

Lauderdale Guitar Society NEWSLETTER

by Avron Goss

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August roundup

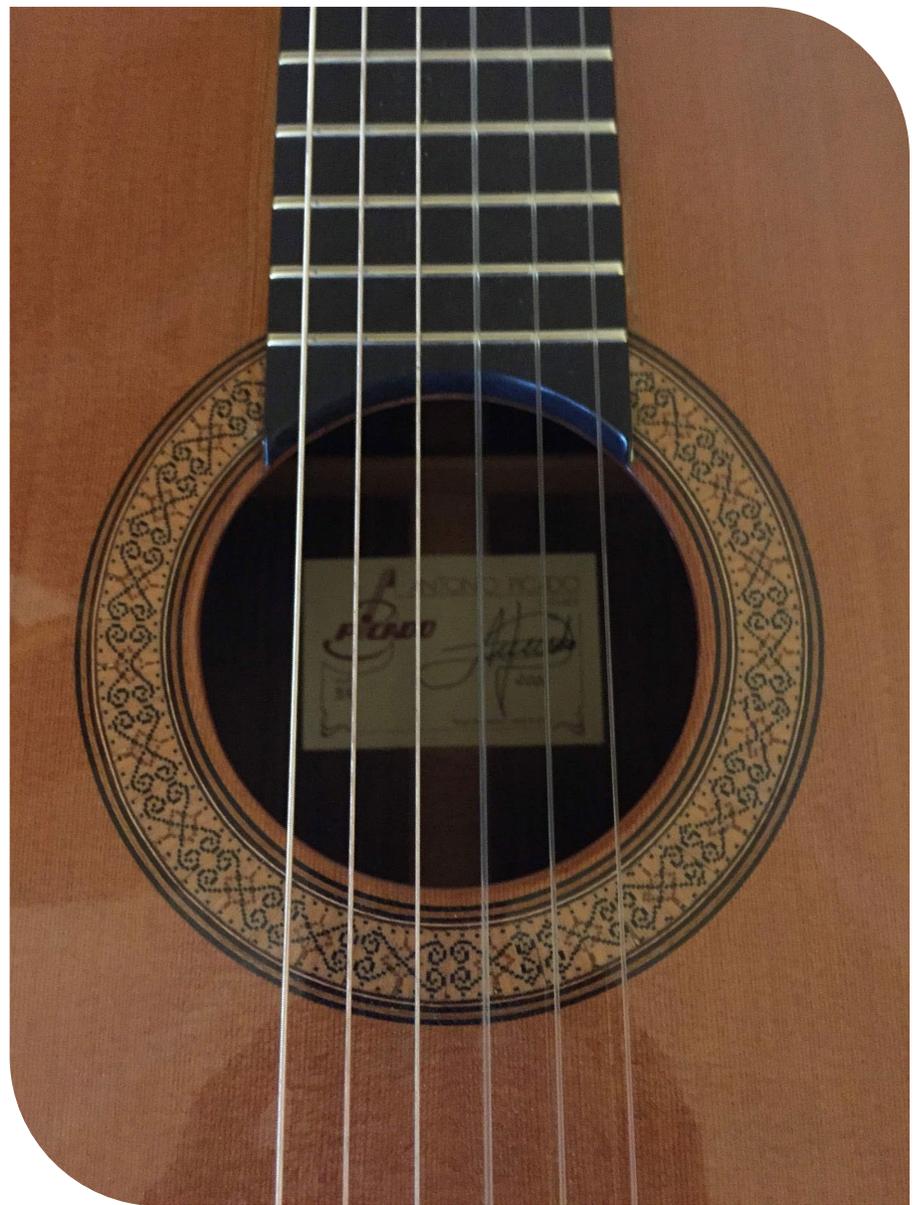
What better way to spend a hot summer evening than sipping iced water and the odd favourite tipple while listening to a delightful programme. See what was played below.

Practice corner

What can we learn from the self-taught, remembering Julian Bream.

Housekeeping

Our next meeting will be held on the 9th September.



Try this naughty little
slide - you're not
supposed to do that

- Julian Bream, on using bad
technique at times to get
the sound that you need -



GLISSANDOS IN SUMMER

Global warming has meant hotter summers, and this summer was no different with our August meeting being held in the middle of a heat wave.

Helen quipped that a guitar can be a slippery thing on a hot and humid night. And indeed, at times I thought “glissando” should be redefined to the guitar sliding up and down as the player desperately attempts to control it sufficiently to bring out a melody.

On a plus note, our virtual meetings have continued to deliver unintended benefits including the ability to include those that otherwise live too far away, the ability to learn a little bit more about your fellow members (thank you Nick for sharing information about the subject of the painting behind you) and the ability to enjoy a glass of wine while listening to some of the finest compositions in the classical guitar repertoire.

Naturally we miss the ability to meet in person and we look forward to benefiting from the best of both worlds by integrating virtual meeting with meetings at Lauderdale House.

July roundup



Programme

We were treated to the following delightful range of pieces, in order of performance:

Stuart M & Stuart M Santo Lapis – 1st movement of the 1st Sonata

Santos Lapis (1699-1765) was an Italian composer and opera entrepreneur.

He grew up and trained in Bologna before embarking on career holding positions in Bologna, Venice, Austria, the Czech Republic, the Netherlands, England, Scotland and Ireland.

