

May 2017 NEWSLETTER

April meeting

After the usual ensemble session ably led by Michael Hulmes and the usual coffee-and-biscuits break ably masterminded by Dave Rawlinson, we embarked on a long evening of performance. Penny Candlin began with a stately *Allemand* composed, as she put it, by Nobody in Particular [could he be related to the celebrated Anon – *ed.*?], and Brian Tait and Dave Rawlinson continued the mood with *Recercate Concertante* by **Francesco de Milano** (with second lute part added later by the Flemish composer **Joanne Matelart** (1538-1607)) and then increased the pace a little with an *Almain* by **Orlando Gibbons**, arranged by Hector Quine. Dave then left the stage to Brian who played *Milonga* by **Juan Antonio Muro** (definitely more swing) followed by *Parisian Waltz* by Polish composer **Tatiana Stachak**. Next was Gill Robinson playing *Lob der Tränen (In Praise of Tears)* by **Franz Schubert** arranged by Johann Kaspar Mertz (1806-1856), one of the first guitarists to transcribe Schubert's music for the instrument. Schubert is known to have played the guitar: one of his friends reported finding him sitting up in bed working out an arrangement for one of the many *lieder* he composed. For those interested, Gill points out that Schott publish a series of four books entitled *Romantic Guitar Anthology* edited by Jens Franke.

A change of mood next, as Nigel Griffin played *Django*, an arrangement of the piano piece by **John Lewis**, pianist and founder of the Modern Jazz Quartet in 1952. Tim Rushworth then reset the lighting to an atmospheric gloom lit only by the lamps and iPad on the music stand, and played *Se Ela Perguntar (If I Were to Ask Her)* by Brazilian **Dilermando Reis** then *Danza in E minor* – with plenty of fast runs and arpeggios - by Argentinian **Jorge Morel** (b.1931) and finally *Remembering Prague* by Ukrainian-born Czech guitarist and composer **Štěpán Rak**.

With lighting back to normal, Todor Toshkov [my apologies for garbling Todor's name in the last newsletter – *ed.*] played *Nocturne* by the Bulgarian composer and guitarist **Rossen Balkanski**, a piece with some very catchy syncopation in the middle. Bill Hayter then offered two pieces: the first was the familiar Lágrima by **Tárrega**, played with great sensitivity, while the second was something completely different which Bill said made him think of the Gerard Hoffnung cartoon of a pianist with his fingers tied in knots. Fortunately Bill made to the final chord with all digits intact, although unfortunately your correspondent has not identified the piece. Nina Rideout then relaxed the pace with the theme from the film *The Way We Were*, and followed this by the **Villa-Lobos** Prelude No.1 and then the Passacaglia by **Sylvius Leopold Weiss** – pieces played as always with polish and style.

By now time was getting on but there was still more to come. Malcolm Levitt played the atmospheric *Leyenda* by **Albeniz**, the guitar transcription from piano, well known to many guitarists and evidently one of Segovia's favourite pieces. Then, to round off the evening, Chris Nash and Chris Thompson let their hair down (figuratively speaking) with *Maddie Goes West* by **Gordon Giltrap** and **Ray Burley**, and finally a duet version of *Pulsar* by **Vincent Lindsey-Clark** with a rather fast and persistent beat as its name suggests. It was a long evening of enjoyable music with the

meeting finally ending at about 10:45pm, and some discussion has ensued about possibly agreeing a time limit for performers in future when there is a long playlist.

Romsey Festival

This year SCGS member **Nina Rideout** will be playing at the *Romsey Festival* on several occasions. She will give recitals at Mottisfont Abbey at 2:00pm and again at 3:30pm on Monday 3 and Wednesday 5 July (both days) – on one of those days in the walled rose-garden, weather permitting. Then you can catch Nina again in a lunchtime recital at 1:10pm in Romsey Abbey on Thursday 13 July. See www.ninarideout.com.



Paul Ibbotson

Composer Paul Ibbotson has recently circulated details of his new work for solo guitar. *Romanza Barcarolle* is (in his words) a 3:44 minute journey in to the heart of romantic guitar writing. The piece was premiered and recorded by American virtuoso guitarist Valérie Hartzell. A clip of the work is available at <https://soundcloud.com>, and the score can be freely downloaded from <https://paulibbotson.wixsite.com/composer>.

Montreal

If you are looking for a location for your next bank holiday break you may like to try the Montreal International Guitar Festival – though you will need to hurry to secure your flight bookings. See www.guitaremontreal.com.



Next meeting: 8.00pm Wednesday 31 May 2017 at St Boniface.

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