

Fine Recital by John Mills

In the four years since our club was founded, this is the third time we have had the opportunity to enjoy the art of John Mills.

Once again John brought with him a programme of excellent variety and balance which he played with supreme concentration, flair and panache.

The recital was opened by six renaissance dances by Gaspar Sanz. However well known this music is - John's interpretation of the dances instantly revealed their depth as a wonderful source of inspiration for Rodrigo!

Then followed another "six" - Six Catalan Songs arranged by Llobet. There was a great deal of character in each of the short colourful melodies. John concluded the set with Pablo Casals's favourite encore: "Song of the Birds". Many times we had the chance to admire how much the guitar could sound like a cello - especially in the hands of such a good musician.

The opening of Torroba's Sonatina was so swift and energetic that it must have required all of John's superb technique to keep the development under strict control. The sec-



John Mills

ond movement brought with it a beautiful sense of calmness and peace thus creating the desired contrasts. And in the third movement John showed a real fiery spirit - the final rasgado sparked tremendous applause!

Lauro's Variations on a Children's Song was another example of

real artistry. No doubt such an engaging interpretation would require more than just learning the music - it must be also be a result of close study of a charming object.

Bach's Cello Suite was an excellent choice to open the second half. Not very often played in

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Way?

..Music gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gaiety and life to everything. It is the essence of order and leads to all that is good, just and beautiful..

Plato

Eden-Stell Duo - June 7th

Most of you will remember the stunning recital given by Mark Eden and Christopher Stell last season. Now is your opportunity to hear them again in a programme of music by Castelnuovo-Tedesco, Rodrigo, Brouwer, Dodgson and Sergio Assad, amongst others.

Surely an evening not to be missed!

DIY Arranging for the Guitar - part 2

Try to keep hold of the whole chord, even if all the notes are not required. If you play an incorrect string, the piece will still sound melodic. Try to think of all music as combinations of chords. Scales are merely a chord arpeggio with extra notes added. True musicians will think the converse of this, but whereas a piano for example is a scale based instrument where all the individual notes are laid out in line, the guitar is more a chord based instrument.

A good arrangement should be easy to play and not necessarily involve too much movement over the fingerboard. A study of some good jazz guitarists reveals that all manner of beautiful chords and harmonies can ensue with the barest minimum of movement.

Enhancements can be made to music by some chord substitution, for example a minor 7th or major 7th instead of a straight minor or major chord. Try to fit in a chromatic run whenever there are two consecutive minor bars - for example if the basic chord is Am, play the Am then drop the A to Ab, then to G, then to Gb, thus the chord sequence



becomes Am, Eaug, Am7, Am6 (like the introduction to Michelle).

Once you are happy with your arrangement, try to write it out. I find this the most difficult part. Initially, do not refer to the music, but work straight from the guitar to paper and try to use the music to check your transcription. If you do need to refer to the music, it can still be difficult sorting out the timing for your own fill-ins.

When the masterpiece is complete, give it to a friend to play, but do not tell them what the piece is. This will help to check that your transcription is correct. Is it at all recognisable?

Throughout the year there are a number of competitions countrywide for guitar musicianship and some include a category for original composition, but I am not aware of a category for own arrangements. This may be because of fears of some copyright infringement, or perhaps it is considered too trivial a category. If there is sufficient interest and enough time available, perhaps it is worth considering as a category for the 1998 Chichester Festival guitar section.

Terry Woodgate

John Mills Recital

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its entire form the suit sounded extremely refreshing - every melodic line stated clearly and every polyphonic development was enhanced by John's beautiful instrument. It was strict, yet never dry, and attentive to every lyrical

meaning of Bach's ingenious melodies.

There was another spectacular Spanish landscape in Torroba's "Suite Castellana". The guitar created still more and more splendid effects drawing on its unusually clear and powerful middle range,

ringing trebles, dense basses and great sustain.

And to conclude - a performance of Ponce's Variations on a theme of Cabezon, - the beautifully structured work culminating in the fugue. This final confident development of the

most complex musical form was one of the most inspiring moments of this recital.

Two encores - Polka Paraguaya by Cardozo and Venezuelan Waltz No. 4 by Lauro concluded a most enjoyable recital.

Sasha Levtov

Library Notes

We have had a **Wonderful Windfall**: our ex-librarian,

Kit Crowhurst, has donated his collection of 80 records of guitar music to the library. This generous contribution will be of particular value to those of you

who have been wise enough to retain a turntable in the age of the CD player. Many of the recordings are of great interest both musically and "historically" and I look forward to a crowded library on our next club evening, when the records will be on view and avail-

able to borrowers for the first time.

