

# Lauderdale Guitar Society NEWSLETTER

by Avron Goss

## INSIDE THIS ISSUE

### November roundup

---

Every meeting continues to deliver old favourites and new delights. November was no exception.

### Practice corner

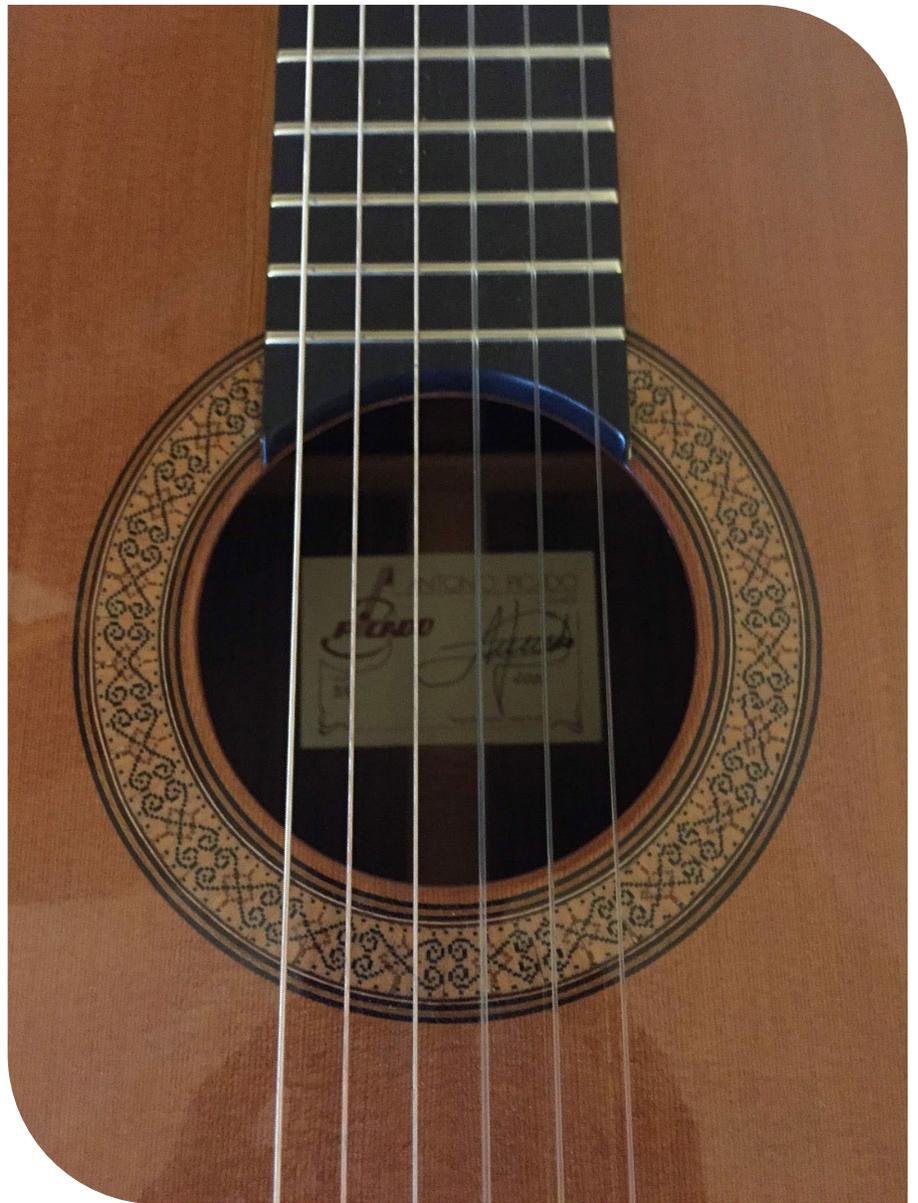
---

Can you truly translate a song?

### Housekeeping

---

Our final meeting of the year will be held on the 9<sup>th</sup> December via zoom.



Songwriters never die,  
they just decompose

- Herbert Kreztmer -



### THE YEAR IS COMING TO A CLOSE

---

[xxx]

# November roundup



## Programme

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

Alan J	Robin Pearson, October and November from Guitar Calendar, 12 descriptive pieces	Based on the twelve months of the year, January (the Skater's Waltz) has become a part of the Trinity Grade 5 repertoire. The full set includes: <ul style="list-style-type: none"><li>• January: Skater's Waltz</li><li>• February: Valentine</li><li>• March: Spring</li><li>• April: Showers</li><li>• May: Maypole Dance</li><li>• June: Dance of the Elves</li><li>• July: Holidays</li><li>• August: Lazy Days</li><li>• September: Back to School</li><li>• October: Falling Leaves</li><li>• November: Silent Service</li><li>• December: Christmas Carol</li></ul>
	Joaquin Turina, Homenaje a Tárrega Op. 69, two Soleares (the second one)	Composed, for Segovia, this work consists of two short, tricky, thoroughly idiomatic flamenco pieces. The second soleares is in 3/4 time, quicker and more demanding than the first, where Turina presents a series of variations on the contrasting quick runs and forceful strums characteristic of the flamenco style.

