

Lauderdale Guitar Society NEWSLETTER

by Avron Goss

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October roundup

With Covid procedures now well exercised and understood, October brought with it another enjoyable evening of music.

Practice corner

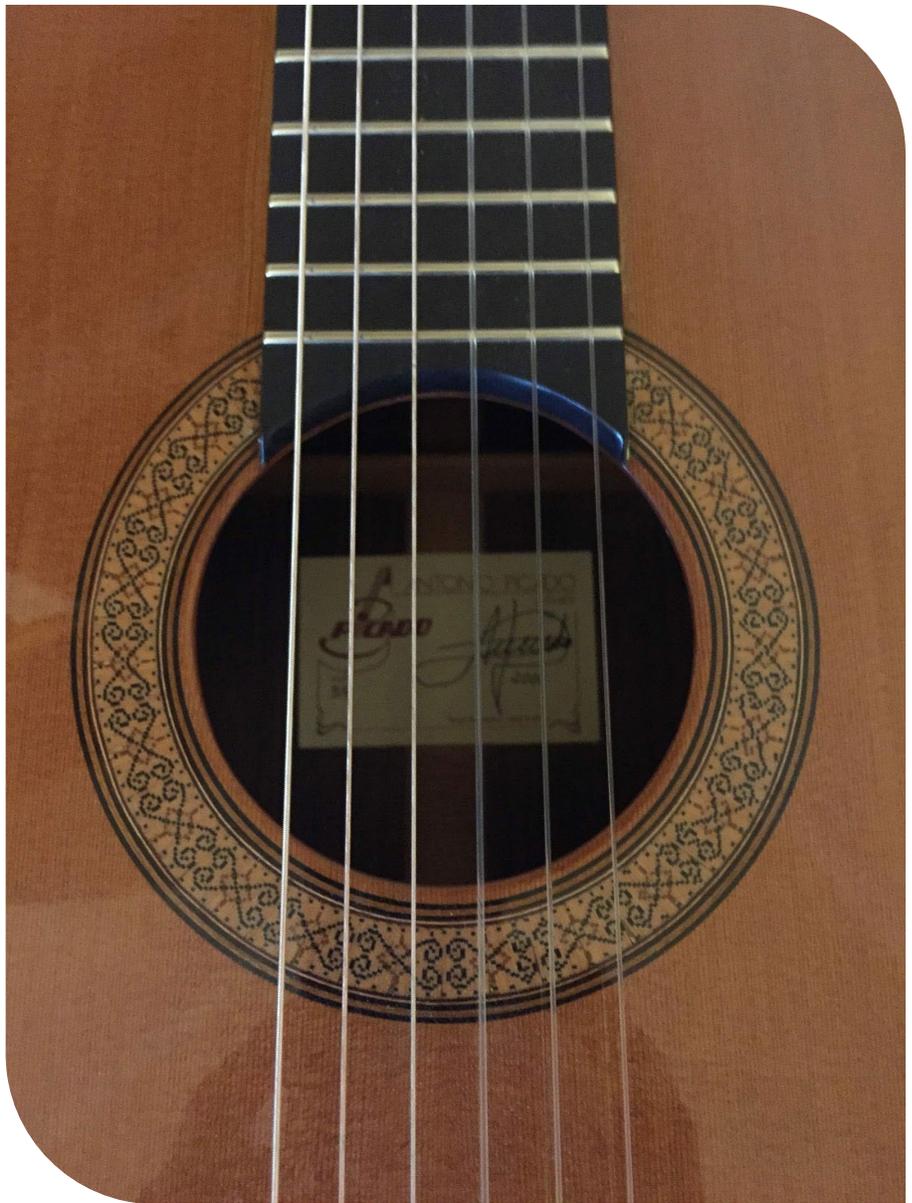
Contrast in composition.

Housekeeping

Our next meeting will be held on the 11th November.

What good is the
warmth of summer,
without the cold of
winter to give it
sweetness.

- John Steinbeck -



WINTER IS APPROACHING

October is of course the last month where the meeting is held during daylight saving time, and we are all bracing ourselves for shorter, wetter, and darker days.

With Covid putting a damper on trick-or-treating, I am pleased to report that the this month's playlist had some really tricky treats of repertoire.

