

Ensemble Excellence

At least once every season we stage a chamber recital for guitar in ensemble with other instrument or voice.

In March this year our guests were Daniel Chandler - flute with Louise Southwood - guitar. The duo played a lively, diverse and entertaining programme, which also included a couple of solos. Daniel is an excellent flautist and his skill was duly matched by Louise whose name is engraved on the trophies of quite a few music festivals - her musical career began in our area!

Although there are many arrangements for flute and guitar, often the role of guitar is reduced to a simple accompaniment but not in the arrangements chosen by our duo. As well as being excellent solo performers Daniel & Louise are very good partners in ensemble.

They began with *Six Romanian Dances* by Bartok a superb choice of music - each piece was highly charged, they followed each other like pictures from a fairy story and created a very distinct and engaging atmosphere. Louise followed this with Domeniconi's *Variations on a Turkish Folksong*.



Daniel Chandler (flute) & Louise Southwood (guitar)

Again – a superb choice, as our ear was already tuned to the folklore of this part of the world. Even the fact that Louise's guitar was going out of tune enhanced the performance, resembling the sound of instruments which played similar

melodies for centuries.

Next was a Sonata by J. S. Bach. Written for flute and continuo, it fully explored the guitar's polyphonic qualities and was a real joy to listen to. The first half concluded with *Sonatina* by

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Gary Ryan Workshop

On Sunday 16th May Gary Ryan is presenting a workshop at the Regis School of Music.

The Sunday is Gary's birthday and although the event is fully subscribed, there is still room for spectators (£5 each), so come and share some birthday cake!

Gary has an outstanding knowledge of music and the guitar and was made professor at the Royal College of Music in 1996 at the age of just 27 years. How does anyone accrue so many 'musical miles' at such an early age?

Gary was very

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New Members

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

*Louise Desborough,
Selsey*

*Michael Willett,
Steyning*

We hope you enjoy many happy evenings with us.

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ARRANGING GUITAR MUSIC FROM PIANO SCORES

By Debbie Burford

I suppose it all started when, as a guitar quartet, we were finding it difficult to obtain pieces that we really enjoyed playing. We had of course purchased some lovely music over the years but often we'd find the arrangements either too simple (and therefore dull to practise) or much too difficult (and we'd just laugh at the impossibility of ever playing it).

As far back as 1987 I'd noticed by chance that a piece of simple piano music (*La Cumparsita*) would lend itself to a guitar duet. It had a melody line in the right hand and chords in E major and A minor in the left hand. I completed the piece in pencil on manuscript paper and we still play the piece to this day. I now have the use of an old computer and the "Noteworthy Composer" programme which Ian Burt introduced to me and it does make arrangements so much easier.

The program is a simple one and although there are certain annoying limitations (e.g. no < or >) it is quite adequate for my purposes. Advantages over pencil and paper are enormous. The program can transpose a whole piece into a different key signature in an instant and whole lines of melody can easily be raised or lowered an octave. Also of course the computer plays the music to you so you can hear errors and it ensures you have the correct

number of notes in each bar. Then at the end, the printed copy is of a high standard and easier to read than the old manuscript ones.

I'm not sure how my love of light music for the piano started but I was definitely born in the wrong era as my favourite pieces tend to come from the 1920's and 30's. I do find that music of this period is so well written and of course it often has a beautiful melody. I am fortunate in being able to play the piano and have collected much old music from second-hand bookshops over a period of thirty years.

As anyone who has heard the quartet play recently will know, I have been particularly taken by the music of Albert Ketelbey and have arranged some of his works for four guitars. I started with *In a Persian Market* in 2001 and I kept a note of how long it took me to arrange the 11 pages of piano score (35 hours in fact). I have got a little faster since then and a quartet of similar length takes me perhaps 25 hours; and a simple duet maybe only 3-4 hours. Quartets of course are more difficult as each of the parts has to have plenty of interest.

I am very lucky to be a member of the Gala Quartet. We've been playing together for almost 15 years and meet nearly every week at Ian's house in Chichester. Ian Burt is the driving force behind us and is always keen for us to enter festivals or perform at club evenings. The rest of us are rather

more laid back and would certainly not have achieved so much without Ian's enthusiasm.

