

Poetically Inspired Dapena

The notion of a Spanish guitarist playing an all Spanish programme might lead you to expect some additional insight into the music, some extra historical and cultural perspective denied to other players.

With Jose Manuel Dapena that expectation was fulfilled and not just in terms of the music for, rarely, we were treated to a performance that encompassed both music and poetry, the evocative *Platero y Yo* of Juan Ramon Jimenez.

The eight short sections - verses perhaps - of the *de la Maza* were little crafted jewels each of them, beautifully and delicately played with obvious pleasure and a rich, sonorous tone.

The *Turina Sonata* is an altogether tougher piece being both well known and technically challenging in some sections but it was played with a surety that illustrates mastery of the instrument, the fast runs in the *allegro* balanced by the test of subtlety that the *Andante* poses both met with great control and the *Allegro Vivo* full of life as it's name suggests.

The *Turina Danzas* in part two paid homage to a people who have been one of the major creators of Spanish music, the gypsies, the *gitanos* - or *gitanas* as *Turina* refers to them with a nod to their dancing skills.

The sequence began with the Arabic influenced *Zambra*, followed by the *Danza de Seduccion*, both



José Manuel Dapena

played *muy simpatico*, lyrical and entreating, the *Danza Ritual* breaking the spell briefly, almost jazz like in it's deceptive simplicity, before recreating the Moorish dreaminess with an evocation of the *Generalife* - the gardens of the Alhambra - and on the opposite side of the gorge of Granada, the legendary *Sacramonte* home of the Gypsies, a magical and bustling neighbourhood of music and voices, even the *rasqueado* borrowed from the Gypsy guitarists was included in this stunning performance.

The *Elogio*, a lesser

known work by possibly Spain's most well known composer, is a very taxing piece but was played with a great flourish and proved a fitting end to a near flawless virtuoso performance; but it was not quite the end for an encore brought out one of Spain's most well known pieces and played probably better than I've ever heard it, that cultural insight perfectly balancing dexterity and attack, giving the piece a vigour rarely heard from non Spanish players.

Estupendo !

Graham Bengie

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Terry Takes Over

Apologies for the delay in sending out this newsletter. In addition to being our Club chairman, Richard Prior has done sterling work in producing Club News over the past 10 years, but due to excessive work commitments he is now standing down as editor. Many thanks are due

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New Members

We extend a very warm welcome to the following new members:

Jennifer Bond,
Emsworth

Stephen Frith,
Crawley

Tom Jeffers,
Rustington

Michael Potter,
Worthing

Martin Smith,
Southsea

Daphne Snocken,
Portsmouth

Alix Stiles,
Hayling Island

Jean-Paul Stubbs,
Ford

We hope you enjoy many happy evenings with us.

Galina Divides but Conquers?



Galina Vale

Rarely have I heard such a divided audience reaction than for the Galina Vale concert. In short, the two extremes of the views heard were - prodigious musical skills marred by a sometimes bizarre theatricality which some loved

What an amazing performance from Galina Vale at the first of the new season's concerts. Such incredible technique in all aspects of her guitar playing. The volume and speed and clarity were superb. Some say the pieces were played too fast, but I never found any loss of emotion in the playing. The programme of music was well chosen with many refreshing new pieces that I had not heard played on the guitar before. Because of the

and others hated.

The performance got off to a poor start with a recorded accompaniment to the Vivaldi *Lute Concerto*, not only recorded but a synthesiser - that least musical of supposedly musical instruments. Sadly, it obliterated the obvious technical ability and musicality of Galina's performance.

The programme was brilliantly diverse, a hugely complete anthology of guitar music across 3 continents and 350 years, encompassing many different styles and an enormous range of techniques - even that of the Flamenco genius Sabicas.

Galina tore through this long and complex programme with gusto and a technical ability that was breathtaking yet tempered by control and delicacy in the de la Maza and the well known Falla. The latter was one of the best renditions I have ever heard of this well known piece. It was fiery and faster and almost Flamenco, probably closer to the original than most players ever achieve.

After the intermission the

confines of the hall there is not room for a full orchestra, and yet on this occasion we were treated to Vivaldi's *Lute Concerto* with a Kareoke style orchestra backing. What a beautiful piece and the sound balance between orchestra and guitar was just right. The Venetian mask added to the sense of fun.