October roundup

Programme

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

- | | | |
|----------|---|---|
| Stuart M | Joseph Columbo ,
Indifférence (Valse
Musette, 1942) arr for
solo Mandolin by
Stuart M. | A pharmacist, insurance salesman, street vendor, and notary public by day and a musician by night, Jacob was a perfectionist who hated the stereotype of the "dishevelled, drunk folk musician" and required commitment and impeccable dress from the musicians in his band. |
| | Jacob Pick Bittencourt
"Jacob do Bandolin",
Diabinho Maluco
(Crazy Little Devil)
arranged for solo
Mandolin by David
Benedict | |
| Nick H | Fernando Sor, Op 5
Andante Largo | Nick first learned this for an exam, and no doubt received excellent grades.

General advice is not to play this too slowly as "andante" at that time did not necessarily mean slow as it usually does now but a less precise "keep a steady beat".

I was not able to find a recording of Nick playing this online, but Anne Haasch recording on an 1827 René Lacote romantic guitar is worth listening to.

(https://www.youtube.com/watch?v=oyzpzVvj14s) |

Mauro Giuliani,
Variations on a theme
by Handel Op 107

The Harmonious Blacksmith is the popular name of the final movement, Air and variations, of George Frideric Handel's Suite No. 5 in E major, HWV 430, for harpsichord.

A surprising amount of music is derived from just 2 parts.

Avron G
Fernando Sor, Study
No 2 and 6

Many classical guitar students get their first exposure to Fernando Sor via the Segovia edition of Sor Studies, edited with many fingerings by Segovia (and a few note changes). Alternate fingerings can make some of the pieces easier to play.

Richard B
Mario Castelnuovo-
Tedesco, Sonata
"Omaggio a
Boccherini", 2nd and
3rd movement

Tedesco met Segovia at the 1932 festival of the International Society of Contemporary Music in Venice. This meeting inspired the composer to write his guitar concerto no.1. He went on to compose almost 100 compositions for the guitar, and earn the reputation as one of the foremost twentieth century composers for that instrument.

Fernando Sor, Study
in Bb

To paraphrase Richard, with practice and dedication even the most unplayable pieces with the ghastliest stretches are playable.

Jamie
Federico Mompou's,
Cancion y Danza 13

This piece was written in 1972, for guitar, and dedicated to the famous Spanish guitarist Narciso Yepes. The Cancion is based on the song "El cant dels ocells" (Song of the birds), the Danza on "El bon caçador" (The good hunter), a popular Catalan tune.

Jamie certainly brought the required emotion to this piece, and while I do not have a recording of Jamie, for those that want to hear it again listen here.

<https://www.youtube.com/watch?v=MjHTR77OZm4&feature=youtu.be>

Sarah M
John Dowland,
"Lachrimae" Pavan

John Dowland was so closely associated with his most popular composition, the 'Lachrimae' pavan, that by 1603 (aged 49) he was signing his name as 'Jo: dolandi de Lachrimae'.



Nick and Dennis	Mario Castelnuovo-Tedesco, 4 th Prelude of the set of 24 Preludes and Fugues	Les Guitares Bien Tempérées (The Well-Tempered Guitars), Op. 199, for two guitars, was inspired by and a tribute to Johann Sebastian Bach's The Well-Tempered Clavier. It consists of 24 pairs of preludes and fugues in each of the 24 major and minor keys.
	Joahhnes Brahms, 3 rd of Three Intermezzi for piano, Op. 117	
Dennis	Francisco Tárrega, Recuerdos de la Alhambra	
Stuart & Jamie	Handel, Sonata No 12, 1 st and 2 nd movements	
	Armando Manzanero Canché, Contigo Aprendi	Manzanero is a Mexican musician, singer, and composer. He is widely considered the premier Mexican romantic composer of the post-war era and one of the most successful composers of Latin America.

