



**TURNER
SIMS** Southampton

VINCENT LINDSEY-CLARK & ROLAND CHADWICK

SATURDAY 2 APRIL 2022

Presented by Southampton Classical Guitar Society in association with Turner Sims

To find out more about Southampton Classical Guitar Society, visit scgs-guitar.org.uk

Mark Eden conductor

**Southampton Classical
Guitar Society Ensemble**

Guitar 1

Adrian Neville
Tim Rushworth
Christiane Charlton
Chris Thompson
Peter Collinson

Guitar 2

Sten Stovall
John Plunkett
Dave Rawlinson
David Chillingworth
Martin Slater

Guitar 3

Brian Tait
Colin Atkins
Denis Gibson

Stuart Christie
Peter Whalley

Guitar 4

Derek Hasted
Gilly Slot
Mike Dutton
Chris Stubbington

Bass

Graham Cleaver

PROGRAMME

Vincent Lindsey-Clark

Timespan (world premiere)
Celia by my side
Church on a Hill
Altitude
Whenua o te manu (Land of the birds)

INTERVAL

Roland Chadwick

Song & Dance No 3
The Study of pi
A Slender Beam of Light Revealed This Truth
Variations on a Theme of Benjamin Britten
Song & Dance No 1

Programme notes

Timespan

I was honoured to receive the commission to compose a new work to celebrate the 50th anniversary of the Southampton Classical Guitar Society. It is a testament to the hard work and enthusiasm of all who have run the society and the dedication of the numerous members, that it remains vibrant to this day. We agreed that the piece should be for guitar soloist and guitar orchestra.

I decided it would be fitting to look back at some of the music that members of the society have enjoyed playing and listening to over the five decades. There are five short movements, each one written with a particular musical period/style in mind starting with Renaissance, then moving onto Baroque, classical, romantic and finally Spanish to conclude this musical journey through time.

Celia by my side

This reflective piece was commissioned by Chris Thompson in 2019 as a gift to thank his wife Celia for saving them from a serious car accident as Chris passed out unconscious when driving along a busy motorway. Chris says 'Amazingly having 'Celia by my Side' that day saved both our lives. She grappled the car onto the hard shoulder and brought it to a stop, jumped out to check I was still alive and then drove me to the nearest hospital. I was actually fine, I just fainted!'. Chris asked me to base the piece on Celia's name which is actually Cecilia. You may notice quotes from Handel's *Ode to Saint Cecilia* and Simon and Garfunkel's *Cecilia*. I gave the first performance during a private concert in their house and the piece was a total surprise for Celia as she knew nothing about it. This required a good deal of subterfuge but I am pleased to say that she loved her musical gift.

Church on a Hill

I started to compose for the guitar soon after taking lessons. I enjoyed improvising but *Church on a Hill* was my first composition worthy of writing down. It dates to around 1971

when I was 14 years old. I was unwell with flu and off school, confined to bed but when I felt better, I sat up with my guitar and started to write this piece. The opening harmonics reminded me of church bells and the rest just followed on. I remember the excitement of coming up with a melody that sounded pleasing. It lit a compositional fire in me which has yet to be extinguished.

Altitude

I composed this piece for the young Chinese virtuoso guitarist Manni Wu. I first heard her play when she performed my piece *Pulsar* as the set work for the Hong Kong Guitar International Competition for which she received first place. In 2019 I was in New Zealand and I received an email from her asking me to write a new piece for her first CD. I was thinking about what I would write whilst on the plane home and noticed that the 'altitude' was 36 thousand feet. There was the title written on the screen. The piece is demanding to play but she embraced it enthusiastically coping admirably with the technical and musical challenges I gave her.

Whenua o te manu (Land of the birds)

Whenoa o te manu was commissioned for the 2018 Taranaki Guitar summer School by the director John Couch. His idea was to have a set of 'postcards' from New Zealand highlighting the calls and characteristics of a selection of iconic New Zealand birds. With the exception of bats, New Zealand had no indigenous mammals until they arrived with humans 800 years ago. Without predators, some birds lost the ability to fly, but this enviable characteristic of the species that do fly is celebrated at the beginning and end of the piece. The following is a brief description of the birds in order of their appearance.

1. Flight

A feeling of being airborne, beckoning the listener towards the various bird encounters. Some birds are flightless but perhaps they would love to fly if they could. Slow glissando

at the end as if descending into the New Zealand bush.

2. Piwakawaka - Fantail Following

Small agile bird that follows people hoping for food. Sweeps over rivers and lakes catching insects. Beautiful tail that it can fan out for aerobatic flight as well as display purposes. High pitched peeps.

3. Tui - A Song and Dance

Similar size to a UK blackbird. A chaotic character hopping through the tree branches. Complex calls including tuneful motifs, squeaks, ticks, guttural sounds. An accomplished mimic.

4. Ruru at the Dead of Night

Small owl. Spacious harmonics evoke a calm atmosphere. A repeated two notes descending call is heard familiar to all New Zealanders when walking through the stillness of the night.

