

# Sound of Bells

*The Newsletter of the Southampton Classical Guitar Society*

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## Michael HULMES

Two Questions: When do ICI hold their Christmas bash, and who would they choose as their main entertainment? If you answered "Easter" to the first, you'd be correct. Don't ask me why. Blame the chemicals. If you answered "Michael HULMES" to the second, you'd also be correct. Why? Because he is a superbly entertaining and accomplished guitarist. That's why. And SCGS are fortunate to have Michael performing for them soon.

Michael is a long standing member and friend of the Society. He started playing at age 11, and gave his first solo recital at Poole Arts Centre just before his 15th birthday. In 1992, he reached the String finals of the BBC Young Musician of the Year, and studied at the Guildhall School of Music, and then with John Mills at the Welsh College of Music and Drama. He has participated in masterclasses with many world class guitarists, and is a member of the Incorporated Society of Musicians, and the Yehudi Menuhin "Music Now scheme."

In 2001, he undertook a tour of Hawaii to promote his CD "Solo," (tough work, but someone has to do it,) and has played at Ben Verdery's Summer School in Hawaii.

Michael is the principal guitar teacher at Canford School, Dorset, and will adjudicate the Portsmouth Music Festival in 2009

His repertoire includes works by Albeniz, Bach, Brouwer, York, Duarte and Koshkin.

Catch Michael at Romsey United Reformed Church on Friday 18th July. Ticket details on Diary page.

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Twango is Soton Music Services U18 classical guitar ensemble, run by Graham Cleaver and 2 other teachers. It forms part of a pyramid structure of classical guitar ensembles: Twangolitos, for younger players, and Ker-rangos for older ones. They hold regular meetings, termly workshops, for which a fee is charged, and concerts, some for charity and some to raise funds to enable Twango to attend the World Youth Guitar Festival.

More details from [www.twango.org.uk](http://www.twango.org.uk)

**Hon President:**

John Mills

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### New Members

**Carol Robertson, from Warsash.**

*Welcome, Carol.*

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## May's Extra Ensemble by T.R.

This meeting saw 13 players willing to have a go. Starting with *Costa Brava*, and *Claret and Blues* from the ABRSM Medal ensemble series, was an unexpected challenge for some. Everyone rose to the occasion well, and creditable attempts were made, sometimes sounding half reasonable!

The new piece for this month was *Courante*, by Michael Praetorius, from his Terpsichore collection. This is a dance movement made famous by John Williams, so most knew the tune. Most had already downloaded and practised their chosen part along with the Sibelius music web page. This idea seems to be working well. The tricky rhythms in Gtr 2 part were soon overcome, and after the accidentals had been corrected, the ensemble played this piece with assurance. Further movements will follow.

In the second half, Schubert's *Serenade* was worked on, and plenty of challenges were forthcoming. This piece is well worth working on at future meetings.

We concluded with some solos and a duet. Martin Slater treated us to not one, not two, but four of his Studies. These previously unheard pieces at first hearing certainly seemed deserving of a wider audience than Martin's front room.

Alan Matheson returned to playing recently, and gave us a Study by Jose Ferrer. A very convincing and assured performance made me think he should have returned sooner. Well done, Alan, keep it going. I played two *Valses* by Antonio Lauro: *Natalia* and *Carora*, after which Peter Smith treated us to two more pieces by Alfonso Montes. This is the man who played cuatro on John Williams *El Diablo Suelto* CD. The pieces were *El Caney* and *Koumbara*. For the life of me, I can't remember what the titles meant, but apparently there is a certain sauciness in the syncopated rhythms of *Koumbara*.

To end the evening, Wayne and Dave Rawlinson played a "work in progress": a duet of Maxwell Davis "*Farewell to Stromness*." More of these please. It's great to see, and hear the classical guitar being played in harmony at close quarters. So come on, get together with a friend and work on those duos!

**Jools Holland:** "*Is Barbados really the most convenient place to put a studio?*"

**Eddie Grant:** "*It is if you live there.*"

## May Members' Evening by JC

Stunning! The only word to describe this evening. Tim gave Michael Praetorius a good hammering during the ensemble session, with *Courante No 1* and *Ballet* shaping up nicely.

Mick kicked off the solo session with Peter Nuttall's *The Enchanted Forest*. Mick is probably the UK's No 1 Nuttall nut, and it was nice to hear him have an airing. (Nuttall, not Mick.) Brahm's *Hungarian Dance No 5* followed.

Nina followed with 3 superb pieces. First, the self composed *Walk Away*, was written while Nina was sorting through her Mum's possessions. Anyone doubting the power of music to smack your emotions right between the eyes, should have been there. *Rainy Day at the Beach* by Frank Pratte followed. A piece Nina sourced on the internet, it contained some beautiful minimalist chord voicings. Her final piece was Martin Slater's evocative, *Hazy Summer*. Martin was present, and it was the first time one of his pieces had been played publicly by someone else.