It might be helpful if I now set down my thoughts on making arrangements from piano scores:

1. Choose a piece of music that you really love and that you find yourself humming. It also may help to have a recording of the piece as this can often add little counter melodies or special effects that are not in the piano score.
2. Play the melody line through to the end on the guitar so that you are sure there are no impossible parts later on in the piece. (This of course may not always be straight forward as piano music is often in awkward keys for the guitar.)
3. If possible have in mind who will be playing the piece. Are they all beginners or are some of them advanced players? It obviously helps me with the arrangements to know in my mind who will play each part as we are well aware of each other's capabilities (or otherwise). For example, John Mason is an experienced guitarist, an excellent musician and a talented arranger himself, so I tend to give him some of the trickier high or fast passages. But also he plays such beautiful chords that I never give chords to anyone else! Ian has a very strong sound with a lovely bell-like quality

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Ensemble Excellence ...

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Castelnuovo-Tedesco. Just as Daniel commented before playing it - it is Mediterranean throughout - full of beautiful melodies, warm harmonies, lively rhythms - so evocative of the sun and the sea.

The second half started with Debussy's *Syrinx* for the flute solo and continued with Ravel's *Habanera*, which Daniel and Louise played with real style. Then Louise and Daniel played *Histoires* by the French composer Ibert - six descriptive,

contrasting pieces written in a more modern language, and again treating the guitar and the flute as equal partners.

To finish the duo chose a hypnotic piece by Ravi Shankar - *L'Aube Enchantee*. This was followed by an excellent

encore: *Tango* by Piazzola this concluded a memorable evening. I wish more people could have enjoyed this performance. I hope to see you all at the next one.

Sasha Levtov

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so he is an obvious choice for a melody line, provided it doesn't have too many semi-quavers! Kit Crowhurst is very knowledgeable about music and can turn his hand to any part and also plays a very sympathetic bass, but I have to remember not to give him any harmonics otherwise he swaps his part with John! I tend to give myself the middle or bass parts (or the bits that no-one else will want) but I always try and keep a bit of the melody somewhere in the piece.

4. Make sure the key is suitable for the guitar. Piano music is often in awkward keys such as Eb major but this can usually be successfully transposed to E major or D major.

5. Split the parts to give each person the melody at some point. There is nothing more uninspiring than plodding along with an uninteresting bass part throughout an entire piece.

6. Introduce short duet sections (e.g. for quiet passages) within the overall piece to give it more colour.

7. For dynamics, follow the composer's intentions but always make the melody line louder than the accompanying lines.

8. For repeated sections, try them an octave higher or lower. Alternatively use a different player for the repeated section.

9. It always seems better to simplify by removing notes than to complicate the piece by adding

a). *Andante moderato. (♩ = 72)*

5 THE INCANTATION OF THE PRIESTS IN THE TEMPLE.

b). *Andante (♩ = 72)*

4 "Incantation of the Priests"

notes.

10. Always play through all the parts individually to check for errors or impossible positions and also to ensure that each part is interesting to play by itself.

I hope that this may encourage some of you to arrange a favourite melody for guitar. After all, only John in our quartet has passed his

Grade 8. For the rest, our exam achievements on guitar only total Grade 7 between the three of us!

The example above shows the first eight bars of *In a Chinese Temple Garden* (Albert W. Ketelbey):-

- a) Original piano music
- b) My arrangement for guitar quartet

Special Offer!!

West Dean International Guitar Festival 2004

Maurice Summerfield of Classical Guitar Magazine has negotiated with West Dean College to provide members of West Sussex Guitar Club a very special offer on season tickets to this year's International Classical Guitar Festival 2004.

There are four concerts and an open day:

David Russell	- Saturday 14 August	- £12
Jorge Cardoso	- Sunday 15 August	- £10
Pavel Steidl	- Monday 16 August	- £10
Maria Isabel Siewers	- Wednesday 18 August	- £10
Open day	- Sunday 15 August	- £10 (includes a concert by young guitarist Carl Herring and a masterclass by David Russell)

30 season tickets are available to club members on a first come first served basis. The cost is either £30 for the 4 concerts or £35 for the concerts and open day. In addition there are seats available (albeit behind the artist) for students under 16 at a cost of £20 for all 4 concerts.

