

Chichester Festival Success

This year (as with every year over the last decade) the guitar section of Chichester Festival has grown, this time to include three new classes to accommodate the growing number of participants. Congratulations to all the guitarists who took part in the Festival and enriched every moment of two very busy days! As always a very warm welcome to all those who took part in the Festival for the first time. Listening to our regular performers it was very enjoyable to notice how much progress could be achieved in one year.

It is inevitable that such a meticulously planned event has its last moment alterations. Ours began with having to divide three of the classes into two groups each such was the number of entries. Then, two days prior to the Festival came a phone call from our prospective adjudicator with an announcement that she was ill. As a result we had to stage a nation wide search for a competent adjudicator. We are extremely grateful to both Nicola Hall and Anthea Gifford - both well known performers and teachers with rich



Linda Kelsall-Barnett - winner of the Recital Class

experience - for stepping in. Nicola created a warm and friendly working atmosphere in which even the shyest performers felt at ease. It was so wonderful to see how this stunning performer herself found so many attentive, caring and encouraging words for every player - and we heard on this

day no fewer than 34 solo performances, ten duets, five trios, a quartet, a quintet and four guitar orchestras!

Day two was dedicated to the adult performers. For all of us who have been following the Festival from year to year, it was obvious that the over-

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..Music gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gaiety and life to everything..

Plato

Mandolin Delights

Following the delightful recital given by Neil Smith and Alison Stephens in January, a CD of guitar and mandolin music has been added to the Library collection. The Duetto (Giocanda (Mirco Schrader - lute/guitar and Caterina Lichtenberg - mandolin) plays four Baroque Sonatas. These are followed by a change of style in a piece by Raffaele Calace (1863 - 1934) in which Caterina demonstrates a brilliant use of the mandolin tremolo. This gives the listener the opportunity

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all standard of performances was noticeably higher than a year ago. Regular opportunities to play at the club evenings must have helped!

It was very good to hear the comments of such an experienced musician and teacher as Anthea Gifford. Unlike the children, who regularly have contact with a teacher, most of us adults have no regular lessons and have to cope with a chorus of often contradicting influences. Anthea's direct and honest approach without flattering yet praising every good point in the performance was most constructive and helpful.

Both of our adjudica-

tors were impressed with the atmosphere of the Festival and we are very pleased to announce that in the next season Nicola Hall and Anthea Gifford have both promised to come and play for us!

It would, of course, be impossible to organize and run such a rich musical event without a single hitch without the invaluable help of members of the club's committee and the club's friends. A big thank you to all who made this annual feast of the guitar such a success!

Sasha Levto



Neil Smith and Alison Stephens

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the mandolin, only lightly touched upon by Neil and Alison whose style as a duo is essentially "classical baroque", the guitar accompanying the melodic mandolin played with great panache by Alison.

We have to thank Austin Martin for some very welcome additions to our collec-

tion of printed music and I should also like to thank Chris Parsons for his contributions made soon after I took charge of the Library. Music donated to this section is greatly appreciated by our guitar playing members. There is now a reference list available for use by members.

Pam Davis

DIY Arranging for the Guitar - by Terry Woodgate

This is a short article intended to give advice to beginners on arranging pieces of popular music for the guitar. Although your arrangement may not be as inventive as that of the professional musician, there is a great deal of satisfaction to be gained from making your own arrangement and at least you will ensure that it is within your playing capabilities! Arranging a piece of music is certainly easier than composing music, and should not be viewed with any trepidation. You will come out of the experience considerably wiser and more knowledgeable than beforehand.



I would recommend that a beginner starts with a piece of music which gives chord symbols. A Beatles songbook, for example, can provide a wealth of music suitable for arranging for the guitar. Another rich source of material can be found in the popular music of the 20s and 30s when pop music was at its peak in creativity. These are now being reprinted with chords displayed - unlike the original sheet music.

The first problem is deciding on an appropriate key. I would suggest initially keeping to the key given in the music, unless it is one of those keys like Db or Eb that are quite unsuitable for the guitar. In this case transpose the music by a semitone to a more convenient key. Because the average keyboard player of today is not as capable as the average pianist of yesteryear, music publishers now produce many arrangements in the simpler keys and so it is possible to avoid the Ebs and Dbs. Play the chords and hum the tune to get a feel of the chords. The next step is to play the chord and fit the tune in around the chord. There are a number of ways of tackling this. If the music is a slow piece try to arpeggiate parts of the chord as accompaniment (say with a simple downward pass) whilst fitting in the tune. If the piece is to be played moderate to fast, try holding down the basic chord and fitting in an alternating bass accompaniment of string 5, string 4, string 6 and then string 4 while playing the tune on the top three strings. This can give a a in a chromatic run whensound reminiscent of the early 'stride' pianists of the 1920s who played such

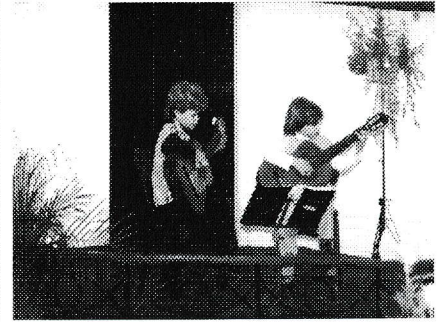
Club Hosts Chichester Festival Guitar Section Again
 Day one: 8 February 1997



Class 650 : Solo Novice



Class 651: Solo. Novice 9 & over



Class 658: Duet



Tricky Trio



"Well done!"



New Trio



Class 653



Class 659



"Lovely duet!"



