Lorenzo Micheli - Grace and Brilliance

An excited phone call from Wayne Lines of the Southampton Classical Guitar Society, where Lorenzo Micheli had just played, alerted us to anticipate an extraordinary performance on Saturday 28th April - and the actual event surpassed all expectations.

When he entered, Lorenzo seemed shy, modest, diffident; but as he took the guitar into his hands, his special relationship with the instrument became immediately apparent. His total absorption was reflected in the unusual ikonic posture he adopted of sympathetic inclination towards the source of his music.

As the delicately crafted structure of Giuliani's Grande Overture arose from the series of beautifully executed variations, it became evident to the audience that we were listening to an artiste with extraordinary technical ability, which was matched by the equally outstanding musicality of his interpretation.

His performance of Barrios' La Catedral, familiar and much loved by both audience and artiste, revealed new shades of meaning. The three evocative movements held those listening spellbound - the first, with its intense lyrical lament, the second portraying the grave imminence of a spiritual reality, and the velocity of the third suggesting frenetic human activity before the final separate and distinctive resolution was reached.

The first half concluded with Tansman's Cavatina, written for Segovia in

(Continued on page 2)

Inside This Issue

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>¡Viva Espana!</td>
<td>3</td>
</tr>
<tr>
<td>Money Matters</td>
<td>3</td>
</tr>
<tr>
<td>Flamenco! Duende preview</td>
<td>4</td>
</tr>
<tr>
<td>Club Evening - 16th June</td>
<td>4</td>
</tr>
<tr>
<td>Fabio Zanon Recital - 30th June</td>
<td>4</td>
</tr>
</tbody>
</table>
Lorenzo Micheli ...

(Continued from page 1)
1951. The searching Prelude, with its often unresolved harmonies, led into the rest of the suite. Sarabande introduced a kindly, gentle and reassuring voice; Scherzino, (the joke) parenthesised rhythmic song-dances of childhood in a more ambivalent setting; while the audience was lulled, almost mesmerised, by the undulating Barcarole as the video testifies!

Here the suite would have ended, but Segovia was dissatisfied; so the composer wrote the final and perhaps ironically-named Danza Pomposa, in which the previous themes were entwined into a colourful and triumphant celebration.

Lorenzo opened the second half with Bach's Prelude, Fugue & Allegro. He immediately adopted a lively pace very well suited to his style; and yet the Prelude retained its tranquillity, evoking an image of the passage of descending light. His control of the Fugue was masterful, building from a single voice into a structure of great depth and complexity. The jubilant rendering of the Allegro, which flooded the hall with light and colour, completed the most brilliant interpretation of the masterpiece ever played on our stage.

The fluttering delicacy of the next programme item, the Scherzo-Vals, paid tribute to Llobet's favourite composer Chopin and revisited the 19th century salon from which much of the guitar's virtuoso repertoire has emerged. The cascading variations on the Folia by the same composer explored in depth one of the most prolific themes, which inspired composers from Handel and Paganini to Rachmaninov and Ponce. Llobet's mastery of the guitar enabled him to incorporate every imaginable technique into his passionate variations, including the ninth, composed entirely of legados which Lorenzo played with enthralling clarity.

The consistency of Lorenzo's bright tone derived much from stability and astonishing economy of his right hand; such a superb performance seems impossible to fault, but perhaps the occasional touch of tasto would add even more shades to the brilliant range of colours in his palette. Every item was greeted with rapturous applause; after several encores the committee enthusiastically offered Lorenzo our stage for the next season, and we are delighted to announce that he has graciously accepted.

Angela McTavish
& Sasha Levito

Gary Ryan Workshop ...

(Continued from page 1)
spite of a very fast first reading of both pieces, the ensemble achieved a successful and satisfying performance by the end of this first session.

A welcome break for coffee was followed by 'Tonic Sessions', individual coaching of Lara, Richard and Linda, each with a prepared piece of music. In order to fit into the brief 15 minutes allocated to each performer Gary gave a general comment and then selected a technical point, which would be of interest to everyone, to discuss with the soloist. This worked extremely well and was also applied to performances by two ensembles, Regis Guitars and the Chichester Quartet, the latter playing very well in spite of a last minute substitution of one of their players.

By now everyone was ready for the excellent lunch which had been prepared in the Ensemble Room by Barbara Lunn. Plates were individually set out with quiche, salad and pasta and served with French bread. A chocolate gateau and coffee completed the meal and everyone felt well prepared for the afternoon's activities.

After lunch there was a second ensemble session in which 'The Entertainer' was to be played. This lively, amusing music presented more difficulties than the two previous pieces and the players took a little while to settle into their parts. However, with Gary's help an acceptable performance eventually emerged!

A further set of 'Tonic Sessions' featured Brian, Alastair and Len who each receives pertinent and informative comments, often given with a twist of humour.

A highlight of the day began with the (Continued on page 3)
¡Viva Espana!

THE FOURTH RSM SUMMER FESTIVAL IS NEARLY HERE

Forget the wet winter and the slow, cold spring! This month the School is bringing to Sussex the music and culture of Spain.