This is a tremendous offer, which I hope you will take full advantage of. To reserve your season ticket(s) either email information@westsussexguitar.com or call Jonathan on 01243 528573. Once your reservation has been confirmed you will need to send a cheque made payable to WSGC to Jonathan Parrott, 59 Croft Mead, Chichester, PO19 6RW to reach him by 1st June.

This is wonderful recognition of the important part the Club plays in the lives of all those involved with the classical guitar, we should be very proud of the co-operation and mutual respect that exists between ourselves and other societies and organisations in the music world for the benefit of all concerned.

Jonathan Parrott

Gary Ryan Workshop...

(Continued from page 1)

encouraging to all the competitors at the recent Chichester Festival guitar section. After each class, Gary would demonstrate different styles of playing the pieces – all from memory. 'This is how Segovia would play it', or 'This is how a stringed instrument would play it', alternatively 'This is how to make the piece sound like a jolly dance'.

He gave tips such as making a piece sound faster by playing it staccato. All fascinating stuff and quite spontaneous – the same notes played, but all sounding so different. We also learnt how to get more value from studies eg.

Villa Lobos study no 1 can be played by emphasising the 6th string, then the 5th string and so on. There is so much that can be learnt from Gary who in addition to being a superb performer is clearly also an excellent teacher.

Judging from his advice and encouragement at the Chichester Festival, his forthcoming workshop should be a really interesting day for both participants and spectators alike. We are very privileged in having Gary come along and show us how it should be done, please come along on the 16th May, there is so much that can be gained by everyone.

Editor's Note

I have to admit to not attending as many of our recent guitar events as I would have liked. Although there are 7 days in a week, unfortunately, everything seems to happen on a Saturday night!

As I have said before, the newsletter is the lifeblood of any club and we really do need more material from our 100+ members. Debbie has kindly written an article for this edition on arranging for a guitar quartet. Are there any other tips members can give on arranging or playing? Any comments on buying guitars – spruce or cedar? How to tell a £200 guitar from a £2000 guitar etc? Does anyone have guitars to buy or sell? Are there any good concerts coming up?

What of our junior members? Can they write something for an English assignment that we can publish and hence kill two birds with one stone. As usual editor's e-mail and snail-mail address is given on the back page.

Terry Woodgate

Granados Piano Concert

Quite a few members of the Guitar Society went to the Regis School of Music to see Yuri Paterson-Olenich give a recital of Enrique Granados (1867 – 1916) Spanish Dances and Goyescas. Yuri played five of the 12 Spanish dances and all 6 of the Goyescas. The Goyescas are pieces inspired by the Spanish painter Francisco Goya.

I was very impressed with the way Yuri just came on stage, sat down and immediately set about the pieces with massive 10 finger chords played with great power and speed. Unlike the guitarists, there was no chance of a last minute practice backstage and no tuning up ritual to steady the nerves before playing. What a



Enrique Granados

phenomenal feat of memory to play for over two hours and memorise such complicated pieces.

It was interesting to hear the pieces as originally written, there seemed to be so much more going on than in the guitar transcriptions with which we are more familiar. Granados is one of those

composers who just oozes music.

Unlike many composers he doesn't appear to exploit a musical theme to the full. Instead, he seems to quickly pass on to another musical theme and then another and so on. I detected many themes from lots of different pop tunes in the pieces. They are so melodious that almost every bar of Granados music can give plagiarist tunesmiths a pop hit by merely repeating the same bar ad nauseam.

Living so far away, it is not possible to get to many of these non-guitar concerts, but every concert we have been to so far has been truly unforgettable and inspirational.

Terry Woodgate

hago says "Hey Come!"

Derek Hasted, Musical Director of Havant Area Guitar Orchestra (hago) writes:

I don't often read the Lonely Hearts column in the paper - no really I don't -and I've never seen one that reads "Guitar orchestra, scrubs up well, in tune (with life), seeks plucky individuals to make sweet music together". Until today. And now you've just read it too.