All the pieces were enjoyable, in particular I liked the excitement of Rossini's *Tarantella*. The final piece from Mussorgsky's *Pictures at an*

second Manuel de Falla piece of the evening was simply too fast and lacked subtlety. The usually delightful Sabicas, that most sweet and delicate of Flamenco guitarists was unrecognisable. The Albeniz majored in technique but lacked real artistry. The Paganini - if ever a piece needed formidable technique it is this - shone, it had all of the pyrotechnics and the control and delicacy that had been lacking earlier, a delight but a beacon in the gloom.

Sadly, the *Für Elise* was then back to a breakneck pace - we should have all had seatbelts. The Barrios that flowed was delightful, a little gem, and the ending with the Mussorgsky was truly staggering, an awesome orchestral tour de force but here played on a solo guitar with such brilliance, such ferocity, such passion that one almost forgot all of the earlier shortcomings. In this piece alone the sheer technical brilliance perfectly suited the majesty of the mighty Mussorgsky.

Graham Bengie

Exhibition with its grand chords looked incredibly difficult to play and I later read in the programme notes that the arrangement was considered 'impossible to play'!

All told it was one of the most entertaining evenings with many new pieces all brilliantly played. That evening we did a round trip of 100 miles just to see the concert and it was well worth every mile. I look forward to Galina's early return.

Terry Woodgate

We apologise to all those who had hoped to hear the Eden-Stell Guitar Duo last week

As most of you will know, the recital had to be cancelled at the last minute owing to illness.

But console yourselves by coming to hear

Havant Area **guitar orchestra**

West Sussex **guitar club** with special guest **Amanda Cook!**

Sat 31st Jan at 7.30pm in St Paul's Church, Churchside, Northgate, Chichester

The first half will feature solos, duets and Gala Quartet from WSGC concluding with Amanda.

Hago take over the second half with popular and classical music for guitar orchestra.

Hago were a hit when they visited the Club last year.

This promises to be an unusual and highly entertaining evening!

For pre-booking discount ring 01243 528573 or visit www.westsussexguitar.com

Flamenco Passion from Ramon, Manuel & Helena

On a beautiful Saturday evening, the Regis School of Music hosted a well-attended concert of Flamenco. Ramon Ruiz, as the programme noted, is a player whose Flamenco encompasses a diversity of styles, such as Jazz and Latin American music. These idioms are represented in the music by the injection of sweetly astringent harmonies and syncopated rhythms into traditional Flamenco forms.

Ramon appeared alone to begin the evening, and gave us three solo pieces. The first was a Soleares, one of the forms or Toques, if one is talking purely about guitar that has its genesis deep in the soul. This was followed by a more up-tempo Alegrías by Sabicas, a master of the 'old school' of Flamenco, and was characteristically poised and elegant. Perhaps Ramon's tension gave rise to a couple of minor fluffs in the scale passages, but these were effortlessly absorbed in the dynamic of the music. Next came a



Ramon Ruiz & Manuel de Cadiz

dark hued Farruca in dropped D tuning, the compelling rhythmic passages interspersed with rapturous falsettos. It was with the appearance of the brilliant singer Manuel de Cadiz that Ramon's playing began to breathe. However we had to wait to hear Manuel, as he played the Cajon alongside Ramon in a fiery Bulerías in which the harmonies and rhythms of

Flamenco Nuevo let rip. Manuel and Ramon then performed an Alegrías, the emotional range of which was quite staggering. With a voice that was public and commanding, intimate and confessional in the same gesture, Manuel seemed to lay his life before us. I had to look away: it was like listening to a prayer. In the final piece of the evening, a Soleares, the dancer Helena joined the musicians. She has a powerful and sensual presence, and the dance formed an entirely appropriate and dramatic climax to the evening.

Watching these three consummate artists on the stage, one realised that dance which is the essence of Flamenco lies not only with the dancer, but also with the movements, expressions, actions and sounds of everyone on the stage. To say what this essence actually is however would be like a child taking a clock apart to find what the time was.

Chris Jones

Devine Inspiration

Just as Graham Devine played first few bars on his guitar it was obvious we were listening to a very special player. His programme opened with several sonatas by Scarlatti. They were well chosen, tastefully arranged and played with real panache. Graham continued with the Spanish theme by playing several well-known pieces: *La Maja de Goya* by Granados and two contrasting pieces by Albeniz — *Capriccio Catalan* and the flamboyant *Torre Bermeja*. It is more difficult to hold the attention of the audience, particularly an experienced one such as ours, by performing so familiar a repertoire, but our performer was so totally convincing that we all listened motionlessly, being totally transported by the playing of this wonderful artist!

