

Bravo Nicola!

Our season of professional concerts started with such a memorable musical impression - the performance by Charles Ramirez in September - that to receive an equally strong boost for the imagination from a performance by a different artist was an excellent present.

Nicola Hall's reputation for technical brilliance is well known, and to discovery that the surface sparkle could contain a structure of precision, elegance and strong feeling - this is where the source of inspiration lies. Nicola's performance at the club in November was very inspiring and exciting.

The programme opened with Four Dances from Terpsichore by Praetorius - a perfect choice for the opening. Each dance displayed changing moods and unique sounds from the dry sounds of tambourines to low lute-like roaring basses. Splendid medieval spirits expressed themselves in the dance.

Then followed Fantasy by Leopold Weiss - music full of determination and powerful impulses as if wanting to move the whole of history forward. And with the very first chords of Torroba's Sonatina - forward it moved indeed! The first movement in Nicola's interpretation was bursting with energy, optimism and



Nicola Hall

life. The second movement expressed beautifully the rich and poetic atmosphere, reflecting calmness, and dreaming and thought. The triumphant gallop of the final movement raised this mood to a point of real excitement, certainly to our audience's justified delight - and rapturous applause was to conclude this wonderful

performance of a wonderful piece! To conclude the first part of this recital Nicola chose two of the most characteristic and expressive bagatelles by Walton. First - submerging you in the opium of longing and languor, and the second - capricious, obstinate,

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**We wish all our
readers a very
Happy and
Prosperous New
Year!**



Bearly sober!

Punch!!...said the sign pinned on the back of the Polar bear. Had our party got lost, was this Santa's North Pole or the West Sussex Guitar Club Christmas Party? Fortunately it was the latter, with an invite to a warming drink on a very cold night to begin a warm and friendly evening. Chairman Richard and his wife Kathryn had spent ages preparing the punch and it was well matured when I got to it, 45 minutes old, a good vintage. Much time had also been spent by Sasha, Nina, Alastair, Stella, Pam and many others in preparing the hall for our evening of fun, the stage bedecked with a huge and lavishly decorated Spruce and the whole hall dressed to perfection.

With the warmth of the punch to get us going the hall soon filled near to capacity with members and

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Bravo Nicola!

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charming, dangerous and irresistible...

The second part began with Nicola's own sensitive transcription of Granada by Albeniz. Slow, precise strokes on the strings - just like the warm waves of Mediterranean Sea. The rich basses gently rocking the beautiful melody made this a wonderful, poetical interpretation! And after that Brouwer's highly intense Eclochia de la Danza. Nicola's guitar is capable of great volume and variety of sounds and every effect for which this music asked was generously honoured. The Hungarian Fantasie by

Mertz - one of Nicola's favourite pieces was a great display of virtuosity and yet it was musical throughout and intense just as Eastern European music should be played. And then a remarkable piece by Rodrigo. The blind composer persuades us to see pictures of rare beauty - thanks of course to performers such as our guest artist that evening!

And finally the breathtaking virtuosity of Paganini's Caprice No 24. The story goes that on one of the concerts Paganini's string snapped. He continued with the same brilliance on the three instead of four. When Nicola encountered

Library Notes

Recent additions to the Library include two CDs in the Laureate series. Jason Veaux plays Barrios, Orbon, Pujol, Merlin, Krouse, Morel and Bustamente. Jeffrey McFadden, a Canadian guitarist, plays Granados, Rodrigo, Asencio, Coste, Henze and Barrios.

I should like to increase

difficulty in using one of her fingers, she changed the fingering, relearned her repertoire and, as we have seen with our own eyes, continued her superb work. Bravo, Nicola!

SL

the number of videos in the Library during 1977. At present we have only five commercially made videos (2 Bream, 2 Segovia and 1 Williams). If you know of any other videos of classical or flamenco guitar music I should be very pleased to hear from you.

In the last Newsletter a request was made for lists of printed music from those of you with a library of your own. Perhaps a response to this could be added to your New Year resolutions!

I wish you all many happy hours playing and listening to our favourite instrument in 1997.

Pam Davis

Bearly sober!

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their guests, the evening being very well attended for a date seemingly most people's first Christmas event of the season in a hall full of Christmas spirit, a ballroom where one could dance all night to the magic of music, the large window curtains dressed with tum-

bling snowflakes giving the feel of a cold winter's night, stars twinkling in the moonlight. Members and friends loaded the tables with many, many goodies from their kitchens and wine racks - mince pies, cheeses, cake, sausages, a veritable banquet and wines from the world over loaded

every table.

But, of course, Christmas and music were the two themes of the evening and various ensembles started the cheer with Christmas songs and lively polkas, the audience joining in on songs they knew including the humming of James Bond themes espe-

cially arranged by John Mason. Many members played solo or accompanied pieces, notably Linda Kelsall-Barnett who played a fiercely difficult modern piece with great panache

"More punch!" cried Sasha like a Victorian street seller as he brought the tureen to the tables where glasses were drunk and then topped up again, a cry that was to be heard many times during the evening.

Lights were dimmed, candles lit as Sasha sought a volunteer to help manoeuvre the giant puppet - made by Pam - and Aiden, one of our younger, more energetic members, shot out to help dance the life size puppet to the music, an act which had everyone in fits of laughter as the music became faster and Dylan and Yuli also

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The Gala Quartet plays James Bond themes

Worthing Festival Review

Just as last year the Festival attracted very few players from outside. Still, some of the classes had four or five competitors which made it interesting for performers and audience alike.