We get lots of comments whenever we play, and one that always hits us hard is the "Very good but I couldn't do that". Well, we'd like to let you into a secret or two about how we do what we do, and on June 10th at 7:30pm, we're holding our first ever "Open Rehearsal", to which you're warmly invited. Totally without commitment, obligation and embarrassment, you can drop in to our Open House at Purbrook - just six minutes from the A27/A3M junction - and enjoy free music, free refreshments and fine company. Indeed, all you have to bring is a classical guitar, sight reading ability at

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The Library Explained

I have been asked by several new members to explain the system used when borrowing and returning items from the Library.

On the Library shelves are a **RED FILE** and a **RED BOX**. In the Red File are pages relating to each section of the Library (CDs, audio tapes, Videos, records, solo sheet music, ensembles, techniques and magazines). On each item is an index letter and a number. When borrowing an item, enter this on the appropriate page together with your name and the date. Only the magazines have no index numbers. If borrowing one, please enter the date of the magazine in the space provided.

To return an item, either give it to me and I will sign in the Red File to show it has been returned, or leave it in the Red Box and I will sign for it later and return it to its correct place. Please don't leave items on the shelves or anywhere other than the Red Box, as they can easily become mislaid.

As Club Evenings are held at irregular intervals, there is no set time for returning music, but if it is held for too long there will be a phone call reminder!

Members familiar with the system should note that I have abolished the use of Post-It labels attached to returned items, as these have proved to be unnecessary.

May I to draw your attention to a new video, 'Guitar Artistry' featuring Simon Dinnigan? Simon plays music by de Falla, Bach, Barrios Mangoré, Tarrega, Albeniz, Coeck, Walton and Dinnigan. He gives a brief but informative talk about each piece before playing. The sound quality is good and the photography, if a little sombre, includes some excellent close-ups and a variety of sympathetic locations. I can thoroughly recommend this addition to our Library.

Pam Davis



hago ...

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Grade 3 or above and a willingness to have a good time. In return you'll find out more about how we work, you'll see us in casual clothes (no, we don't dress up all the time!) you can try our different guitars, and find that playing in a committed ensemble is easier than you thought.

What's the catch? There isn't one. We're always looking for like-minded players, and if that happens it's a bonus. Other musicians get

together all the time to make music in bands and ensembles; we think guitarists should and so we're making it happen! To help us sort out music and refreshments and to make sure we're not oversubscribed, we need people to book, but there's no charge. You can book at www.hago.org.uk/ rehearsal or you can ring Derek on 023 9247 9200. We look forward to hearing from you, and we definitely look forward to seeing you.

Derek Hasted

Stephen & Sherrie Frith - 22nd May

Our next Club Evening, on 22nd May, will feature an illustrated talk by local guitar-makers and Club members, Stephen & Sherrie Frith.

They will be bringing a number of guitars in various stages of build, plus no doubt, one or two completed ones for members to try out.

It's some years since we last had a similar talk, and they have always proved fascinating and very popular. If you've ever wondered what makes the guitar sound and look so beautiful, now's your chance to find out.

The evening will start with the usual opportunity to play together, and no doubt we'll be slipping in one or



two solos/duets etc. during the evening. If you'd like to play, please contact Sasha beforehand, as time will obviously be limited on this occasion.

If you're not a regular at Club

Other Guitar Events

There are some non-classical guitar events coming up which may be of interest to members:

Gypsy Jazz Festival L'Esprit Manouche

at Moseley on 10-11 July. All the great French and English Django Rheinhardt players together for one weekend! There are 7 concerts each day. For more details see www.lespritmanouche.com

Flamenco at the Brighton Festival Fringe

on 7, 19, 20 May at The Old Market, Upper Market St, Hove, East Sussex. For more details contact Brighton Festival 01273 - 709709 or Box Office: 01273 736222 www.theoldmarket.co.uk

Evenings, why not come and see what goes on and enjoy an interesting talk at the same time?

Dates for your Diary

May 16th Guitar Workshop with
Gary Ryan

22nd Club Evening—Stephen Frith

June 26th Club Evening

July 3rd Recital by the
New Pro Arte Guitar Trio

17th Summer Party -
"For a Few Quavers More"

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

Please send copy for the next edition of Club News by 3rd May to Terry Woodgate, 75 College Road, College Town, Sandhurst, Berks GU47 0RA
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West Sussex Guitar Club is grateful for the continued support of:

