

Programme notes

those lonely high regions of the mountains. "Nortena" is a song of the north, by the Argentinian Jorge Gomez-Crespo. The somewhat sad nostalgic mood is again heard here in the beautiful melodic lines and harmonic textures. Venezuela is represented by the ever-popular Antonio Lauro, whose many Waltzes have become a regular part of guitar recitals. This one, No 4., is one of the more rare example, being in a dotted rhythm. Dilermando Reis was born in Sao Paulo, but spent most of his life in Rio de Janeiro where he became famous as a recording artist both on disc and radio. His "Xodo da Baiana" is one of his most celebrated compositions, which uses the muffled etouffe technique in several places. We return to Argentina for the "Bossa in Re" of Jorge Morel, the much-admired guitarist and composer. This piece, with its catchy rhythm and melodic invention, was written as a reflection on the busy traffic scenes encountered in major cities, with the noise of rush-hour traffic! Isaias Savio, although working as a brilliant and influential teacher for much of his life in Brazil, actually came from Uruguay. His lively "Batucada" is very much in the vibrant energetic dance-form so familiar in Brazil.

Programme notes by John Mills

Coming soon to Turner Sims...

Simón Bolívar String Quartet

Sunday 31 May at 3pm

Mendelssohn, Bach arranged by Harrison Birtwistle and Ravel from this young world-class quartet, a product of Venezuela's internationally renowned El Sistema programme.

Box Office: (023) 8059 5151

**TURNER
SIMS** Southampton

Saturday 16th May 2015, 8pm

John Mills

Baroque to Bossa Nova

This evening's concert is presented by Southampton Classical Guitar Society in association with Turner Sims



For the sake of the performer and the other members of the audience please turn off all mobile phones, pagers and digital watches. Please also be careful when unwrapping cough sweets as this can be very distracting. The taking of photographs is prohibited. It is illegal to record any performance unless prior arrangements have been made with the Turner Sims management and the artists concerned.

John Mills



Born in Kingston upon Thames in 1947, John Mills studied guitar first at the Spanish Guitar Centre, London, and later at the Royal College of Music under the professorship of John Williams. In 1966 he became the first guitarist to perform in the Queen Elizabeth Hall, playing to over a thousand people. The following year he was appointed as guitar tutor in the Junior Department of the Royal College of Music. As a student he gave many concert performances including at the Tilford Festival.

In 1968 he studied at the famous series of master-classes held in Santiago de Compostela in Spain given by the legendary maestro Andrés Segovia, who praised his "...musical sensitivity and purity of technique...".

After graduating from the Royal College of Music in 1969, John took part in one of the BBC's Music Workshop programmes. The same year he was appointed Head of Guitar at the RCM's Junior Department a position he held for several years. In 1970 he played in classes given by Julian Bream at the University of Warwick. Also in that year he was a prize-winner in the Greater London Arts Association's Young Performers Competition which resulted in him taking part in a concert at the Purcell Room. John Mills' official solo London debut took place in 1971 at the Wigmore Hall, and he then made his international debut the following year with a tour of Eastern Canada. He first performed here at Turner Sims on 24 January 1976, an event promoted like tonight by the Classical Guitar Society.

John Mills was a frequent performer on both BBC Radio 2 and Radio 3, including several live broadcasts from centres such as Manchester and Bristol, and recorded a number of albums for

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guitarist Leo Brouwer. De Leon's works for the instrument total several dozen, a series of collections, edited by American guitarist Michael Lorimer, have been issued over the past 25 years or so. The "Sonata No 1" was completed in 1982. The composer states that his music contains much of the atmosphere of Mexico, its traditions and memories of his own childhood, such as the strange, hallucinatory melancholy that radiates from the humid jungle, balmy breezes forging murmuring labyrinths in vastly arched corridors., the rustling of palm trees..., the resonance of a far-off train..., a desolate belfry sounding its plaintive cry....., distant and mythical rumbas.