5. Penguins in the Forest

Footsteps from the seashore into the green lush forest. Squawking calls as they squabble. Busily active, - vaudevillian. They do fly, but underwater. Back on dry land.

6. The Lonesome Kakapo

Largest parrot in the world and extremely low in numbers. Flightless – walks with a stoop and has a rather melancholy expression. The male nocturnal mating call is a slowly repeating bass boom which can persist every night for three months, most often unanswered. Feeling of Solitude.

7. Kiwi - scampers, digs and yells in the darkness

The most iconic flightless New Zealand bird. Mostly heard rather than seen. Emerges at night and scampers around on oversized feet. Long beak that wiggles in the ground when feeding. Unmusical female call which is more like a repeated scream, increasing in pitch and intensity.

8. Toutouwai - North Island Robin

Small in size and an endangered species. Repeated high pitched peeps, varying in tempo from stabbing slow staccato to rapid trills. Leads seamlessly into the finale.

9. Return to the Sky

The opening music depicting flight is revisited. Includes a brief curtain call from the Fantail, the Ruru, the Kakapo, the Penguins and the Kiwi. The last word is given to the Tui to finish the piece.

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INTERVAL

Roland Chadwick

Song & Dance No 3

The Study of pi

A Slender Beam of Light Revealed This Truth

Variations on a Theme of Benjamin Britten

Song & Dance No 1

Roland Chadwick will introduce his pieces from the stage.

English guitarist **Vincent Lindsey-Clark** is well known for his compositions for the instrument. He writes music for both students and professionals, much of which, has been used extensively by the major exam boards and performed all round the world. He has also written two guitar concertos. Distinguished performers who have played his music include The English Guitar Quartet, David Russell, Gary

Ryan, Craig Ogden Amanda Cook, Irina Kulikova, Daniela Rossi, Detlev Bork, Davis Owen Norris, Roland Gallery, Roland Chadwick, Duolism, John Couch, The Jackson Trio, Rachel Scott and The Agostino Duo The New Zealand Guitar Quartet and many more.

His debut was at the Wigmore Hall, London in 1983. He then became a member of the Segovia Trio in 1987 and currently the Modern

Guitar Trio. He has travelled extensively around the world performing his own music. His composition 'Fiesta Americana' was written for Berta Rojas, who's recording of the work was nominated for a Latin Grammy Award. In 2003 his work *March on the Red Planet* was performed by 100 guitarists at London's Royal Albert Hall.

Vincent has been a regular tutor and performer at the Sydney Guitar Summer School in Australia and was invited to the Taranaki Guitar Summer School in 2016. This year he performed and was a tutor at the inaugural Nelson Classical and Flamenco Guitar Festival in New Zealand's beautiful South Island.

He currently has positions at London's Centre for Young Musicians, The University of Southampton and England's most famous school, Eton College.

Roland Chadwick (born in Wollongong, NSW, Australia in 1957) received a guitar for his 13th birthday and almost immediately began to compose. Indeed, his very first untutored sonic experiments produced results that would later form the basis for Song and Dance No 1. After 3 years of guitar lessons and with no training in composition, he wrote Dances for Winter Oakwood, a suite of pieces still performed around the world to this day. He is one of England's most prolific composers for the Classical Guitar.

As a recitalist, he made his début at the Sydney Opera House Broadwalk Theatre in 1998. Tours of Australia, Italy, England, Sweden, Mexico, and the USA followed. In 1989 he was

Australia's representative at Festival Cervantino in Mexico. Roland was a founding member of The Sydney Guitar Quartet and created the Paganini Project with some of Australia's finest string players, most notably Hartmut Lindemann, the great German Viola player. Arriving in England in 1997, he gave concerts in the Philharmonic Hall with the Liverpool Philharmonic Orchestra and has played for all of the important Guitar Societies in England.

In 2002 he formed the Modern Guitar Trio with virtuosi Vincent Lindsey-Clark and Roland Gallery and composed a new and exciting repertoire for the Guitar Trio including *Letter From LA*, *The Wendy House*, *Rococo Café*, and *The Memory of Water*. The Modern Guitar Trio performed at all of the important Classical Music Festivals in England and Germany.

Roland Chadwick's recordings with Steve Vai, Barriemore Barlow (Jethro Tull) and the English Chamber Orchestra are regarded as classics of their type. Other credits include: Mike Lindup (Level 42), Sir George Martin and the Britten Sinfonia.

Roland Chadwick's output as a composer has been prodigious and has ranged from works for Solo Classical Guitar, Art Song, Ballet (Bangarra Dance Theatre and the San Francisco Ballet), Experimental Jazz, Guitar Concerti to Prog Blues. His classical guitar music has been performed and recorded by singers David Daniels (Virgin Records), Sarah Poole (Prima Facie Records), Jayne Harris Sylvester, Guitarists; Detlev Bork, Craig Ogden, Cedric Honings, The Agostino Guitar Duet, The Sydney Guitar Quartet, and the Sydney Guitar.

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