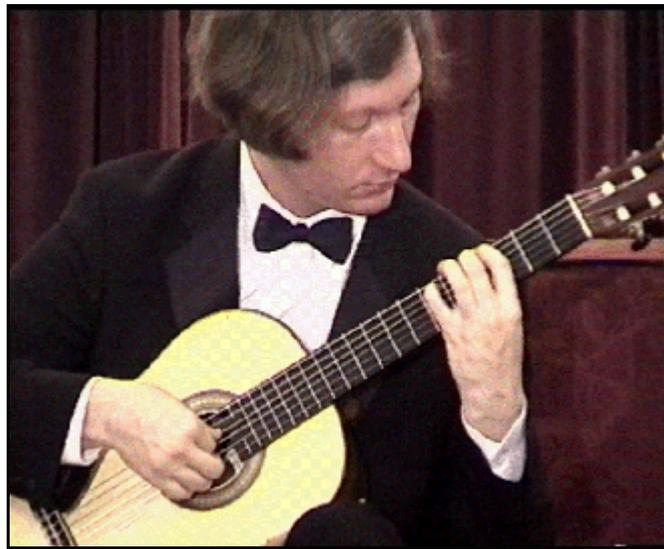


A Spectacular End to the Season!

The final concert of last season was real triumph of the Club, both artistically and at the box-office. Fabio Zanon is at the peak of his professional career. He is constantly enriching his repertoire and regularly includes rarely played pieces, many of which he discovers or arranges himself.

Even if the opening Handel musically was not something unique, in Fabio's hands the guitar proved to be an excellent medium for interpreting music written for the harpsichord and, with dozens of fast scales and arpeggios, it was an excellent way to warm up!

A few years ago Fabio made a profound study of the music of Villa-Lobos. A historical recording crowned the project and instantly became a "text book" reference to Villa-Lobos' guitar music. In the last couple of years Fabio has been engulfed in another challenging project - to rediscover for the guitar the sonatas by Domenico Scarlatti. Once again Fabio has set up the



Another great performance from Fabio!

highest standard to a whole generation of guitarists and I am convinced that both pianists and harpsichord players will find an inspiration in his work.

Fabio included six of these sonatas in the recital. We listened with awe to the masterly performance of these miniatures, written for

the harpsichord but surely with the guitar in mind! If in his Villa-Lobos Fabio reveals the passions of the ancient spirit dwelling in the Amazonian forests who bequeathed its fire to South American music, the exquisite sonatas of Scarlatti in Fabio's interpretation bring to

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In the Wake of Columbus

High spirits were the order of the day as the Guitar Club Summer Party sailed forth in the 'wake of Columbus' with the music of Spain and South America illustrating the story of his epic journeys.

Sasha's amusing account of life in the Spanish Court and Columbus's expeditions to the New World was illustrated firstly by Simon, who opened the proceedings with *Canarios* (Sanz) and then by Regis guitars who

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New Members

We extend a warm welcome to the following new members:

Mrs Sin Mui Chong-Martin & family, Worthing

Mrs Lesley Frears, Aldwick

Danny Rice, Worthing

We hope you enjoy many happy evenings with us.

Fabio Zanon ...

(Continued from page 1)

life the passionate world of old Spain, the riches and glamour of the Spanish court but, above all, the subtlety and nuances of human emotions. As for his masterful embellishments - they instantly evoked the sparkle of Isabella's (Scarlatti's pupil, patron and sovereign) jewels.

The Sonata by Eduardo Ungulo - an excellent work - very romantic and well written for the guitar - opened the second half of this memorable performance. Technically demanding, the work evidently stimulated Fabio, who played it with passion and dedication. Two excellent studies

by Francisco Mignone represented the "post Villa-Lobos" era of Brazilian music and Savio's brilliant musical sketches from his *Brazilian Scenes* concluded the programme. The encore - valse "Luisa" by Jobim - was simply another musical jewel discovered and graciously offered to us by Fabio!