Six Pieces from Latin America

Agustin Barrios (1885-1944) - Aconquija

Jorge Gomez-Crespo (1900-1971) - Nortena

Antonio Lauro (1917-1986) - Vals No 4

Dilermando Reis (1916-1977) - Xodo da Baiana

Jorge Morel (b 1931) - Bossa in Re

Isaias Savio (1900-1977) - Batucada

There is a fine tradition of guitar-playing in Latin America, the 20th century producing many celebrated composers and players. Those featured in this set of six pieces comprise some of the best-known, indeed Agustin Barrios with whom we begin was a truly magnificent player from Paraguay, happily also leaving us a whole series of brilliant recordings. "Aconquija" is named after one of the peaks in the Andes and captures the nostalgic atmosphere of

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John Mills

occasions, but then felt that the work needed a faster movement to end, rather than the gentle "Barcarole." Knowing the maestro's love of Bach and contrapuntal music, Tansman quickly produced this "Danza Pomposa" which fitted perfectly.

Interval - 20 minutes

Manuel M Ponce (1882-1948) - Variations on a Theme of Cabezon

Manuel Ponce is regarded as the founder of the Modern School of Mexican Music. His huge output of compositions include many for guitar: sonatas, suites, sets of variations and the superb "Concierto del Sur." The "Variations on a Theme of Cabezon" is in fact the last work completed by Ponce. However, no trace of any such theme has so far been located, a reliable source states that it is actually an Easter hymn with no connection to Cabezon! It remains a beautiful work, using more economic writing than most of Ponce's other pieces. The variations including a Waltz, two dance-type variations with obvious influence from the Iberian Peninsular, and a haunting 'choral'. The work concludes with a compact fugue, the composer's favourite musical form.

Ernesto Garcia De Leon (born 1952) Sonata No 1 (Las Campanas)

Dialogos Criollos

Cancion

Son (Dance)

Ernesto Garcia de Leon is a Mexican guitarist and composer who immersed himself in the musical culture of his native country from a very early age, later listening to everything from Segovia to Jazz and The Beatles. Following publication of his first compositions, he received much praise and support from the Cuban composer/

several labels in the UK. He has contributed a large number of articles to guitar magazines over the last 30 years, as well as being the author of a best-selling method for the guitar published by Music Sales.

Following a number of years as a soloist during which time he performed in over 25 countries, including Japan, the USA, and Australia, he moved to New Zealand where he was Head of Guitar at the Nelson School of Music from 1985 to 1988. An offer of a professorship at the Royal Academy of Music meant a return to the UK in 1988, an appointment he held for 20 years, and he was appointed Co-ordinator of Guitar at the then Welsh College of Music & Drama in the early 1990s.

John Mills continues to perform internationally, as well as giving frequent master-classes, seminars and workshops. He was also associated for around 18 years with the celebrated International Classical Guitar Summer School & Festival, held at West Dean, eleven of those as Director, finishing in 2012.

As well as teaching and a solo performing career, he also is very active in the field of chamber music with duos consisting of guitar and violin, harpsichord, piano, voice, and of course music for two guitars with his wife Cobie Smit.

In an interview for the New Zealand Listener John Mills explained:

...I can only play what I believe in. And I'll play with just the tone colour, vibrato, fingering, etc, I want to use. I try to do my research on all the pieces I play but I will not slot into the neutral sound of playing so common these days, when many guitarists all end up sounding the same. We must always be on the lookout for new works but they have to be good pieces, music that is not just beautiful but noble also. The guitar has great beauty, charm and colour, and as an instrument of expression it has incredible potential.

SCGS - a history

A small, private 'circle' of classical guitar enthusiasts existed in Southampton during the 1960s, endeavouring to emulate the work of Andrés Segovia, Julian Bream and John Williams. In 1972 it was decided to 'go public' and the inaugural meeting was held at the (now defunct) *Bay Tree Inn* in March 1972. The first public concert took place in February the following year at *La Sainte Union* college and featured the then student, Nigel North, from the Royal College of Music.

In the intervening years it has grown to become one of the largest and most admired in the country. Its many public concerts have featured most of the finest performers from every continent. Some of these were held at Turner Sims in the 1980s and often recorded for later broadcast on BBC Radio 3.