Zoom

Avron G	John Dowland, Orlando Sleepeth	
	Anon, Pezzo Tedesco "German Dance", transcribed by Oscar Chilesotti	
Ted B	Untitled self-composition	
	Pagannini, Etude	
Richard B	Mauro Giuliani, Sonata Op 15, 2 nd movement	The direction "adagio con expression" was followed meticulously.
Sara McD	Villa Lobos, Prelude No 2	
Oswaldo	Villa Lobos, Prelude No 1	
	José Broca, Pensamiento Español for Guitar	Broca was a Spanish guitarist and composer of the Romantic period. He was mainly self-taught on the guitar, but studied briefly with Dionisio Aguado.
	Self-composition, Andina	Written to evoke the feelings of the South American, Peruvian, Andian landscapes. This piece certainly evoked the memories and feelings of walking through the countryside of Uruguay.

Dennis Francisco Tárrega,
Capricho Arabe

Fernando Sor, Op 6
No 6

Nick Costé Study



If you liked that then try this

Ted's composition played with changes in tempo. If you liked the idea of that then you may wish to listen to Andrew York's Snowflight which evokes the sense of flurries on a snowy wintery day.

<https://www.youtube.com/watch?v=TKQcECfAvx8&feature=youtu.be>

Practice corner



Contrast in Composition

After sharing his composition with us, Ted asked for feedback. There were two responses, these were “did you intend to play at two speeds” and “consider more contrast”. I am not a composer and therefore cannot begin to provide constructive criticism in terms of composition. But I have been a lifelong student of guitar and I will therefore offer up my observations, regarding contrast in terms of direction in the scores I have tackled.

The basics

When first approaching music I quickly look at the basics. In the example below, I see it is study in the key of D to be played at a fast and lively pace (yet gracefully). Its in 4/4 (or common) timing. This helps establish the beat.

A musical score for a guitar piece titled "ESTUDIO 6". The tempo is marked "Allegro grazioso". The score is in the key of D major (one sharp) and 4/4 time. The first line of music is circled in red, along with the title "ESTUDIO 6" and the tempo marking "Allegro grazioso". The score includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a single melodic line with various notes and rests. The first line of music is circled in red, along with the title "ESTUDIO 6" and the tempo marking "Allegro grazioso". The score includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a single melodic line with various notes and rests. The first line of music is circled in red, along with the title "ESTUDIO 6" and the tempo marking "Allegro grazioso".

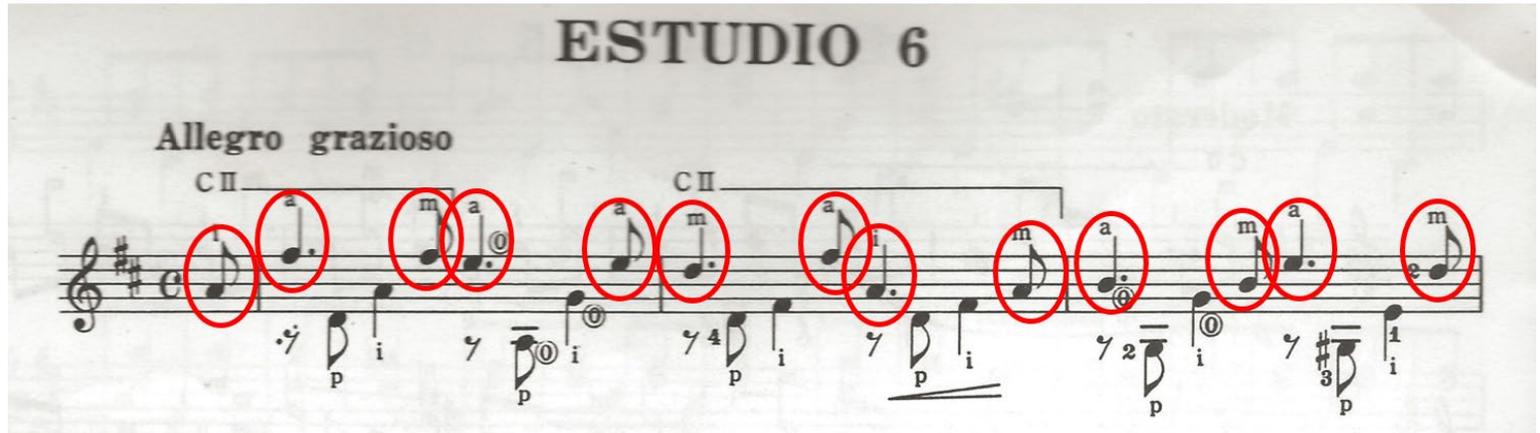
Chords, arpeggios, base and melody

The first line of music, if played at speed (Allegro) without considering the beat can be quite bland. It may be more interesting than strumming the D chord 4 times per bar (challenge to the rest of you to confirm the progression of chords in the first line), but it is still not quite what the composer (Sor) intended.