He continued with *Sonata Giocoso* by Rodrigo, but offered to play a short *Tango de la Casada Infiel* to set the mood. It was an excellent



Graham Devine

idea: the abrasive harmonies of the Tango and its "severe" rhythm tuned our minds in to the modern idiom of Rodrigo's masterpiece.

The second half started with a

rarely performed suite by Maximo Pujol *Elegia por la Muerte de un Tanguero*. Here again one could only admire Graham's passionate character, supreme technique and his good taste in modern music. This was followed by returning to traditional harmony with three pieces by Tarrega's pupil - Emilio Pujol, - the beautiful *Barcarolle*, *Tango* and engaging *Guajira* - full of amazing pizzicatos and harmonics which came from under the player's fingers with great accuracy. Graham concluded his recital with two works by Brazilian composers: the nostalgic *Water and Wine* by Gismonti where the gently rocking melody filled the heart with a sweet sadness. Finally, he played one of the most demanding works in the modern guitar repertoire the *Appassionata* by Rinaldo Miranda.

I am certain most of our audience are looking forward to his return to the Club's stage.

Sasha Levto

(Continued from page 1)

to Richard for his great dedication to the Club. I have now agreed to take on the editorship of Club News for a period, but Richard continues to still do the layout.

I have one major concern about the editorship and that is finding enough copy material to fill the Newsletter every 6 weeks. Therefore I am very dependent upon you, the members. It is said that everyone has at least one good book within them. That being so, with 100 members, together with member's families, there should be at least sufficient material for the next decade- even if it is just 'guitar for sale or wanted'!

Please send articles to me

either by e-mail or more conventional snail-mail at the address given in the header. Please don't feel intimidated by your spelling or grammar. Word Processors are very clever these days and yew can get a perfect kopje every thyme by passing the text threw spelling and grammar chequers! Please send in reviews of guitar concerts, (not necessarily held at the club), thoughts on our workshops, tips on playing techniques, how to arrange popular pieces for classical guitar, notice of other local guitar concerts etc.

Even our younger members can help here. I am sure you must get 'assignments' to do at school. Why not combine the assignment with an article

for the Newsletter? We would all like to read about guitar performers and composers. I would like to know more about Isaac Albeniz who I believe stowed away onboard a ship to South America twice as a child and earned his keep by playing the piano.

Articles need not be very long. A Newsletter is the life blood of any club since it keeps all the members informed of events. Please help keep the club alive with your contributions. Now to work. Where did I put my green eye shield like newspaper editors used to wear in those 1950's American movies?

Terry Woodgate



Festival Continues to Flourish

There was something really special about this year's Festival. It attracted a record 97 Junior and 54 Senior entries! As many as 18 in the *beginners class* (boding well for the future), *five family ensembles*, ten *duets* for the 12 & under category, ten entries in the *competitive 12 & under class*. Furthermore, with full entries in every other category this year's festival the most successful in all the four years since it was organised. What was even more encouraging was the standard of the performances. Compared with last year the majority of performers demonstrated better technical preparation, greater understanding of

the music and good stage presence. This often could be said even about the youngest performers, thanks to the endeavours of our music teachers. Without doubt, the encouragement from the adjudicators in the previous festivals played an important role, and it is encouraging to see the majority of performers return year after year. With each successive year, the youngsters progress to more advanced classes and several have already moved into the senior section. This continuity demonstrates how well the Club succeeds in creating an open and friendly forum for performers, teachers, parents and music lovers.

This year saw the return of the

Flamenco Dancing classes, thanks to the endeavours of Helena and Graham Bengé. This brought a new dimension to the whole event and the great rhythms and colourful costumes lifted everyone's spirits even higher.

Our congratulations to all the performers and teachers who took part in this year's Festival and many thanks to the Club's committee and to all our helpers during the Festival. Also thanks to all the parents and supporters who made up the festival's special audience during the three full days of such a memorable event! And of course our big thanks to this year's adjudicators: Amanda Cook and Mark Eden.

Sasha Levtov

Dates for your Diary

January	31st	Joint WSGC-hago Concert St Paul's Church, Chichester	February	28th	Professional Recital: Jabio Zanon
February	1st	Chichester Festival—Senior Day	March	13th	Club Evening
	7/8th	Chichester Festival—Junior Days			

Most events take place on Saturdays at 7.30pm in the Regis School of Music, 46 Sudley Road, Bognor Regis. For details phone 01243 866462. For concert tickets phone 01243 528573 or visit the **Ticket Hotline** at www.westsussexguitar.com

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WSGC is grateful for the continued support of:

