

Zanon master-strokes

For the second time the club was able to enjoy the art of Fabio Zanon. Less than two years have passed since his breathtaking performance left its imprint on the memories of all who were able to come that evening. The artist playing this time showed still greater maturity, as always brilliant technique and a daring approach to the repertoire.

Opening with the Fantasia by Mertz would present a challenge to any capable guitarist even in the later part of the concert, with its swift passages rapidly changing moods and suddenly emerging lyrical melodies only to be swept away by cascades of virtuoso figurations growing into a triumphant coda.

Then followed three sonatas by Scarlatti - another challenge and a most graceful offering. Each was tastefully embroidered with perfect embellishments, rich harmonically and each growing out of very original melodies. But to recast their beauty in sound and light calls for a musician with gifts like those of our honourable guest.

The much loved Suite



Zanon - a study in concentration

in E minor by Bach was played with a very fresh and original approach - very energetic with lots of perfectly executed embellishments 'in the French style', and this

'closer to earth' interpretation was projected with excellent spirit.

The gentle melody of Dedicatoria by Granados opened the second half and provided a perfect

introduction to the Dance No.5 - a tribute to the guitar itself. The pulse of the opening chords, then the engaging melody and then the returning rhythm of the chords - so romantic, so convincing!

The sharp contrast of Krieger's Ritmata requested many unusual techniques. The guitar vibrated and sang as if collecting the tropical storm of the Brazilian jungle.

The highest point of the performance was of course the Theme, Variations and Finale by Ponce. The picture was on a world wide scale. Fabio's interpretation lifted up your spirit with the first sound and took it towards the finale following all the elaborate paths of Ponce's work.

Finally - Le Catedral. This showed a colourful pallet of emotions - sadness and hope, reverence and powerful impulses.

Good Luck to the gifted artist in his labours and travels. We shall be looking forward to his next performance. And on 1st June we invite everyone who would like to learn about the life and music of Brazil's great composer - Heitor Villa - Lobos. Our speaker - Fabio Zanon.

Sasha Levtov

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Orchestra strikes the right note!



The orchestra settles into Vivaldi's Concerto in G

Our last two Club Evenings have started with an orchestra, which, according to everyone's comments has been very well received. Our thanks to Sasha for selecting music in which everyone can participate, whatever their grade and yet is musically satisfy-

ing. To everybody's astonishment we managed to get through all three movements of Vivaldi's Concerto in G, to the pleasure of players and audience alike.

As the Chichester Festival was not long past, we had no shortage of performers at our "All Can Play" evening on

23rd March, most of whom were winners or runners up in their respective classes. If anything, the more relaxed atmosphere of the evening encouraged even better performances from the players than at the Festival itself.

It has been good to see that at each Club Evening we have had one or two new performers as well as our regulars.

Our thanks go to the Southampton Classical Guitar Society for sharing such excellent performances with us at our last Club Evening on 20th April. Their members swelled the orchestra to 25, its largest yet!. The evening was a great success - look for more details in the next issue.

Richard Prior

Zanon on Lobos

None of us can be in any doubt as to the importance of the legacy which the great Brazilian composer Villa-Lobos left to the guitar repertoire. It is therefore with great interest that we await **Fabio Zanon's talk "Villa-Lobos' Brazilian Soul" at our Club Evening on 1st June.**

Don't miss this opportunity to hear one of the foremost interpreters of Villa-Lobos' guitar works talking about the composer's place in the musical landscape of Brazil.



More Vivaldi from Mitch Callow and Rob Barton

Viva flamenco!

What attracts us in flamenco? Perhaps its wonderful vitality, the wealth of exciting rhythms - bursting with explosive technique. The lamentations of the style's melodies touch instantly and deeply, its harmonies full of aro-

matic spices and laced with bitter-sweet dissonances. The embroidery of its figurations constantly creates rich musical fabrics and its fine tremolo often grows from invisible lines into gushing streams which plunge through waterfalls of modulations into

distant keys. But perhaps what fascinate us most is the art and skill of a player who disciplines, controls and encourages this multitude of sounds and rhythms, and unfolds for us the legends of Spain's passionate history.

Tomás Jiménez is

an excellent flamenco guitarist. Please come on 11th May and experience yourself the charms and thrills of the art of flamenco!

Interest will be high so ring early on 01243 866162 for further details and tickets.

Sasha Levto

The history of flamenco

The exact origins of flamenco are perhaps a little uncertain. However, we can be sure that we can trace the influence of many peoples who have passed through Andalucía in Southern Spain the birth place of flamenco, and of those who have stayed to live there. There are strong influences from the Arabic culture, from the Sephardic Jews and from the gypsies, who did not originate flamenco but have nevertheless been essential to its development.