By tradition, the first performance of the Festival explores the historical roots of the country's music. The Tamburrini Ensemble's special passion is the Spanish Renaissance.

In the Sunday afternoon Recital, mezzo-soprano Alexandra Gravas, accompanied by Nigel Foster, draws on her extensive operatic experience to give power to her recital of Spanish vocal music.

Spanish Lace on Wednesday is brought to you by our students, who have loved the special nature of Spanish melodies and rhythms. They will be joined by some young Flamenco dancers who performed at the West Sussex Guitar Festival earlier this season.

After some notable performances at the Wigmore Hall, the talented young Spanish pianist, Alba Ventura, comes to us on Friday. She will be including in her programme works by Ravel, Debussy, and Granados.

Throughout Saturday and Sunday, the Recital Hall will be home to the Arts & Crafts Fair, while the School's Recorder Consort, Guitar Ensemble and Chamber Choir give short performances of Spanish music.

On Saturday evening Flamenco Duende, with a cast of three guitarists, three dancers and a singer, brings its new show to the Alexandra Theatre. A triumphant mix of colour, sound and movements, it will tell the extraordinary life of Spain's legendary painter, Goya. See page 4 for a preview of this very special performance.

Club members will enjoy a reduction of £1 off each concert and the season ticket to all five will cost them £30 (instead of £33) - the same discount as enjoyed by the Friends of RSM.

(Continued from page 2)

playing 'Asturias' (Albeniz) firstly by Simon Puttock and secondly by Michael Hulmes, presenting two very different interpretations of this piece. After discussing both performances Gary proceeded to explain the dynamics involved in his own interpretation. The insight he gave proved to be a wonderful experience as he demonstrated the colour and three dimensional qualities of each section of the music. A vivid sense of landscape and atmosphere was the magical result, and listening to this popular piece will never be the same again.

The workshop ended with a discussion about the new Trinity Syllabus which Gary is in the process of compiling. During this debate Gary made it clear that he would welcome any helpful comments or suggestions from guitarists. At 5.30pm Sasha offered thanks on behalf of everyone to Gary for a thoroughly enjoyable and informative day, to Geoff for all the work he had put into organizing the workshop and to Barbara for her excellent catering. It was agreed that this had been a most successful Guitar Club Event.

Pam Davis
Flamenco! Duende - Alexandra Theatre - Saturday 23rd June

Luz y Tienablas - light and shade - is a life of the painter Goya told in Flamenco Dance & Guitar with Rosario Serrano & Tomas Jimenez & the dancers & musicians of Duende.

Duende's powerful depiction of the troubled life of the Spanish painter Goya uses the equally colourful palette of the deepest, purest, Flamenco for it's telling. The story opens with an aged, senile, Goya as he reflects to his young daughter Rosarito on the turbulent times he has lived through. A long, hard, scramble from a humble birth in a tiny pueblo culminates in his skills gaining him the post of First Painter to the Spanish court, then the grandest in Europe.

Yet as his fame grows while painting the nobility in their finery it takes all of his charm to survive the court's wrath at his cartoon parodies of their swaggering. He becomes captivated by the wit and beauty of the widowed Duchess of Alba and they embark on a tempestuous affair.

His wife, Josefa, is resignedly tolerant of his wanderings but Josefa's forbearance is in sharp contrast to Queen Maria Luisa's enraged jealousy which leads to the Duchess’s untimely death, poisoned, it is said, by the Queen's henchman.

Embittered by his fall from Royal favour and mourning the tragic loss of his great love his senses are further assaulted by the epic tragedy of the Napoleonic invasion which sweeps over Spain, some of his most visually stunning works depicting the brutality of that struggle.

Reeling from the tumult of these events, the crowning of a new King, Ferdinand VII, sees him stripped of his noble patronage, the loss of his fortune and the death of his loyal wife, Josefa, circumstances that drive him to near madness during his last years. In despair, the demons within him spill out onto a series of dark, tormented, canvasses, the so called Black Paintings, some of his last yet most powerful works, completed before senility and death overtook him while exiled in Bordeaux.

In a near 2 hour performance the 3 dancers, 2 guitarists and singer of Duende pack 7 solo guitar pieces, 3 songs and 9 dances, portraying the oft troubled life of Goya from joyously happy to heartrendingly despairing.

Graham Benge

For Sale

Manuel Contreras
1992
spruce top
+ case
£1300 o.n.o.
(originally £2000)

Ring Peter Russell on 02392 753039

Fabio Zanon
Recital - 30th June

It's a special pleasure to welcome back to our stage one of the world's outstanding guitarists, Fabio Zanon. This will be the fourth time Fabio has played in Bognor and he never fails to delight with his passionate performance of the finest guitar repertoire. Fabio now spends most of his time in Brazil so opportunities to hear him over here are becoming rarer. This occasion promises to be a spectacular climax to what has been one of our best seasons ever. Don't miss it!

Help with the buffet will also be welcome - phone Helena on 01903 204321.

WSGC gratefully acknowledges the support of:

CHICHESTER
Web
www.chichesterweb.co.uk

MCT
The Marsh Christian Trust

THE BASSIL SHIPPMAN
AND ALSFORD TRUST

ARUN
DISTRICT COUNCIL