz which rounded off the evening in style. The audience wished Nicolas good luck with his future competition. Although we had missed the fireworks outside, we had been privileged to see some very dramatic sparkles indoors.

Stuart

### In this edition:

<b>Nicolas Papin</b>	<b>P.1</b>
<b>Society news</b>	<b>P 2</b>
<b>Date for your diary!</b>	<b>P 3</b>
<b>Society info</b>	<b>P 4</b>

## Thoughts on the October meeting ...

As promised the October meeting brought **Grant Bocking** back to lead the players through his piece "**Ashley Hall**". The half term holiday and various viruses robbed the ensemble of several people but the gallant few managed to sight read the work and do it justice.

Grant had written some of this suite many years ago before his examining commitments made his involvement with DGS impossible he wasn't going to commute back from Hong Kong just to conduct some guitars! Remembering this I asked him if he would like to finish it off and I have to say I think we have a very fine work in our hands as a result. Grant is not a guitarist but has acquired enough understanding to write well for the instrument in ensemble, and his musical style here is very agreeable, with a range of idioms and historical styles from renaissance to quasi-Beatles. You have, I trust, read the description Grant gave in the October newsletter of his piece, and I would only add (I hadn't realised) that the house and paintings are entirely fictitious, arising however from Grants interest in National Trust properties.

This all helps make sense of the inclusion of allusions to the **Beatles "Yesterday"** in the final movement, since after all, yesterday is what the NT is all about - oh and preserving for the future of course. I must warn you that a major innovation is involved in the last movement! Grant has written in a part for an **electric guitar** - (yes I know that's a shock, all I can say is that I will be carefully controlling Maurice's volume (we all knew that Maurice really just wants to play rock and roll!))

Stephen

## Reflections on the Members Concert

Well it was another great concert for the society I hope you all realise how well you do, what a great sound you make and how well you work together. I probably don't say this every year but please remember that there are very few societies around the country who can put on a show like that, and all on one rehearsal a month. It's all down to the contribution literally everybody makes, and many thanks to you all for making it possible.

From out front all the pieces worked very nicely, and the resultant effect of many guitars, suitably organised, is so different from that within, that I am sure many members of the orchestra must wonder what on earth is going on sometimes.

The clearest example of this is the **Rodrigo**, which made some magical sonorities. It is, also, a difficult piece, and I hope that we can keep in our minds that we should feel good about trying things which are difficult, and not just playing safe all the time if you want to go there, it's called pop. Taking risks, and maybe sometimes not getting it right, is part of the game and one of the things that makes it worthwhile.

The soloists also made a special contribution: and the one thing that you can often say here is that the spoken introductions can usually be somewhat clearer. Unfortunately the older members of the audience have a habit of sitting at the back and it is wise to remember that as well as playing so as to bounce the

sound off the back wall, one has to speak so as to bounce the sound off the back wall. Doing ones introductions from a standing position helps.

One slight change in approach I intend to try in the next season, derives from the observation that the real effort players put in is usually made at the last minute. Now we all know that ideally pieces should be brought to a good pitch of preparation well before, but it tends not to happen that way. Now, look at it from my point of view: I have a responsibility to you all and to the audience, to get the best effect we can. Not surprisingly I tend to try to push you to get that best effect, even if that means we play the same pieces quite a lot over the year - remembering that the concert was put back this year, prolonging the practice period.

Well for the next season I propose to cover more pieces, including some old ones, and to assume that when it matters you will do the work even if that has not been totally demonstrated in mid-season meetings. This, it is planned, will include the avoidance of last minute extra rehearsals, including those on the day, for the simple reason that the purpose of the concert is to raise money, not spend it, and extra time booked in the venue costs.

**So please rack your memories for pieces we have done in the past that you would like to see us doing again: let me know and I will collate the responses and see what comes up!**

Stephen

## On fingering

You will hopefully notice that new parts you are playing from in the coming season are ready fingered. This always causes some doubts and questions, so let me discuss the matter.

### What's fingering for?

Well the obvious answer is it's there to help you play the part better. This is true, but it's only part of the story. How you finger a part affects the sound you make in the following: \* fingering a note higher up the neck, or avoiding an open string, changes the sound of the note \* giving a shift of position in a particular place may help the musical sense, but more importantly perhaps, everyone on a part making the shift at the same time helps the sense of togetherness.

So whether you finger a first string G with finger 3 or 4 doesn't make any difference, and you can cheerfully choose as you please. Playing it on string 2 instead, and how and when you shift up there, does have an effect. Since we are an ensemble (French for "together") or indeed an orchestra, how we do things together determines how we sound together.