The society's objectives have always been to promote public education in, and appreciation of, the art and science of the guitar and its music through public concerts and workshops.

Having met on the last Wednesday of every month since its formation, demand was such that in 1999 a second monthly meeting was added on the second Wednesday of each month to focus on ensemble playing. Currently we meet once a month on the last Wednesday of the month. Attendance grew to the point where they had to say goodbye to King John's House in Romsey, where they had met since the mid 1980s, and moved to St Boniface Centre in Chandlers Ford.

Since 2002 it has had the honour of having John Mills as Life President. John, recognised as one of the country's finest guitarists for over 4 decades has regularly performed for the society in concert and given many, much admired workshops. For over 20 years he was the driving force behind the International Classical Guitar Festival of Great Britain held at West Dean near Chichester every August.

In 2005, SCGS became a registered charity (No. 1110525) giving it further ability to expand the awareness of the instrument and its music in the Southampton area.

Guitarists of all standards are equally welcome, as are non-playing enthusiasts. Our current membership covers every level from absolute

Julian Arcas (1832-1882) - Los Panaderos

Julian Arcas was a celebrated guitarist and teacher during the middle of the 19th century. His superb playing prompted Tarrega's father to request lessons for his son Francisco, who was later to become the major influence in taking the classical guitar forward into the early 20th century. Arcas, however, remains a decorated and much-admired musician, the composer of no less than 52 works, many of which are in extended form. Later, he opened a shop in his home city of Almeria and worked with the legendary maker Torres in helping to develop ideas for new designs in the strutting of guitar soundboards. "Los Panaderos" is in the style of a bolero, the title meaning 'the bakers.'

Hans Haug (1900-1967) - Prelude & Alba

Hans Haug, Swiss composer and conductor, studied with Egon Petri in Basel, then later with Busoni in Munich. His output was vast, including operas, oratorios, symphonic works, concertos and much instrumental and chamber music. The "Preludio" & "Alba" were written for Andres Segovia between 1953-1954, later to be recorded by the maestro. The "Preludio" is the slightly more modern-sounding of the two works, opening with a questioning and exploratory first half, which then leads smoothly to rather more flowing arpeggio writing. "Alba" has two chordal sections which frame a more romantic melodic passage. The work then ends with a Coda which re-visits the melodic passage but transposed to a higher key.

Alexandre Tansman (1897-1986) - Danza Pomposa

The Polish composer Alexandre Tansman settled in Paris during the 1920s, where he came to know Andres Segovia. Several fine works resulted from this, with a four-movement suite entitled "Cavatina" being completed in 1951. Segovia performed this on several

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Federico Moreno Torroba (1891-1982)

Suite Castellana

(1) Fandanguillo; (2) Arada; (3) Danza

When the legendary Spanish guitarist Andres Segovia was building his international career in the 1920s, Federico Moreno Torroba was one of the first composers he turned to for suitable works. Here, once again, there is the influence of traditional folkloric music, indeed the first movement incorporates the folk song "Here is My Heart" from southern Spain as its main theme. Arada is believed to be a ploughing song, slow and flowing, with Impressionistic overtones in places. The final movement "Danza" was in fact the first to be completed, featuring a beautiful, singing middle section.

Jose Vinas (1823-1888) - Fantasia Original

Jose Vinas was a skilful performer on piano, violin and guitar, but it was the latter instrument upon which he is now remembered. Regarded by many as second only to Tarrega from the late 19th century period of Spanish guitar virtuosi, he toured Europe to high acclaim, establishing a fine reputation. The "Fantasia Original" was widely played in the first half of the 20th century, but fell out of fashion somewhat later. It has several contrasting sections, the main one being in extended tremolo and arpeggio playing.

Jose Ferrer (1835-1916) - Charme de la Nuit

Originally from Torroella de Montgri, guitarist and composer Jose Ferrer eventually moved to Barcelona in 1860 then to Paris where he taught at several leading musical institutes. He was a pupil of Jose Broca, and later came to know Miguel Llobet as well as the composer Jules Massenet. He was one of several Spanish guitarists who through their playing and composing kept the guitar alive in a period of decline generally in Europe. "Charme de la Nuit" is a simple, melodic work, very much in the style of the salon music which was so popular at that time.