It is always a privilege to listen to Fabio, but his latest appearance at our final concert of the season generated a truly jubilant mood among our large audience. A significant number of people came to the Recital Hall for the first time, and we could but feel proud of the impression of the

guitar our guests must have taken away in their hearts.

Fabio Zanon now spends much more time in his native Brazil, from where he travels around the world inspiring the most demanding of audiences. He has often told me of his great desire to visit Russia. In October this year Fabio Zanon will start his first tour of Russia. I am thrilled to know that the best concert halls will be full of people who will share our delight by listening to one of the best guitarists of the day and such a special friend of our Club whose career we have followed for the last eight years!

Sasha Levto

The Evolution of the Flamenco Guitar

The guitar has become the most popular of all musical instruments in the last 500 years and in the last 2 centuries it has become the dominant instrument in Flamenco.

The guitar as an instrument has evolved over four millennia or more from a number of sources, from Middle Eastern instruments which are found in many regions under different names, varying in shapes and sizes, tones and number of strings. The name is believed to derive from the ancient Hebrew or Greek word kithara although that instrument bore only 4 strings, had a rounded back more like a lute, had no frets and a much longer neck. The earliest recorded guitar shape with flat back and the pinched waist is around 300-500 AD on a wall frieze in Syria.

No-one can be sure when the guitar arrived in Europe although once here its development is more accurately recorded and the development from the guitar to the flamenco

guitar - with its many changes in construction - is fairly well dated.

An instrument called the gittern was in fairly widespread use in Europe around 1200-1300 with many courts having a resident "gitarer". This instrument was largely replaced by another more "guitar like" instrument, the vihuela, by about 1650. This had a flat back, a sound hole, 8 or 10 strings and recognisable frets and had a very pleasing tone so soon became the favoured instrument of the wandering medieval minstrel.

The ten string "guitar" evolved again during the late 1700s these changes being attributed to Josef Pages in Cadiz but his construction techniques were quickly adopted by many other makers. Another Spanish guitar maker is credited with finalising the shape of the modern classical and Flamenco guitar, Antonio de Torres, who, in about 1840, enlarged the



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guitar, standardised the length of the fretboard and its divisions and improved the fan strutting and, just a few years later, developed, from that classical guitar, the Flamenco guitar as it is today.

Using lighter woods, typically the local Spanish cedar which is light and strong and endows the characteristic golden colouration, the Flamenco guitar has a shallower body than its classical brethren. This slimness limits the guitar's sustain – not a problem in the smaller venues it evolved for – but gives a greater attack and a warmer tone, there's also a lower

string height for more playing speed and *golpeadores* – finger plates – for the rhythmic tapping used in many pieces and to protect against the *rasqueado*, the strong, open hand, strumming technique often used in Flamenco.

In the last two centuries the guitar has become the basic instrument of Flamenco equally capable of being a solo instrument or as accompaniment to singer or dancer although its support of the *cante* – singing – only goes back about 200 years and the accompaniment of dancers – *baile* – even less, little more than a century.

The Flamenco guitarist can produce a whole range of sounds from mellow tones to strong chords and finger taps on the instruments, all using many different techniques specific to the Flamenco guitar. The rhythms are often accentuated by foot beats, *palmas* – clapping – or castanets all of which can produce cross accents and syncopation which give an exciting sound.

Notable Flamenco guitarist/composers from the 20th century are Ramon Montoya, Nino Ricardo, Manolo Sanlucar, Sabicas, Paco de Lucia and Paco Pena.

Graham Bengie

In the Wake of Columbus ...

(Continued from page 1)

played two courtly pieces, *Dindirin Dindirin* (anon.) and a *Pavane* (Sanz). As Columbus journeyed westward Linda and Tamzin played and sang a jolly *Sea Shanty* in which everyone was invited to join, and Regis Guitars played a *Gigue* (Handel) representing a voyage in calm seas.

Life in South America was depicted by Kay playing *Habanera* (Roche), Lydia with *Bolero* (Calatyud) and Regis Guitars with *Spain* and *El Trote Tarapaqueno* (from Bolivia). On the return journey rough seas were expressed by a second, faster version of the *Gigue*, and Gala Quartet's shortened rendering of *The Arrival of the Queen of Sheba* (Handel) suggested a triumphant arrival back in the Royal Court of Spain.