Nick H	Guido Santórsola, Suíte Antiga, Preludio	Born in Italy, Santórsola's family settled in Brazil. He composed a large body of work that distinctly exhibits melodic and rhythmic energy of Latin America. His musical style was initially influenced by his interest in Baroque counterpoint, Brazilian and Uruguayan folk music, and later twelve-tone serialism.
		You can here Louise Walker play this here: <a href="https://www.youtube.com/watch?v=dSKutp9zBRc">https://www.youtube.com/watch?v=dSKutp9zBRc</a>
	J.S. Bach, 3 <sup>rd</sup> Cello Suite, Prelude	
Sheryl D	Gary Ryan, City Scenes, Birds Flew Over The Spire	City Scenes consists of three contrasting pieces (Rush, Metropolis and Birds Flew Over The Spire) for solo guitar depicting soundscapes and images from cities and towns throughout the world  Birds Flew Over The Spire paints a classic English scene in late summer of swallows flying around a country church spire. It is a short, lyrical piece that explores 'various ways in which the left hand can form the same harmonic shapes around the fingerboard.
	Ernesto Lecuona, Cancion	
	J.S. Bach, Lute Suite, Allemand	
Avron G	Leo Brouwer, Un Dia De Noviembre	
Martyn B	Self-composition, Foxy Lady	A self-composition inspired by John Etheridge of Soft Machine who was playing in a pub that Martin walked into.  Here is a master class by Etheridge for those that want to hook into some of this inspiration:
		<a href="https://www.youtube.com/watch?v=DgsneMvMUkg">https://www.youtube.com/watch?v=DgsneMvMUkg</a>
	Aster Piazzolla, Libertango	
Richard B	Manuel Ponce. Classical Sonata, 1 <sup>st</sup> Movement	You can hear Segovia, Ponce's long time friend, play this movement here: <a href="https://www.youtube.com/watch?v=-soS7xR7KUo">https://www.youtube.com/watch?v=-soS7xR7KUo</a>
	Luigi Legnani, Op. 20 No. 9 Caprice	
Stuart McG	J.S. Bach, Partita No 2 in Dm, II Allemand	Originally composed for the violin, this work is best known to guitarists for its Chaconne – "The Chaconne".

Mike Oshio Kōtarō, Twilight  
Oshio Kōtarō is an acoustic guitarist from Japan. He is best known for his work on the steel string guitar. His music is classified within various categories including pop, new age, and jazz. Oshio's musical technique includes fingerpicking, tap harmonics, and a unique strumming style referred to as a "nail attack" in which he slaps the strings with the nails of his middle and ring fingers which is inspired by Michael Hedges.

You can hear it here:

<https://www.youtube.com/watch?v=Z2wkX7OkDAw>

David Munyon, Poet of the Wind

Dennis C Villa Lobos, Prelude No 1

## Zoom

Stuart Two folk tunes:  
• The Jolly Beggar Man  
• Toss the Feathers

A work by Giuseppe

Jamie McR Domenico Scarlatti, Sonata K.87 in B Minor  
One of the 555 written by Scarlatti for Harpsichord and possibly one of his most beautiful ones.

Nick H Antonio Jimenez Manjon, Leyende  
A charming work by the virtuoso Spanish guitar composer Manjon, a blind composer who was a contemporary of Francisco Tarrega.

Nick recommends the David Russel recording. You can watch Bruno Giuffredi play it here:

<https://www.youtube.com/watch?v=u2nj-mYFWKs>.

Alan J Isaac Albéniz, Chant de España, Op. 232: No. 4, Córdoba  
I grew up listening the John William's arrangement recommended by Alan which can be heard here:  
<https://www.youtube.com/watch?v=HZYzd7SEbbj>. I still have the CD but need to go to an antique market to get a player.

Martin B Three ladies:  
• Sylvia  
• Angie  
• Nuro Morales, Maria Cervantes (own arr.)