Class 654



Class 660



Class 662



"Asahi" Quartet



Class 651:



Class 663

... Day Two



festival results

Class 650

Joint 1st: Dylan Purvis & Yuli Levtoy

Class 651

1st: Simon Puttock
2nd Daniel Glue
3d: Kenneth Kang

Class 653

1st: Lindsey Clark
2nd : Robert Verheul

Class 654

1st: Alexander Iles

Class 655

1st: Samuel Wilde
2nd Joanna West
3d: Matthew Lendon

Class 656

1st Alexander Iles
2nd: Matthew Bunce

Class 657

1st: Timothy Smithen

Class 658

1st: Aydin & Dylan Purvis

Class 659

1st: Samuel Wilde & Alexander Iles
2nd: Elizabeth Dufour & Tammy Shadbolt

Class 660

1st: Oni Duet

Class 661

1st: Tricky Trio
2nd: New Trio

Class 662

1st: Asahi Quartet
2nd: Chichester Music Centre Trio

Class 663

1st: Rikkyo Guitar Orchestra II
2nd: Chichester Music Centre Junior Guitars

Class 664

1st: Jenny Hart & Nathalie Wilson

Class 666

1st: Timothy Smithen
2nd: Kenichi Tafuku & Kazuaki Shimomura

Class 670

1st: William Minshull

Class 671

1st: Clive Ford
2nd: Daniel Lambert

Class 672

1st: Tim Rushworth & Jane Darling
2nd: John Mason & Debbie Burford

Class 674

1st: Gala Quartet

Class 675

1st: Regis Guitars

Class 676

1st: Graham Cleaver
2nd: Linda Kelsall-Barnett

Class 677

1st: Terry Woodgate
2nd: Mitchell Callow

Class 678

1st: Linda Kelsall-Barnett
2nd: Timothy Smithen

Workshop with John Mills - Sunday 20th April, 1997

In the last few years John Mills - one of the best known guitarists and guitar teachers in the country has come several times to our area - as a performer (twice in our club alone), adjudicator and several times as teacher to the Classical Guitar Festival of Great Britain held at West Dean College. We have invited John Mills to the club this year - to give a Class for our members and guitar enthusiasts from the South of England. We plan to offer three sessions during the day - an ensemble masterclass, a group workshop, and if time allows, an opportunity for private tuition. Please see the enclosed leaflet for further details and let us know as soon as possible which sessions you are interested in attending. This is an exciting opportunity to work with such a renowned musician, guitarist and tutor and interest is bound to be high!

Lyrical Ashford

Mark Ashford, winner of the prestigious Julian Bream prize, was the latest virtuoso guitar player to be welcomed to the Club on Saturday, 1st March.

The attentive audience appreciated both the clarity and precision of his interpretation of Bach's *Prelude, Fugue and Allegro (BWV 998)* and the lyricism of Sor's *Concert Studies*. Domeniconi's *Koyunbaba*, with its Turkish imagery, completed the first half of the programme, the guitar having been returned to capture the insistent oudh-like quality of the theme.

Rodrigo's *Three Spanish Pieces* were played memorably after the interval, with the concentrated intensity which was the hallmark of Mark Ashford's performance. The dissonant crush-chords of the fandango, the mellifluous intermediate *pieza* and the speed and fluency of the clog-dance contrasted strikingly with the romantic dreaminess of Barrios' *Un Sueño en la Floresta* which followed.

The advertised programme finished with Koshkin's black-humoured *Usher Waltz* - but it was the Celtic lament, *Farewell to Stromness*, by Peter Maxwell-Davies, played feelingly as an encore, which worked its special magic on the departing audience.

Angela MacTavish

Dates for your Diary

-
- March 22 Club Evening
- April 19 John Mills - Recital
- 20 John Mills - Workshop
- May 17 Club Evening
- June 7 Eden-Stell Duo - Recital
- 21 Club Evening
- July 5 Slava Grigoryan - Recital
- 19 Summer Party
-

All events are on Saturdays at 7.30pm at the Regis School of Music, 46 Sudley Road, Bognor Regis except the John Mills Workshop all day on Sunday.
All recitals sponsored by South East Arts.

The Fretful Federation & "Mandolinix"



The Fretful Federation is a new and exciting Plucked Orchestra that was founded after the success of "The Modern Box" performance at Brighton Festival, in 1995. "Mandolinix" is the name of the senior orchestra. There is also the expanding junior orchestra, still "The Fretful Federation", for amateur musicians. They play a style of music that was made popular in the 1930's by hundreds of mandolin ensembles and orchestras for whom the Banjo, Mandolin and Guitar Federation was a focus. The music they play encompasses 1930's Music Hall, Eastern European, Spanish, Classical (Tschaikowsky, Shostakovich, Boccherini etc...) and contemporary styles. Ian Harris, their director, also writes original music for the ensemble. For further details phone Ian on 01273 557035.

..DIY arranging

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This can give a a in a chromatic run when sound reminiscent of the early 'stride' pianists of the 1920s who played such wonderfully 'bouncy' pieces. As a variation, the tune can also be played on the bass 3 strings while fitting in arpeggios on the top 3 strings.

The technique of separating the bass and melody line may well require a key change from the original. Keys of C and G are generally favourites for keeping in the lower positions on the guitar, but this is not always the case. For more advanced arrangements try keys of E or A. With these keys, it is possible to have some open strings ringing on while playing notes in the 5th and 7th positions which gives a nice effect. Furthermore while the open strings ring on, it is possible to change position with no break in the music.

(to be continued)

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