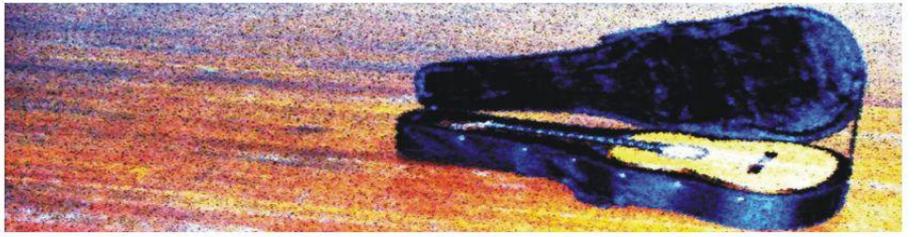


# Christchurch Guitar Society



## SOUNDBOARD

May 2011

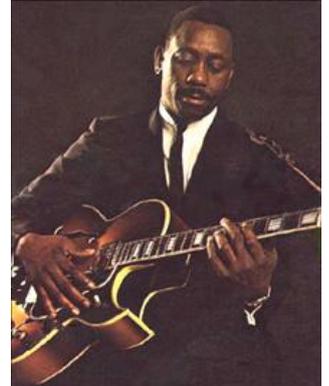
The Newsletter of the Christchurch Guitar Society

President – Alan Dixon

Secretary – Kenny Daly

Treasurer – David Smith

Committee Members – Julie Scales, Gillian Calvert,  
Kathryn Treeby, Roger Welsh, Paul Zdrenka



### Mission of the Society –

**To promote playing, education and friendship for players of all styles of guitar in and around Christchurch and to expand interest in the guitar in the general community.**

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### President's Notes

Living in Christchurch, we Cantabrians have discovered that life can be difficult, and that often the things we use every day don't work as we would want them to. Things we had come to rely on without thinking. We all know what they are. A moments thought will recall them all. Electricity, clean water, efficient sanitation and useable roads. All the things that go to make modern society work.

We know that modern society is less than perfect. We can all cite an instance where it is imperfect or unjust. Yet we accept this and move on in the hope that things will improve.

As musicians we all pursue perfection, and that is how it should be. We abhor mistakes and look upon them with scorn. It is perfection we crave in our playing, as we try to recreate the music we have heard from performers like David Russell, Manuel Barrueco and the great John Williams.

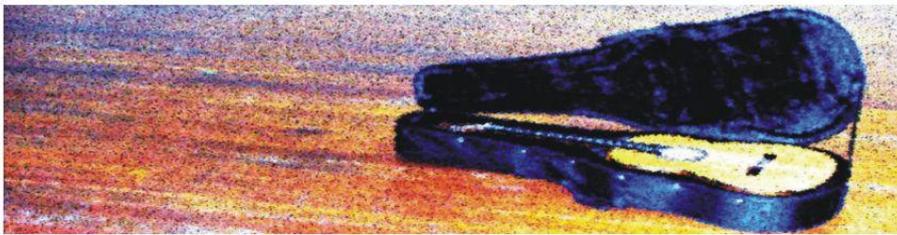
These players have inspired us with their faultless performances over the years, in concert and on recordings, and yet, ask any one of them if they were entirely happy with any particular performance, and they will say no, not really. And that's how it should be too!

The CD player and (for us older folk) the record player, as part of the trappings of modern life have programmed us to expect perfection, because we believe we hear it on every recording.

The truth is somewhat different, and when we walk away from a performance what do we take with us? All too often it is the memory of these mistakes. Such is our predicament. And that taints the performance experience.

Several years ago I was performing a piece that I knew well in an auditorium in Strasbourg, in less

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than favourable conditions. The weather was unbearably hot, there was no air conditioning, the chair was too low, and to cap that my footstool was lost on route .

Well!, the piece I was to play was such an unmitigated disaster, that I did something I've heard Julian Bream do, I cut it short and only played half of it, and you can't imagine how I felt. I was inconsolable, and for more than a week, until a colleague asked me to watch a pupil of his on video and offer some help. It was me, at that fateful performance, and I have to say the playing wasn't bad, nowhere near as bad as I had imagined. I had been focussing on the negatives and not on the positives. We all want things to work, and what we, here in Christchurch have learned, over recent months, is to hold on to the important things in life. Focus on the positives. Enough said. Alan

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## Monthly Session

Attendees: Kathryn, Gillian, David, Alan, Evan, Geoff, Sue, Wolfgang, Mike  
Apologies: Kenny, Julie

Playing (apologies in advance for typos!);

Kathryn – Blues No. 1 (Royal), Circles End (Marsh)

David – Prelude No. 2 (Pujol), Preludio Triston from Suite de Recuerdo (Merlin), Fandanguillo (Torroba)

Alan – Waltzing Matilda, Vals (Ferrer), El Colibri (The Hummingbird) (Sagreras)

Evan – Cavatina (Myers)

Geoff – 2 Live Compositions

Wolfgang – Evocacion (Merlin), El Abejorro (Bumblebee) (Pujol), Cardosa (Milonga), Bouree in Em (Bach)