Southampton Classical Guitar Society

beginner to experienced professional; from 8 years old to over 80. One of the most important unwritten principles of the society is its '*inclusivity*'.

SCGS plans to continue with several events in its 'Celebrity Concert Series', aiming to bring the best possible artists to the Southampton concert stage.

A couple of years ago it introduced a its new 'Young Artist Concert Series', where recently graduated guitarists are featured to not only demonstrate the depth of ability and help kick-start their performing careers but also to reflect that the future of the instrument is secure. In line with this policy, we provide a platform for one or two 3rd year students from the major music colleges in a short recital at our meetings.

Occasionally we also arrange a 'Members Concert' in which one or several SCGS members perform in a concert, usually aimed at raising funds for a local charity. The Society has also run workshops led by international performers such as John Mills, Ben Verdery and VIDA.

Joining SCGS

If you would like to learn more about Southampton Classical Guitar Society, visit their website www.scgs-guitar.org.uk or email enquiries@scgs-guitar.org.uk We have several different membership categories to suit individuals, families and students.

Annual subscriptions are very modest, typically £30 per calendar year for most members. You can even try us out by coming to your first meeting for free! You'll be sure of a friendly welcome.

SCGS Mailing List

Early notification of Southampton Classical Guitar Society's concert can be obtained by joining the free mailing list. It is only used to notify you of our own concerts and details are *never* given or sold to anyone else. Simply email enquiries@scgs-guitar.org.uk or write to: Dave Rawlinson, 6 Brownhill Gardens, Eastleigh, SO53 2PR.

You may even wish to consider becoming an 'Associate Member' for just £12 per year, which entitles you to buy tickets to our concerts at discounted prices. This is perfect for the classical guitar concert enthusiast.



TURNER SIMS Southampton



GISELA JOAO Friday 5 June 8pm

One of the first opportunities to see this rising *fado* star in the UK, Gisela's debut album was unanimously acclaimed as the Best Portuguese Album of 2013. Her music reveals a unique and extraordinary vocalist.
£18, Friends £16.20, concessions £17, students £9



ELIAS QUARTET WITH JONATHAN BISS | SCHUMANN III Tuesday 9 June 8pm

Not only the third and final concert in their excellent Schumann Series, but the final concert for the Elias as Turner Sims Associate Artists. They are joined tonight by esteemed pianist Jonathan Biss.
7pm pre-concert talk by Emily Howard
£22, concessions £21, Friends £19.80, students £11



CALLUM ROBERTS | FUTURE OCEANS: A SEA OF HOPE OR DESPAIR? Thursday 11 June 8pm

Marine conservation biologist, oceanographer and author Callum Roberts explores humanity's relationship with the sea, from the first fisheries to our planetary dominance today.
In association with the Royal Geographical Society with IBG
£14, concessions £13, Friends £12.60, RGS members £12, students £7

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Tonight's programme and notes

- Sanz** Four Pieces
- Moreno Torroba** Suite Castellana
- Vinas** Fantasia Original
- Ferrer** Charme de la Nuit
- Arcas** Los Panaderos
- Haug** Prelude & Alba
- Tansman** Danza Pomposa

Interval - 20 minutes

- Ponce** Variations on a Theme of Cabezon
- Garcia De Leon** Sonata No 1, Las Campanas
- Barrios** Aconquija
- Gomez-Crespo** Nortena
- Lauro** Vals No 4
- Reis** Xodo de Baiana
- Morel** Bossa in Re
- Savio** Batucada

Gaspar Sanz (1640-1710) - Four Pieces (1674)

Gaspar Sanz was a priest and organist from Calanda in Aragon. Today, it is his music for Baroque guitar which has become familiar to many, often influenced by traditional melodies and dance rhythms, which can be heard in this set of four short pieces. The set comprises a stately, flowing Villano, the more lively "Danza de las Hachas" (Dance of the Axes,) a fanfare for the cavalry of Naples and concluding with the famous "Canarios" which is a jig-like dance originating in the Canary Isles.