This means that in making decisions about fingering one has to look at the score to see how the parts fit together, and which ones are meant to sound more clearly. It's not just about seeing what makes one part easiest, or makes it sound nicest.

So when you look at the fingering on a part, try to ask yourself why something is

Cont...

...cont

fingering as it is. It's then up to you to decide if the fingering will work for you, or whether it's going to cause too many problems. While you should expect to have to practice an ensemble part, it should not take over your playing life totally excluding all else.

And remember to edit the notes of the part, perhaps leaving out fast bits if necessary, as well as thinking how things are fingered. But if you find you can basically do the fingering as given, please don't change it in ways that tangibly change the actual sound, eg the string and the shifts.

As we know, the matter of sound is also intimately bound up with the use of the right hand. If I had had the sense to introduce the subject of controlling right hand tone in a better way, perhaps more players would have gone along with it.

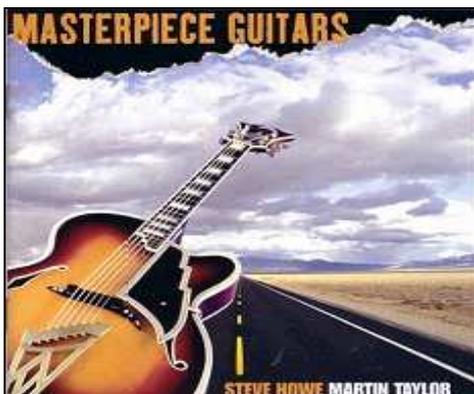
As it is I would like to thank those who took the trouble to try it, and would hope that we may be able to return to the subject at a later time. Until we do, it will remain the single biggest thing that would improve the impression of togetherness of the orchestra.

Stephen

## Guitar CDS

The Classical and Flamenco edition of the current newsletter produced by GuitarCDS ([www.guitarcds.net](http://www.guitarcds.net)) is now available on line from the above address. It contains much information about and for gigging guitarists of all hues, but also has lots of interesting info for those of us just interested in what's going on in the guitar world generally.

One interesting thought I had whilst looking at it was triggered by a list of new CDs currently out. One in particular, by **Andy Summers** and **Ben Verdery**, caught my attention - mainly because Andy Summers was (is) the guitarist with



## Evelyn Tubb and Michael Fields – Saturday 4 October 2008

No reason to claim that you can't put this date in your diary - we're talking nearly a year ahead!

**Michael Fields** (Lute and Guitars) and **Evelyn Tubb** (Soprano) met as students and have since enjoyed a fruitful partnership exploring music from folk-song to their own compositions. They have come to specialise in Renaissance, Baroque and early Romantic songs for the lute and guitar. Their audience stretches as far afield as Japan and Australia. They have several acclaimed CD and video/DVD recordings to their name - and they come to Kinson Hall on October 4 2008, at 7.30. Paste it on your calendar now!

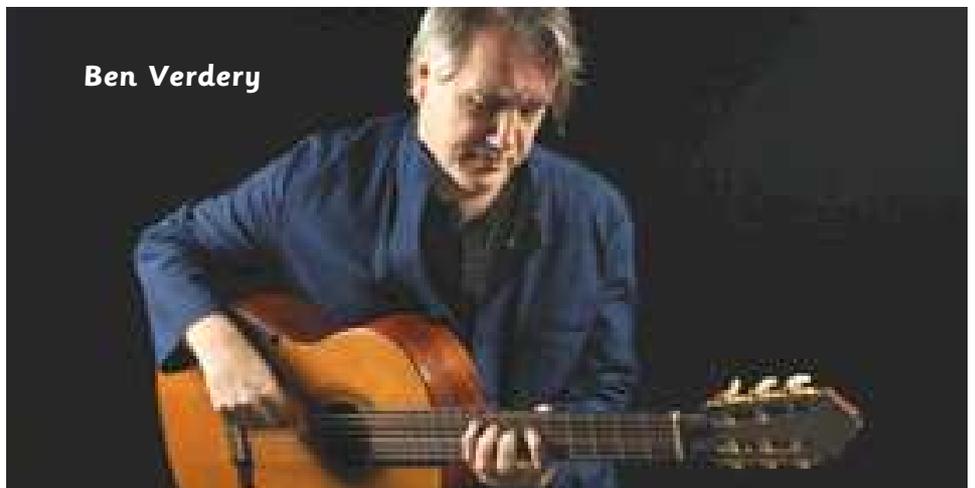
**“Evelyn Tubb is a singing actress with graceful presence, alert eyes, distinct and communicative words, pure pitch, a timbre that can swell and sparkle without losing steadiness, definite notes and fluent divisions, bold graces and adornments that ring out freely.”**

**Opera Magazine July 1996**



**Michael Fields began his musical journey playing folk, rock and jazz in his native California. A romantic interest in older music brought him to England in 1974 to study classical guitar and lute. He now brings together his interests in history, art, theatre, movement and philosophy in a multi-faceted career performing, directing and teaching which has taken him around the world several times.**

## Ben Verdery



1980's rock group The Police, whilst Ben is, of course, rather more well known for his classical work.