Carol Robertson, on her first visit to the Society, overcame all nervous obstacles with a version of *Lagrima*. Carol was later seen parting with money to a gleeful looking Treasurer. Welcome, Carol.

Angelica, (mini Graham,) gave lovely renditions of *Allegro*, by Santiago de Murcia, and a *Prelude* by Weiss. She was asked, on a scale of 1—10, how nervous she was. She said about a 5. Why is it, as you get older the nervous scale goes up to at least 25?

Chris Nash gave us Dowland's *Lady Hunssdon's Puffe*. Great performance, very quick, loads of notes, and weighing in as a Grade 8 piece.

Martin presented his own *Preludes 3 and 4*. Martin is a prolific composer. I always enjoy his pieces, and during No. 3, Mason Williams and Dowland kept coming to mind. What a duo that would have been.

Edward had enigmatically said he was going to play a piece by John Williams. After all the jokes about Jaws, it did turn out to be a piece by THAT orchestral composing JW. *Schindler's List* was also played by the nylon strung JW on his *Music from the Movies* CD. JW had an orchestra. Edward didn't, and the performance was awesome. If you know the piece, it is always going to tug the heart strings, and Edward did that in spade loads.

Vince had a hard act to follow, and did so admirably with *Danza Mora*, by Juan Martin, a piece which evoked the Moorish Invasion of Spain in 711 AD. This piece, which was written in a style intended to emulate the oud\*, fully justified the term "stunning", featuring a dropped D tuning, flamenco type phrasing, and loads of dynamically exciting passages.

I commented that, following Vince would be like the Rubettes following Pink Floyd, which caused Tim to accept the challenge, and a cracking version of *Missionara*, arranged by Jorge Morel was the result. Vince then re entered the arena of what was fast becoming the Battle of the (One Man) Bands, with a marvellous piece by Lauro, with an unpronounceable title, but which translated as something like 6 strings and a Right hand.

So ended one of the most memorable meetings I can remember. If I'd parted with hard cash for the evening, I'd have been well satisfied.

**\* An oud is the Middle Eastern forerunner of the European lute, named after the Arabic for "wood." . It has no frets, and a common string combination is 5 pairs of and 1 bass string.**

*It was great to see the return of James Law to a Society meeting.*

*James has been a member for many years, and has now moved back to the area*

### Ahmed Dickinson Cardenas

SCGS member Carol Robertson is promoting a concert by Ahmed. Born 1978, in Havana, he plays a huge repertoire of Latin American and Cuban pieces, as well as dipping his toes into the contemporary catalogue. He has studied at the Royal College of Music, under Carlos Bonell and Chris Stell, and under Robert Brightmore at the Guildhall School of Music and Drama.

He has performed at venues as diverse as the Wigmore Hall, Southwark Cathedral, and the Bolivar Hall.

He is a member of the "Live Music Now," scheme.

Review comments include: "Very enjoyable, warm and relaxed," from Colin Cooper, editor of Classical Guitar magazine.

The concert will be held at the Victory Hall, Warsash, on Friday 11th July, at 7.30. Tickets are £10, available from 01489 584788.

Profits will go towards supporting Ahmed's next scholarship. A worthy cause.

**Hon President:**

**John Mills**

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## Diary

**25th June: SCGS Members Evening at KJH. 7.45.**

**28—29th June: Regis Music Festival, Bognor. Various classes, not just guitar, adjudicated by Gary Ryan, who will also be on hand to sell and sign copies of his new CD: Visions and Vistas. [Www.westsussexguitar.com/syllabusBrochure.pdf](http://www.westsussexguitar.com/syllabusBrochure.pdf) for further.**

**4th July: Hago at All Saints Church, Denmead, nr Portsmouth. 7.30. £8.  
02392 241161/ 02392 266159 for tickets.**

**9th July: SCGS Members concert: United Reformed Church, Romsey. To play, see David Tripp. NO EXTRA ENSEMBLE THIS EVENING.**

**11th July: Ahmed Dickinson at Victory Hall, Warsash. 7.30. £10. 01489 584788**

**18th July: Michael Hulmes in concert. 8pm. United Reformed Church, Romsey.  
Tel: 01794 512987.**

## **EDITORIAL**

*The usual plea. Please. Articles, concert and CD reviews, anything you think may be of interest to other members.*

*This newsletter is yours, not a forum for 3 or 4 of us. I don't mind rehashing interesting articles you've read. Certainly do it all the time.*

*I have a plan to start a series of profiles of regular members, so you know a bit about the person you may be speaking to at meetings. Not obligatory, and not including favourite colours or puddings, just a bit of musical info. And a photo, so you know who I'm talking about, (when I work out how to import photos into the Newsletter.)*