Linda ended the adventure in a peaceful way by playing *sound of Bells* (Pernambuco) and Sasha delighted everyone by sailing Columbus's ship across the ceiling of the Recital hall!

After so much travelling appetites were stimulated by the superb feast which was awaiting members, prepared through the generosity of the many

contributors. It was greatly appreciated and enjoyed by everyone, as were the table and hall decorations which added so much to the atmosphere. Many thanks to Nina and Sasha for these.

Feasting and conversation were halted when attention was drawn to a small stage erected in the corner of the hall, and to Helena who began to perform a stunning flamenco dance from Galicia called *Garritin*. She was accompanied by Fergusito, who later played a flamenco solo, *Guajira*, and by her own shadow dancing with her on the wall at the back of the stage. For her second dance Helena performed a *Seguiriya* and was then joined by for more Duende dancers (Maggie, Katerina, Catherine and Valerie) for a *Sevillanas* and an *Alegrias*, two very exciting flamenco dances. Dressed in colourful costumes Duende magically changed the atmosphere of the hall into that of a café in Spain, an ideal setting for a flamenco performance.

After Duende, the evening gradually 'sailed into the sunset' and drew to a close, so ending a thoroughly enjoyable evening and another successful Guitar Club season.

Pam Davis



Library notes

I would like to welcome all new members to the Club Library, where you will find a wide variety of guitar music to play, more than sixty CDs, audio cassettes, videos, records, magazines and the club Albums.

Can I remind you that, when borrowing an item, the index number, member's name and the date must be entered on the correct page in the Red File, and when returning items they should be placed in the Red Box with a label bearing the borrower's name. Items left elsewhere do not always get checked back into the library at the end of a club evening and can easily be mislaid.

I hope that you will continue to find the library a useful and enjoyable source of guitar music during the season.

Pam Davis

Don't miss Lorenzo Micheli 20th & 21st October!

Whatever you do this month don't miss Lorenzo's recital on Saturday 20th October. All those who heard his stunning

performance earlier this year will want to come again, and if you didn't hear him first time around you really can't afford to miss him this time.

Winner of the Guitar Foundation of America competition in 1999, he is without doubt one of the finest of the young generation of Italian guitarists.

As an added bonus he is staying over on the Sunday to lead a workshop and share with us some of the secrets of his remarkable talent. Spectators are welcome too.

See the separate flyer and booking form for details and please return the booking form to WSGC, The Regis School of Music, 46 Sudley Rd, Bognor Regis PO21 1ER by Monday 15th October.

WSGC Programme 2001/02

October	13	Club Evening
	20	Lorenzo Micheli - Recital
	21	<i>Workshop with Lorenzo Micheli</i>
November	11	<i>West Sussex Guitar Festival: Senior Day (note change of date)</i>
	18	<i>West Sussex Guitar Festival: Junior Day</i>
	24	Club Evening: Festival Winners Concert
December	15	Christmas Party
January	12	Craig Ogden - Recital
	26	Club Evening - Young Professional
February	9	<i>Chichester Music Festival : Junior Day</i>
	10	<i>Chichester Music Festival : Senior Day</i>
	16	Club Evening - The Winners' Concert

All events (except those in italics) take place on Saturdays at 7.30pm in the Regis School of Music, 46 Sudley Road, Bognor Regis. For details phone 01243 866462.

Club Evening - 13th October

The Club Evening on the 13th October will follow our popular Stringalong format, commencing with the orchestra, in which all are invited to join, and then providing an opportunity for all those who would like to play solos, duets etc. to do so. This will be an especially useful opportunity for folk entering the West Sussex Guitar Festival in November to try out their pieces on an appreciative audience. If you would like to play, please give Sasha a ring on 01243 866462. The buffet as usual will be overseen by Helena and all contributions will be welcome.

WSGC gratefully acknowledges the support of:



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