Collaborations between guitarists of different styles is not new, but it set me wondering how many more rock guitarists had broadened their craft to include classical, and vice versa. Initial thoughts of the latter were **John Williams** and the group **Sky**. Of the former set, the solo work of Yes guitarist **Steve Howe** and the former Genesis guitarist **Steve Hackett** are probably those I know best. Both have composed

and played much music for classical guitar - Hackett has some four or five CDs solely focused on classical guitar, whilst Howe seems to be able to effortlessly move from classical, steel acoustic, mandolin and electric guitar and back again without blinking.

Anyone know of other examples, or able to recommend some interesting listening? Anyway, it's motivated me to play a Steve Howe/Martin Taylor CD on the computer whilst I complete the newsletter - and it sounds pretty good.

Stuart

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

18 November	2.00 pm - 5.30 pm	16 March	5.45 pm - 9.30 pm
16 December	2.00 pm - 5.30 pm	20 April	5.45 pm - 9.30 pm
20 January (08)	2.00 pm - 5.30 pm	18 May	5.45 pm - 9.30 pm
17 February	2.00 pm - 5.30 pm	22 June	5.45 pm - 9.30 pm

**23 November 2007 - Guitar Recital**  
**Sherborne School Friday Lunchtime Concert** –  
Guitar Recital will be held in the OMS Recital Room,  
Sherborne, 1.30pm. Free lunchtime concert  
performed by Sherborne school music department.  
Telephone for further details on 01935 812245 or  
visit [www.sherborne.org](http://www.sherborne.org).

**30 November - 2 December - Classical Guitar**  
**Weekend (Urchfont Manor, Wiltshire)**  
With **Raymond Burley** and **Max Croasdale**.  
A weekend designed for classical guitarists of all  
standards except absolute beginners. The course  
concentrates on all forms of ensemble playing -  
guitar orchestra, quartets, trios and duos.  
01380 840495 or [urchfontmanor@wiltshire.gov.uk](mailto:urchfontmanor@wiltshire.gov.uk)  
for more details

**1 December: Dorset's first Community Music**  
**Conference, Chantmarle, Dorset.**  
An opportunity to meet other music-makers from  
across the county, and to hear/learn/share more  
about community music from a wide range of  
leading local, regional and national figures. More  
information at:  
[www.dorsetforyou.com/index.jsp?articleid=371588](http://www.dorsetforyou.com/index.jsp?articleid=371588)

**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

**Jackdaws Music Education Trust, Great Elm,**  
**Frome, Somerset BA11 3NY.** Tel:01373 812383  
[music@jackdaws.org](mailto:music@jackdaws.org) website: [www.jackdaws.org.uk](http://www.jackdaws.org.uk)  
Friday 1st February starting at 6.30 pm with supper  
to Sunday 3rd February finishing at 4 pm with tea.  
**DOWLAND and CAMPION LUTE SONGS** for  
singers, lutenists and guitarists  
**DOROTHY LINELL - Lutes**  
Singers, all welcome however inexperienced or  
experienced, these songs are perfect for every level!  
Lutenists/Guitarists should be advanced enough to  
accompany some of the songs. A suggested repertoire  
list will be sent to participants to aid preparation.

Members may remember the concert DGS promoted  
in 2002 for **Quartetto Concertante**, the string trio  
and guitar ensemble, in St Stephen's Church  
Bournemouth. The quartet by Dorset composer  
**Peter Hope**, written for **Stephen Kenyon**, has  
been recorded by **Craig Ogden** and the  
**Manchester Camerata Ensemble**. The disc is  
Dutton Epoch CDLX 7192, and is available from  
Amazon or [www.duttonvocalion.co.uk](http://www.duttonvocalion.co.uk).

### Editors bit ....

Thanks to Margaret and Stephen for sending in so much  
material for the Nov. newsletter - I appreciate it. So, a plea to  
one and all - **PLEASE** send me items for the Dec. 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**