In the Solo class under 12 for example all four participants played very well and deserved encouraging comments - it was certainly very interesting to hear how much everyone had improved since the last

year. Congratulations to Alex Iles who came first with an excellent performance of the Bourree by Bach and Romance by Mertz.

For Lindsey Clarke it was her first ever festival, and her first place in the Novices class was a well deserved prize for hard practising and courage!

In the "14 and under" class Jack Enticott played beautifully the second movement of a Sonata by Albert and the thunderous Study No11 by Lobos. It

was mature, sensitive and passionate playing. Jack played in two more classes on that day.

The Bach class brought the first prize to Timothy Smithen, whose Prelude in D minor demonstrated not only a very good arpeggio but real understanding of harmonic architecture, and his performance of Largo showed depth and genuine emotional tension.

The Ensemble class brought together two guitar orchestras, Regis Guitars ensemble, quintet and

quartet. The Regis Guitars for the second year running came first in this class with an excellent performance of two movements of the Concerto in D by Telemann.

In the Solo Recital class (for 16 and under) Kenichi Tafuku from Rikkyo School came first. A good choice of programme helped him to feel confident straight away on the stage. He played Study No10 by Carcassi followed by the Recuerdos de la Alhambra.

In the Duet class there were as many as five guitar duets and there was a lot of good music to listen to! Jack and Tim again demonstrated their best musical skills in two of their "old favourites" - Siciliana by Schumann and March by Schostakovich - and received the first prize.

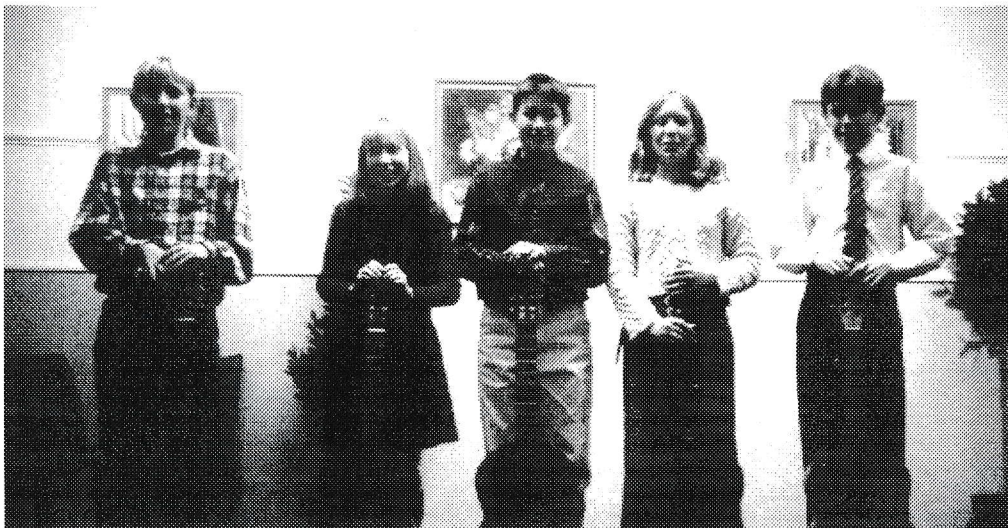
The Open Advanced class brought well deserved success to Mitchell Callow. Mitch played Sonatina by Torroba with real professional flair and great spirit. Despite the difficulty, so common in music festivals, of running the classes to time (this time mostly due to the adjudicator's extreme thoroughness in writing the comments) the Festival for all the participants was an important and broadening experience. Congratulations to all!

SL

with handshakes, hugs and kisses and many cries of Merry Christmas! to speed us on our way.

Roll on the next Christmas party!

Helena Bengé



Left to right: Matthew Bunce, Lindsey Clark, Alexander Iles, Nathalie Wilson, Robert Verheul

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joined in the fun.

"More punch!" Sasha cried again as he calmed us all down after the manic magic of the puppet and gathered everyone around the piano where Nina and Pam on mandolin played a medley of Christmas carols, everyone joining in the well loved songs. Ding! Dong! Merrily on High everyone sang to their hearts content.

"More punch!" cried

Sasha again as this time attention was turned to the burgeoning food table, while Richard and Helena called the giant raffle. So many prizes were donated by members and everyone was eager to buy tickets, which kept Treasurer Jonathan and John Kelsall busy tearing up tickets to put in the raffle jar. There was plenty to be won, guitar strings, wine, chocolates, diaries bubble baths and nu-

merous other goodies. Lots of people went away with a little reminder of a very special Christmas evening of good food, good entertainment and good friends.

After the raffle Nina on piano and Ina on violin gave us more music including a reprise of the giant puppet, fast becoming the favourite act of the evening, followed by many more solo pieces from guitarists, the glorious evening ending

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Chichester Festival Diary

Day One: 8 February

Class	Starts	No of Entries
1. 650	10.30	2
2. 658	10.45	1
3. 661	10.50	2
4. 651a	11.00	6
5. 651b	11.40	6
6. 653a	12.10	5
7. 653b	12.40	4
8. 659a	2.00	5
9. 659b	2.30	4

Day One: 8 February

Class	Starts	No of Entries
10. 660	2.50	1
11. 654	3.00	2
12. 665	3.10	1
13. 655	3.15	3
14. 656	3.35	2
15. 664	3.40	2
16. 663	4.20	4
17. 666	5.30	3
18. 662	6.00	6

Day Two: 9 February

Class	Starts	No of Entries
1. 670	11.00	2
2. 671	11.45	5
3. 672	12.00	3
4. 674	12.20	1
5. 675	2.30	4
6. 676	3.30	11
7. 677	5.00	8
8. 678	6.00	6