Ted Leo Brouwer, Estudios Sencillos No 1

Avron G Mauro Giuliani, Sonata Op 15 - 1<sup>st</sup> Movement

Sheryl D	Leo Brouwer, Cancion de Cuna	
Richard W	Eduardo Sainz de la Maza, Homenaje a Toulouse-Lautrec	Thankyou Richard for bringing this pretty character piece to our attention.  This piece is built around a mellow waltz tune that might well have been playing in the background in some of Toulouse-Lautrec's pictures. It was designed to be played as if improvised.
Dennis	Agustin Barrios Mangoré, Mazurka Appassionata	A true gem, Giulia Ballaré plays it here effortlessly (if a little overindulgent with rhythmic flexibility for some tastes) <a href="https://www.youtube.com/watch?v=XXi4-blhs74">https://www.youtube.com/watch?v=XXi4-blhs74</a> .
Oswaldo	Fernando Sor, Study in Em Op 22  Self-Composition, written to evoke a sombre mindset	



## If you liked that then try this

---

I once attended a Buddy Guy concert at the Queen Elizabeth Hall, where the music is better than the architecture. As he walked onto the stage he stated “There have been a lot of allegations that I copy other musicians, I don’t. I pay homage to them”.

Thankfully, I think we can all agree that a musician paying homage to a painter is an original work and we can explore the thorny issue of copying and paying homage another time.

Today I want to note that if you enjoyed Eduardo Sainz de la Maza’s homage to Toulouse-Lautrec, he was thankfully not the only person to pay homage to painters. Modest Mussorgsky, for example, composed Pictures at an Exhibition in 1874 based on the drawings and watercolours by Viktor Hartmann. It may be worth listening to both and consider how these musicians attempt to evoke the emotion inspired by the visual medium. Did they succeed in your opinion?

Homernaje a Toulouse-Lautrec: <https://www.youtube.com/watch?v=uwDOQ87qVgo>

Pictures at an exhibition: [https://www.youtube.com/watch?v=rH\\_Rsl7fjok](https://www.youtube.com/watch?v=rH_Rsl7fjok)

# Practice corner



## Can you truly translate a song?

Herbert Kretzmer was born in Kroonstad in 1925, in what was then the Union of South Africa. He was one of four brothers of Lithuanian Jewish immigrants, who fled the pogroms of Tsarist Russia to settle in small-town South Africa early in the 20th century. His parents ran a furniture store. He matriculated at Kroonstad High School and then attended Rhodes University.

Kretzmer was a writer, initially writing documentary films and the commentary for a weekly cinema newsreel and subsequently in print journalism. In 1954 he relocated to London and pursued twin careers as a journalist and lyric writer.

While his journalism is of note, having interviewed John Steinbeck, Truman Capote, Tennessee Williams, Sugar Ray Robinson, Louis Armstrong, Henry Miller, Cary Grant, and Duke Ellington. It is his contribution to music and his thoughts on it that I am interested in here.

Kretzmer is best known for his work with on *Les Misérables*. Cameron Mackintosh called him in to revise the translation for the lyrics. Kretzmer had particular views on translating songs. “You cannot translate a song,” he explained. “You can translate a textbook and even a novel, but a song is no more than a compendium of nuances and references and illusions, with a resonance within a particular culture. So simply to translate the words into their dictionary meaning isn’t going to work.”

A third of the musical’s English adaptation was made up of entirely new songs added to those creatively translated from the French, resulting in a show that was an hour longer than the original. *Les Misérables* opened in 1985 at the West End, where it broke the record for the longest-running musical, until it was forced to close by the coronavirus pandemic.

With that in mind, I would bring like to bring this back to guitar. Many of the great pieces in the guitar repertoire where not written for guitar. The Chaconne was written for the Violin, Scarlatti sonatas were composed for the harpsichord, Mertz composed in the style of the piano. Composers, players and critics have all weighed in on the debate as to which transcription in which key of specific piece is the best. Some critics go as far as saying the guitar arrangement in some cases is even superior (even for the Chaconne in some cases).

Segovia once noted that the guitar is a mini orchestra because of the wide range of sounds that it is able to produce. Tying in the with the earlier topic of homage and copying, I often wonder where the fine line lies between

the music being written to emulate the sound of other instruments (a translation) versus the sound being authentic to the instrument that it is (almost a “self-expression” if you will). And as for us, the players of the instrument rather than the composers, where do we pay homage to piano, violin, lute or cello and where do we tackle the music as guitar music in its purest form.

# Housekeeping



## Next Meeting

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

Our final meeting for 2020 will be held on the 9<sup>th</sup> December via zoom and we will then take a well earned break and regroup in the new year.

For further information and contact details please visit our website:

[www.lauderdaleguitarsociety.org](http://www.lauderdaleguitarsociety.org)