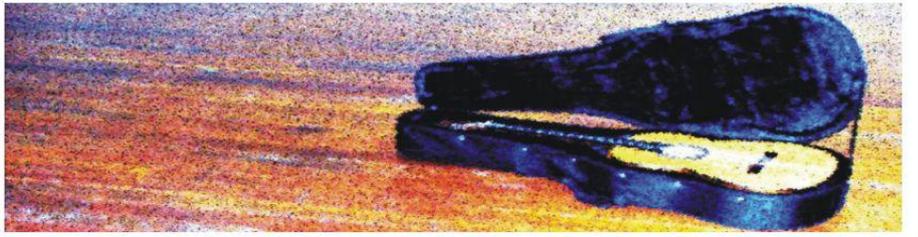
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## Prelude for Thought

The guitar repertoire provides a vast number of pieces covering all levels and styles. After the initial years of learning, enthusiasm and selecting suitable pieces poses a number of problems. The availability of music, awareness of what's out there, finding pieces that suit one's musical leanings and selecting pieces that are achievable at your particular level of proficiency. There are, of course, many more. The various exam syllabuses (free from music shops) provide a good starting point as they are graded, cover a range of styles and eras and generally use or recommend reliable editions. Listening to CDs, watching DVDs and attending live performances are essential to expand one's exposure to the repertoire. Much can be sourced on the internet but beware of bad editions and bad performances. There are also many books and magazines available which can expand one's knowledge and understanding and again much can be sourced through the internet.

Might I make two suggestions? 1, that the Society considers developing our library to include books and magazines and 2, that our web site manager does some research into identifying useful internet connections. David Smith

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## YouTube Inspiration

This young man has just won the Heinsberg International Guitar Competition in Glasgow;  
<http://www.youtube.com/watch?v=OXz3mOFq0AA&feature=related>

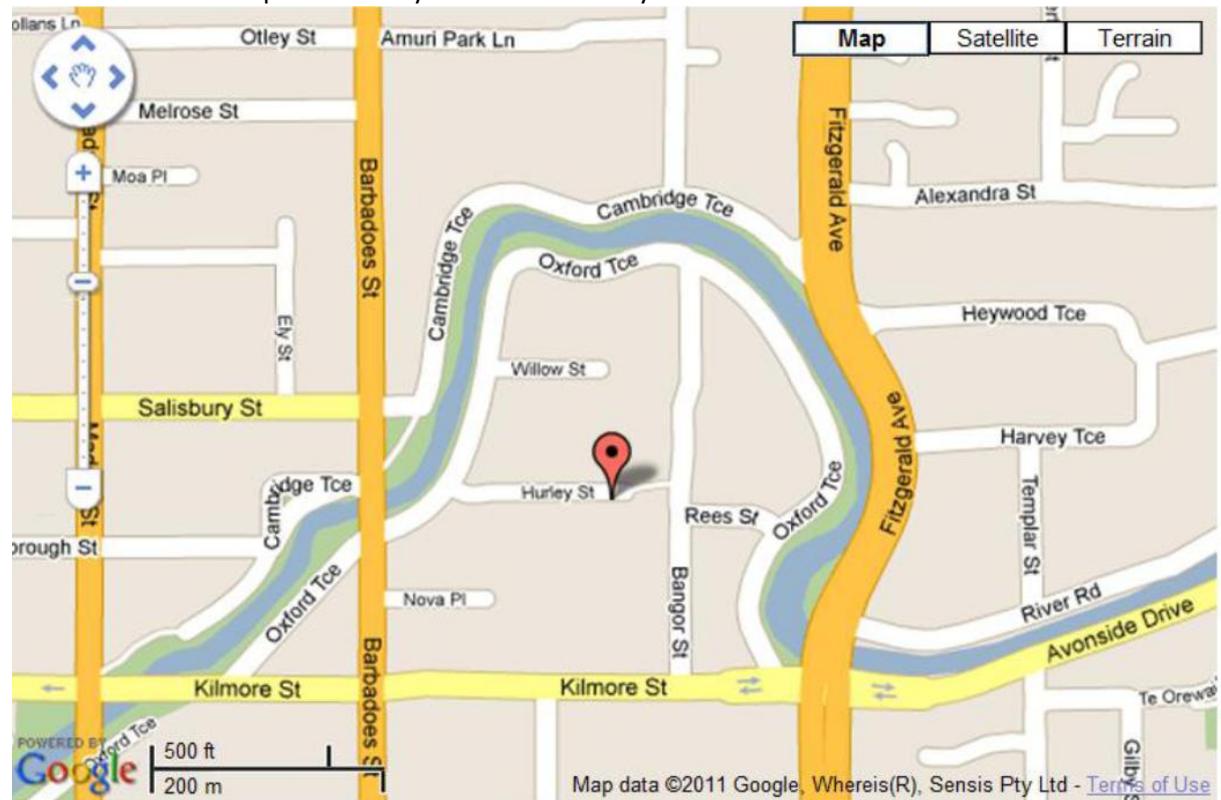
Here is his website;  
<http://www.ianwattguitarist.com/>

Here's a good guitar forum, lots of interesting discussions about subjects relating to the classical guitar;  
<http://www.delcamp.us/>

## Coming Up

Next Session – Sunday 12<sup>th</sup> June, 7.30pm at Avon Loop Community Centre.  
Note the themes for the rest of the year are – June (Spanish), August (South American), October (Pre 1800), December (Other guitar). Of course members can play absolutely anything they want.

Location of Avon Loop Community Centre - 28 Hurley Street.



Articles from members are more than welcome, if you have something you wish to share including articles, personal reflections or YouTube links please contact Kenny.