

Dorset Guitar Society

Newsletter



Jan. 2010

Ensemble notes - a few thoughts from Stephen ...

Hello to all!

There are a couple of general organisational issues that I would like us to consider, and hope that in returning from my sabbatical it is a good time to do this. It would be helpful for the ensemble as an entity and for individual players' progress, if there was a little more flexibility in part assignment.

Now I appreciate that many members feel happiest on their present part (if not, please tell me - I'm not psychic!) and in general the present overall arrangement works. Here I am talking about the typical four-part arrangement of the ensemble; the problem lies in **Guitar 4**, which as I have said many times, is actually the most important of all; think of it as the foundations of the musical building.

To be exact, some more numbers are required there to balance the rest of the band. Equally, some present Guitar 4 players might benefit from a change of scene, and fewer ledger lines to read.

Bearing in mind that many players are comfortable where they are, what I would like to suggest is that where I request some change-around it will be for a maximum of one set of repertoire - broadly speaking, the time between public concerts.

In practical terms the traffic is likely

to be between **parts 2**, sometimes 1, **and 4**, because of the need to fluently read D tuning, however it may be that some on **part 3** will benefit from a move, where repertoire is suitable. However most players will stay put, and panic is definitely not required, as nobody will be going anywhere scary.

Generally it will be the most confident and flexible readers who I will be hoping will help out with this matter.

On a tangent:

It is quite often remarked that there is a problem in the way arrangements tend to remain stratified, with each part staying basically the same all the way through. I quite agree; you will notice that things I have written or arranged, in general, do not do this. However sometimes it is difficult to make musical sense of parts that

swop about, and of course where we are using published material we cannot control how this is organised.

The other thing I wanted to raise is that we might more often take the time to organise sectional rehearsals, eg each part working in a corner on its own, for part of the time. This helps break up the rehearsal, gives me a break (!), and helps players sort out amongst themselves what is meant to be happening on their part.

I hope we can consider these things in the next couple of meetings, and get things well organised in the run up to our summer concert.

Very many thanks to all for your musical commitment!

Stephen



"Hang on, I thought we were playing the second repeat as well" -- Chris and John in musical communication at last months T & T (see later for more pics)

December Meeting - Tea and Talent

The December meeting saw the annual DGS **Tea and Talent** session, and a healthy turn out (and a small but select audience) saw a variety of both tea, talent ... and cakes. It's up to individual discretion about which of these were most abundant, but all three definitely featured strongly.

The meeting began with a short ensemble session, with John leading the group through sight reading renditions of a number of pieces from last month (van der Staak's **'Israeli Air'** amongst them), and a couple of new pieces before Terry announced the formal start of T & T.

Players in the first half were:

Andy - English Suite (Duarte)

Sally-Ann and Stuart - Three Minuets from the Anna Magdalena book (Bach)

Julian - Cool Mystery (Garner)

There followed an interval, in which a seemingly never ending variety of cakes, buns and biscuits appeared.

The second half consisted of:

Terry - Lagrima (Tarrega) and Un Dia de Noviembre (Brower)

James - Introduction and Variations on a Theme of Mozart (Sor)

John and Chris - Granada (Albeniz); d'Avila (Presti); Invention 8 (Bach).

All players were well received, and many thanks to all who played, those who brought goodies for the interval - and to the audience. And happy New Year to all.



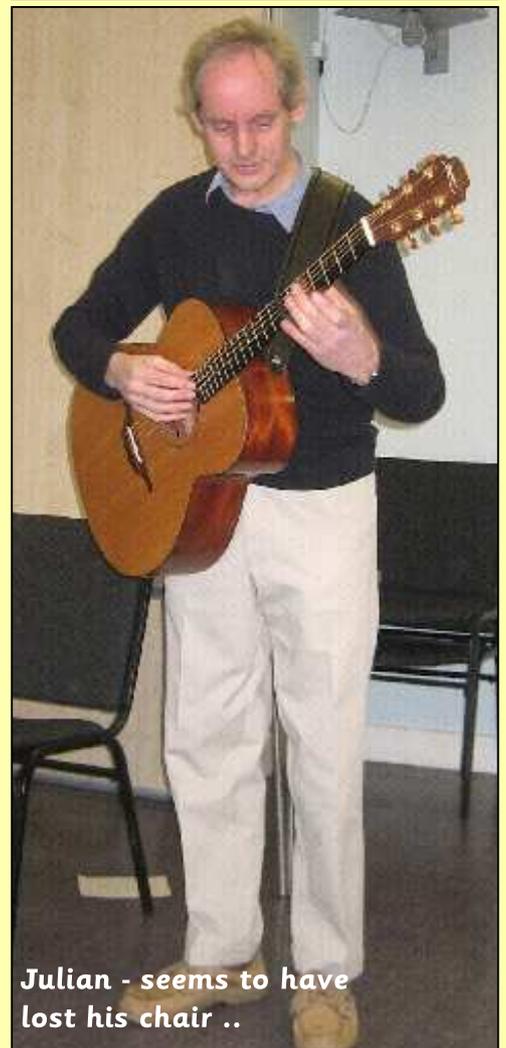
Andy in 'soft focus'
(not the title of the
piece) ...



Stuart and Sally-Ann -
'which page are you on?'



The headline act ...