Some of these influences are over 500 years old. The traditional folk music of Andalucía and, indeed, of other parts of Spain has also left its mark, as have folk songs from South America. All these strands of music have merged together to create the phenomenon that is flamenco.

The earliest flamenco was a kind of tragic unaccompanied song

called 'Cante Jondo'. With time, flamenco dance developed and the flamenco guitar was used to accompany both.

During this century, solo flamenco guitar

music developed and became very popular. But no matter how complex and sophisticated the solo compositions are, the soloist should always be aware of 'las dos

fuentes': the two founts of flamenco, the song and the dance. Respect for these two fundamentals should always be evident in solo guitar playing.

Tomás Jiménez

The Art of Tomás Jiménez

Saturday 11th May at 7:30pm

The Old School Concert Hall

"Very far from the commercial, Tomás Jiménez is a young guitarist whose playing stands out because it is authentic, both virtuoso and profound in sentiment. Without false showmanship his music communicates to us the tragedy and lament of flamenco, as well as its joy. It is this communication in his music that is gaining him a deservedly excellent reputation."

La Voz, Madrid

"This was a thoroughly enjoyable evening of flamenco music played by a hugely talented guitarist. His playing throughout was entralling; he has a captivating manner and brilliant technique. This performance left the audience completely overwhelmed as they rose to their feet in appreciation of this extremely talented guitarist."

Classical Guitar

"Dazzling runs and exciting rhythms an incredible performance left the audience spellbound."

Guitar International

"His playing expresses a sentiment that the audience could physically feel, true *duende* Tomás Jiménez played *Bulerías* not only at an incredible speed but also with an adroitness that proved his expertise a breathtaking performance excellent technical ability ... exciting and passionate playing he is a flamenco guitarist of tremendous passion and virtuosity."

Classical Guitar

The forms of flamenco

Soleares - probably the most ancient and purest form of flamenco music; solemn and majestic with a well-defined rhythm or *compás* of twelve beats, the accents usually falling on the 3rd, 6th, 8th, 10th and 12th beats.

Tientos - an important traditional flamenco form with a slightly hesitant rhythm which grows in determination and force right through to the end of the piece.

Tarantas - a lament from the mining region of eastern Andalucía: Linares y Levante. This is a free form with no set rhythmic pattern and so encourages improvisation.

Alegrías - This form has the same *compás* as Soleares. But in contrast to the sadness of the Soleares, Alegrías is happy and light-hearted.

Farruca - originally a folk-song from northern Spain; however it is now very flamenco.

Sevillanas - originated from a folk dance from Castilla in central Spain and is now very popular in Andalucía. It usually has four verses played in different keys.

Seguiriyas - tragic, ancient and very pure flamenco, Seguiriyas is a lament for the dead. It has a hypnotic rhythmic pattern that is repeated obsessively.

Granáinas - a gentle, sad, lonely song from Granada. As the Tarantas, it does not have a

set rhythmic pattern.

Zambra Mora - This solo shows the strong Moorish influence on flamenco.

Colombiana - A relaxed, light-hearted flamenco form that originated in Colombia in Latin America.

Bulerías - Finally, showing the gypsy influence, the Bulerías is a fast, rhythmic and sensual form of pure flamenco.

Tomás Jiménez

Library developments

Since the introduction of display units there has been a noticeable and welcome increase in the number of items borrowed from the library. Latest additions to the library include the first ten recordings in our new CD section. Further CDs will be appearing shortly. May I remind members that two recordings may be borrowed at a time, but not from the same section.

Although the Library has a small collection of sheet music, we would like to offer a much wider choice. This could be achieved by a system of exchange between members, some of whom possess comprehensive collections of printed

music. If:

- you are having difficulty in finding a piece you would like to play,
- you are interested in a particular composer and would like to know more about his work for the guitar (this is addressed to playing and non-playing members), or
- you have music you would be willing to lend to others (a list would

be helpful)

-please let me know either verbally or by a note. We might then be able to organize a reliable Music Exchange system.

As always, any

suggestions regarding ways in which the Library might be improved will be very welcome. You can contact me on 01243 782378.

Pam Davis

For Sale

Guitar by **Sergio Abreu** - 1989. "An outstanding instrument in mint condition."

£2,400

Contact **Eleftheria Kotzia** 0181-785-4054



1996 Diary



SOUTH-EAST ARTS

May 11 Tomas Jimenez - Concert

Jun 1 Villa-Lobos' Brazilian Soul - a lecture by Fabio Zanon

22 Club Evening with Brighton Guitar Orchestra

Jul 6 Eden-Stell Duo - Concert

20 Club Party

All at 7:30pm in The Old School Concert Hall. We regret seats cannot be reserved, so please come early to avoid disappointment.