While in the Hague, he wrote three “Sonnates pour le clavessin, pouvant également servir pour d'autres instrumens”. At the time, composers were not fixated on writing for a particular instrument, and this work indicates that it is suitable for 2 violins, 2 flutes or 2 bassoons.

The original copy of this work (1 of only 2 extant copies) is held in the Bibliothèque Nationale de France.



Thankyou Stuart for making sense of the double clefs and key signatures as well as solving all the technical issues to enable to us to experience this delightful piece.

Helen S	Robert de Visée – Prelude from the Suite in D Minor	
	Encore: A Scottish lute piece from the Rowallan manuscript, arranged by Matthew McAllister	
Alan J	Grand Daughter's Opus 1	Alan has now added a cello accompaniment. We look forward to seeing fully orchestrated work.
Adrian	Isaac Albéniz – Mallorca	
Nick H	Heitor Villa-Lobos – Prelude No 5	
	Encore: Agustín Barrios – Study C minor	
Avron G	Heitor Villa-Lobos – Prelude No 3	
Richard B	Mario Castelnuovo-Tedesco – Op 77 Sonata Op 77 "Omaggio a Boccherini", 1. Allegro con spirit	
	Encore: Napoléon Coste – Study No 14 from Op 38 25 Studies	
Sara M	Heitor Villa-Lobos – Prelude No 1	
Richard W	Paxaim	A delightful piece that could be named after a town in Brazil on the Bolivian border or fuzzy hair.



Did you know

In the last issue we asked who Ludovico was, the short answer is we cannot be sure. However, in 1546 Alonso Mudarra published "Musica en cifras para vihuela", one of the first collections in Spain that refers to the use of the harp as a solo instrument. Not only does this collection contain the first solo for the harp, it also has a "Fantasia que contrahaze la harpa en la manera de Ludovico", a fantasia that shows how the harp is played by a certain Ludovico. Ludovico was probably an Italian virtuoso harpist and there is a record of a Ludovico present in the service of Ferdinando V of Aragona. We can only but assume it was him.



If you liked that... try this

If you enjoyed Scottish lute piece arranged by McAllister, you may wish to try "Home" by Andrew York. "Home" is a Scottish-sounding sentimental piece that was born from an improvisation.

You can hear Andrew play it here on a 1888 Torres Replica (<https://youtu.be/6ajTcwJBbw4>).

Practice corner



What can we learn from a self-taught teacher

Julian Bream passed away on the 14 August 2020 at the age of 87 and the classical guitar community has stood still for a while to pay respects to this great player. Bream's contribution to classical guitar is well documented, so I thought it prudent to reflect on Bream in the context of the members of our society and draw some inspiration from his experience to drive forward our own playing.

Martyn Byatt shared a wonderful anecdote with us which I would like to repeat here.

"I never met [Julian Bream], but when Antonio Lauro played the Wigmore Hall (with his daughter guesting) many years ago, I didn't have a ticket. I queued up for a return and got one at the last minute - next to John Williams...

He asked me at the interval if I was enjoying the concert (yes) then said that I had a very good seat - I agreed it was and he said - "It should be - it's Julian Bream's...!!!"

I play the Bach Fugue (in A minor) as close as possible to Bream's arrangement - I've worn out youtube watching it...!!"

This reminded me of a wonderful story recounted by Julian Bream recalling his past. Bream was, on the whole, self-taught and grew up during a time when there was very little written material readily available for the classical guitar and certainly no YouTube videos. Shortly after the Second World War Segovia was touring in London and Bream went to watch. I can only imagine that his seat then was not as well positioned as the one which Martyn was fortunate enough to recline in. But the young prodigy had not gone to this concert simply to listen, he had gone to learn and so he took along with him a pair of binoculars to study how Segovia fingers worked.

From this it is clear that Bream was not simply gifted, he was also committed and he was prepared to do the work hard required to achieve his goals. And when resources and teachers were not available, he was resourceful enough to find them and integrate them into his technique.

A famous basketball player once said of his performance on court that "he does not rise to the occasion but falls back to his training". And I believe this encapsulates the spirit of Bream and determination and effort that underpinned his playing.

Let us all take a lesson from this self-taught teacher and find the mentors and resources that we need when we need them and the sheer determination to continuously improve by working hard at practice. In the words of Bream himself, “I practise more than ever ... mostly scales and arpeggios ... and anything I can't do”.



On a lighter note, I have dug a clip of Julian Bream¹ in India (1963) performing an improvisation with Ali Akbar Khan on sarod and Ustad Alla Rakha on tablas. This reveals the wonderful musical personality of Julian Bream, and (by extension) our own members who have improvised with a tabla player who joined us for a few improvisation sessions at Lauderdale House not quite as long ago as 1963.

For bonus points, Dr Boris Perott, offered to start teaching Julian Bream after hearing Bream play what piece?

¹ YouTube Link: <https://www.youtube.com/watch?v=jxticeCMmPA&feature=youtu.be>

Housekeeping



Next Meeting

Meetings are held on the 2nd Wednesday of every month and the next meeting will be on the 9th September 2020. Covid restrictions continue to mean that it is likely the next meeting will be at held via Zoom at 8:30pm. Dennis Cooke continues to liaise with the management of Lauderdale House and should the position change you will be informed.

As zoom has allowed members from further afield to join in, Dennis will be exploring the integrating Zoom meetings into the LGS's regular schedule.

For further information and contact details please visit our website:

www.lauderdaleguitarsociety.org