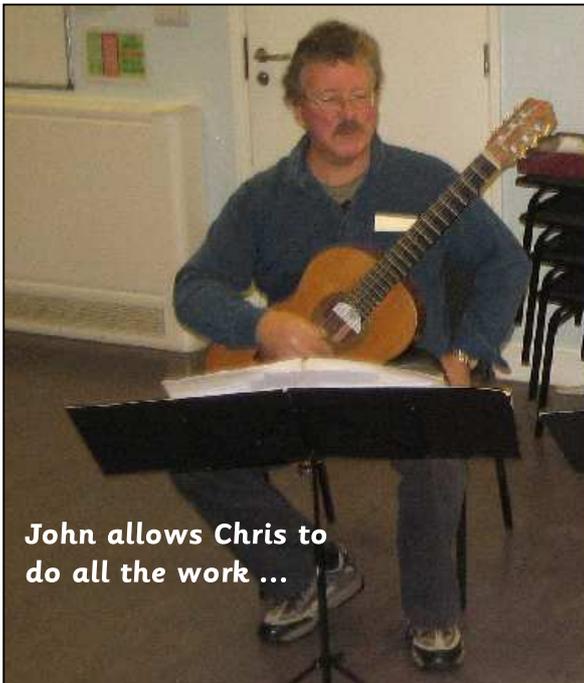
Julian - seems to have
lost his chair ..



Terry - and flashing reindeer accessories



James - partaking of some variations...



John allows Chris to do all the work ...



Blandford jottings (Jan 09)

Christmas 2009 was celebrated on a cold night in Blandford Forum (warmed by guitar music and mulled wine) with a good turn-out, including 11 players. There must have been as many duo pieces as solos, which is always a good thing - especially when that included **Pete and Becs** with guitar/violin arrangements of Dowland's *The Earl of Essex*, his *Galliard* and *Lacime (Flow My Tears)*. One of many carol duos performed was Julian's arrangement of *In The Bleak Midwinter* (for some reason incorporating the Police's 'Every Breath You Take' riff into the accompanying part wherever possible!).

As can happen on these occasions a couple of classic works could have been performed more than once by different players (the moral being to get in first by contacting julian@renrag.co.uk as soon as you know what you want to play next time!). This time it was **Chris Cuthbert** who played Villa-Lobos' *Prelude No. 5* and DGS's very own Edwards-Gillson Duo who performed *Granada (Albeniz)*,

before going on to entertain us further with *Dance d'Avila (Ida Presti)* and a very lively *Invention No. 8 (JS Bach)*.

James demonstrated one of the advantages of the Blandford event always being in the same week as a DGS meeting by testing out his memorisation of *Introduction & Variations on a Theme of Mozart (Sor)* - which no doubt helped him to get (very nearly) all the way through it at the Tea and Talent three days later. And three days is also the length of time **Julian's** new steel-string guitar piece *Cool Mystery* can seem to go on for, with its three movements and two capo changes! Among the more established guitar repertoire was another Dowland piece (*Queen Elizabeth, her Galliard*) from Chris Cuthbert and some Gaspar Sanz (*Prelude & Corriente*) from Tania, before the evening concluded with Pete's two solos, *Brouwer's Elogio de la Danza* and *Granados' Spanish Dance No.2, Orientale*.

The next two Blandford guitar evenings are on Thursdays 21st January and 18th February at 7.20pm.

Julian

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
James Martin - Secretary	07767 494576	
Bill Eggleston - Treasurer	01425 650076	

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

Future Meetings and Diary Dates

17 January	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
21 March	5.30 pm - 9.30 pm	18 July	5.30 pm - 9.30 pm
18 April	5.30 pm - 9.30 pm	15 August	5.30 pm - 9.30 pm

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

March 13 - Recital by Sanja Plohl on March 13th Kinson Community Centre - 7.30pm

The Dorset Guitar Society is delighted to host the winner of the 2008 Ivor Mairants Guitar Competition, Sanja Plohl, at Kinson Community Centre on March 13th. Born in Slovenia, Sanja Plohl actively performs as a soloist and chamber musician interpreting Baroque, Classic, Romantic, Contemporary and Latin American repertoire.

She is a multiple award-winning musician who has studied with some of the most important guitar pedagogues of our time. Sanja often collaborates with composers and has given many premier performances including her own works. Sanja will be playing pieces by **Ponce, Rodrigo, Piazzolla, Lauro and Plohl**.



**Kinson Community Centre,
Pelhams Park,
Millhams Road,
Bournemouth,
Dorset
BH10 7LH**

Thursday 13 May. Turner Sims Hall, Southampton. Juan Martin Flamenco Dance Ensemble 8.00pm

Voted into the top flamenco guitarists in the world by US Guitar Player Magazine, Juan Martin returns to perform his own compositions, supported by a line-up of the finest musicians and flamenco dancers. £16 **02380 595151**.

Eleftheria Kotzia has announced the dates of the 33rd Guitar course in the **Chateau de Ligoure** in France-2010. The course takes place from the **22nd until the 31st of July 2010**. Situated in the heart of the Limousin region, near Limoges, the magnificent Chateau de Ligoure is surrounded by farmhouses and retains many of its original features.

Maria Isabel Siewers from Argentina, **Judicael Perroy** from France and Eleftheria herself from Greece are the performers and teachers of this year's course. In addition there will be 3 concerts given by the course members. So there will be a lot of opportunity for the participants to perform.

This summer an 'almost beginners' section is integrated in the course.

For more details visit: www.guitarenfrance.org

Editors bit

Thanks to Julian, Stephen, John and Terry for sending in material for the January newsletter - I appreciate it. So, a plea to one and all - **PLEASE** send me items (concert dates, recommendations, reviews, etc) for the February newsletter as soon as possible after the next meeting - Ideally by e-mail to: Stuart@nundy.fsworld.co.uk Many thanks, **Stuart**