I am pleased to report that one member has promised to provide the library with a list of his considerable collection of printed music. I hope that this will be an encouragement to others to do like-

wise. I still receive frequent enquiries about pieces of music that members wish to play and which can rarely be found in our limited library selection. The Music Exchange is a good idea and one which I hope will materialize before too long.

Pam Davis

John Mills Workshop a Great Success!

All who took part in the John Mills Workshop on Saturday 20th April will surely agree that this was a most enjoyable and rewarding experience. The morning was taken up by private lessons and the afternoon saw an Ensemble Master-Class followed by a group session in which we all worked on Handel's Sarabande Variée under John's direction. Our thanks go to John for a most inspiring day, and one which we shall certainly repeat. The following comments speak for themselves:-

Alastair Ridley had a private lesson and took part in the Ensemble Master-Class -

At the time when the committee were discussing the format of the John Mills Workshop, I mentioned that he would be forthright, would say what he



Tim Smithen and Jack Enticott play in the Ensemble Master-class



John Mills conducting the workshop in Handel's Sarabande Variée

thinks, and would give a great deal of input in a short time.

Judging by the gasps of astonishment and Teresa's Hispanic gestures, this was apparent to us all, as a wealth of musical and technical direction brought immediate improvement to our playing.

I am fortunate to have played in John's ensemble and class at the last two courses at West Dean, and on this occasion I was given yet more valuable and detailed instruction on the

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Roll up !! Roll up !!

Announcing a painting competition for young musicians - aged 12 and under - to paint a **picture** of their favourite musical instrument. To be judged by the committee of the West Sussex Guitar Club.

1st prize - a set of guitar strings
2nd prize - a giant bar of chocolate

Entries on A4 paper to : Painting Competition,
Regis School of Music, Sudley Road, Bognor Regis
PO21 1ER by **Saturday 31st May 1997**

Gala Quartet played Pavane by Fauré in the Ensemble Master-Class -

“A promising beginning...” said John Mills, “But..!”

He emphasised the importance of playing pizzicato with damped strings in the accompaniment, so as not to overpower the melody line.

Triplets - we were all playing them differently, but none of them correctly! We were shown the correct timing.

He showed Debbie a method of playing long trills without tiring by alternating the second and third fingers (alongside the first).

“What does this box with an arrow mean?” asked John. “That’s where I turn the page!” said Ian. John mentioned his friend John Williams, who could also turn the pages during a long trill.

Kit’s accompaniment occasionally needed more legato and to be stronger. John should pay more attention to *ritenutos*.

We gathered from his final comment - “Who is your leader?” - that we were



Smiles at the end of a long but enjoyable day.

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two pieces that I played to him last year. Because of this my nervousness was quickly dispelled.

I have forgotten to mention two points - his sense of humour, and the fact that he never talks down to us.

Thanks for a wonderful experience. Here’s to next time!

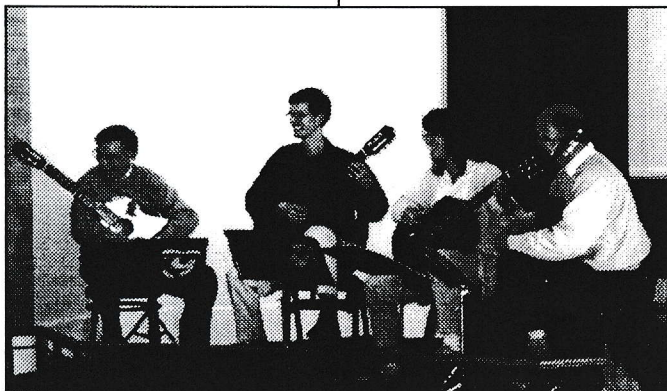
Alastair Ridley



Regis Guitars play Telemann

not quite together at the end! We all felt we gained a lot from this valuable experience.

Gala Quartet



Gala Quartet - “Take me to your leader!”

Club Evening - 17th May

Come and meet our new members, join in the orchestra, and share the pleasure of playing together!

Our gifted youngsters will be playing for us once again, and to complete our evening we have a **special surprise**, courtesy of a friend of the Club and one of the world’s leading guitarists!

For Sale

Classical guitar by *Stuart Adamson*.

Spruce top, brazilian rosewood back and sides . Scale length 650mm. Including hard case. £750 O.N.O.

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