Closer inspection shows that the melody (up stem notes) and base (down stem notes) are clearly marked. The timing at the heart of the piece has now transformed from being “1 & 2 & 3 & 4” to “& 1 - - & 3 - - & 1 etc” which like to sing as “ta-Da pause ta-Da pause ta-Da”. The melody should be accented by playing it a little louder than the base.

And suddenly, by following the instructions of the composer an enchanting and graceful melody emerges which gently rocks the audience through the piece.

Of course, there are additional markings with a crescendo in in bar 3 which helps further add shape to the melody.



It is always worthwhile playing the melody separately from the base to understand each voice. A little trick I have seen is to place a sponge behind the upper or lower strings between the sound hole the and bridge. This allows the melody or base (largely) to be muted without having to worry about playing them in isolation.

From study to masterpiece

All of these principles apply to more complicated music. In Capricho Arabe Tárrega immediately in the title alone conveys his desire to evoke the sense of Arabia. It is clear from the music that there is nothing Arabic in the actual composition, but this is as Tárrega may have imagined it (I suppose a Disneyesque composition for Aladin exploring the streets of Agraba).

This piece, without paying attention to all the directions which Tárrega has left for us, can sound like a dull jumble of notes.

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CAPRICHIO ARABE
Serenata

Francisco Tarrega

⑥=D
Andantino
harm 7
mp
mf
p

The image shows the beginning of the musical score for 'CAPRICHIO ARABE, Serenata' by Francisco Tárrega. It is in 3/4 time and marked 'Andantino'. The score includes various guitar techniques such as harmonics (harm 7), triplets, and specific fingering patterns like '4 1 2 1', '4 2 2 1', and '4 2 4 1'. The dynamics are marked as 'mp', 'mf', and 'p'. The score is written on a single staff in treble clef with a key signature of one flat (Bb).

And here is my request

Julian Bream, in a master class, emphasized to a student that Villa Lobos had taken the time to write a dynamic and we, as players, should therefore take note of it. My request, as a player, is to for the composer to give me as many hooks as possible when performing. All your directions (even the name) help provide faithful reproduction and interpretation of the music. The execution of these directions will then mean the audience needs no such crutches.

As Tony Cox, a great South African guitarist and composer once said, in a late-night recital I had the pleasure of attending, “most composers waste a lot of time telling people about their pieces. F- that, I am here to play tonight”. The music said everything that was required.

What's that chord?

Last month I asked which chord young Miss Lake may be playing on her baroque guitar given the strings would be E-B-G-D-A. I received a number of responses that are worth sharing.



Alan questions if the chord is a G major or perhaps an E7th.

Nick believes it looks as though the young lady is using all four fingers to hold down notes. The four strings could either be EBGD in which case the chord is Bb7 second inversion (F in the bass) or BGDA and the chord is Ab9 first inversion (C in the bass). The remaining open string, if sounding, makes for an unpleasant sound beyond analysis! Neither chord seems likely in 18th century music, but congratulations to the player, who shows considerable digital dexterity and to the painter who has taken the trouble to show her hand and fingers in an initially credible position. Not sure about the right hand well above the sound hole.

I think the notes are C (2nd finger on the 5th string 3rd fret), F (1st finger on the 4th string 3rd fret), A# (3rd finger on the 3rd string 3rd fret), B (open 2nd string) and E (open 1st string). I do not believe her 4th finger is planted. When played it certainly sounds like it needs resolution, as the answer to this question does. Frankly, I think the direction as to where to place her fingers was probably from the artist rather the maestro.

Housekeeping



Next Meeting

Meetings are held on the 2nd Wednesday of every month at Lauderdale House COVID permitting and the 4th Wednesday of every month via Zoom.

As usual Dennis will inform us ahead of the Lauderdale House meetings if they are to be held at the venue or remotely via Zoom.

For further information and contact details please visit our website:

www.lauderdaleguitarsociety.org