

Breathtaking Artistry from Grigoryan

I was accepted by the University, to study modern technology and science. My parents were adamant - this is what I should do.

"I allowed myself this final delay - the time needed to walk around the block where we lived. When I completed the circle I knew, I am not going to University - I will play."

Slava revealed this episode in his life when I asked if his family encouraged him to become a musician. He spoke with a delicate, low voice as he concentrated before the recital.

Many of our Club members heard Slava Grigoryan at West Dean the previous summer. His short recital then was considerably lengthened by the long applause after each piece he played. The final encore was demanded with enthusiastic stamping.

Slava chose to play a very original programme for us. He began with an immaculate performance of three contrasting pieces by Mudarra. They were mysterious, medieval and spirited. The next item, the Prelude by Santorsola, although modern, was related in a strange way to the



Slava Grigoryan - a moment of jazz

traditional opening, with its concentrated arpeggios surrounding the almost chorale-like middle episode.

The three beautiful movements of the Suite Castellana returned the imagination to Spanish soil and spirit. And as much as Prelude No. 5 by Villa-Lobos transported us to the ethereal

planes, the following Torre Bermeja by Albeniz returned us unmistakably to the excitement of Spanish images.

The rest of the concert was dedicated to lighter music - much with a distinct jazzy flavour. The series of pieces by Chick Corea, Piazzolla and Baden-

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Worthing Festival

Some ?? members of the Club have entered for this year's Worthing Festival which takes place on Saturday 15th November at the Richmond Room, Worthing.

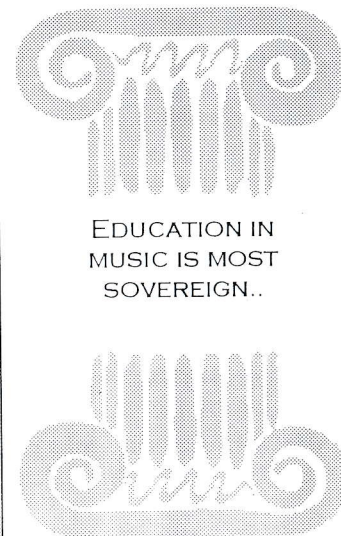
Although there are fewer classes than in the Chichester Festival, it is very nice to see so many Club members supporting this festival. The adjudicator will be Eleftheria Kotzia, who was so encouraging in this role two years ago.

The timetable of classes is set out on p.4. Please come and support all the entrants and enjoy another good

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EDUCATION IN
MUSIC IS MOST
SOVEREIGN..

Library Notes

The new season has started well. John Newsom is the first member to present the library with an indexed list of his collection of sheet music.

He has, in addition, indicated the grade of each publication listed. This is the beginning of our Music Exchange Scheme, a method of increasing the choice of music available to playing members.

The Club's collection of sheet music has also been catalogued to make selection easier. When you are searching for a particular piece consult both lists and, if you find it in John's catalogue, contact him by phone or at a Club Evening.

Thank you, John. We appreciate your contribution and hope that others will soon follow your example.

New members might like to know that videos, CDs, cassettes and records are also available in the library. Members may borrow two recordings at a time, but these should generally be from two different sections.

There is no charge and no set time limit for returning them as the irregularity of Club Evenings would make this difficult. A phone call will remind you if

Guitar workshop: *Walking the Strings!*



Here is a little exercise for the left hand which I find quite helpful in giving each finger confidence in accurately locating any string it needs to find.

Start by using the 1st and 3rd fingers on the 5th and 7th frets respectively. The basic exercise is simple - starting with the first finger on the 6th string simply walk across the strings and back again. Use any fingering for the right hand which you find comfortable, such as *i* and *m*. The aim is for the left hand fingers to find each string with precision. Note that when starting back across the fingerboard the 1st finger starts on the 1st string. This ensures that in each cycle both fingers find all the strings.

It's important to maintain a good left hand position during the exercise - palm more or less parallel to the fingerboard, with the fingers parallel to the frets and the tips of the fingers virtually perpendicular to the fingerboard. Try not to let the fingers touch adjacent strings as they walk across. The ultimate objective is to do the exercise without looking at the fingers and at reasonable speed, although speed is of secondary importance.

I find that whilst it's apparently such a simple exercise, it's surprisingly difficult to perform it cleanly, especially when not looking at the fingers! Problems which are likely to crop up are:

the 1st and 3rd fingers not accurately locating the strings;

the left wrist twisting away from the fingerboard, leading to the fingers lying along the fingerboard instead of across it;

the fingers inadequately bent or the hand not properly arched, causing the fingers to slope away from the fingerboard and touch adjacent strings;

unwanted movement of the 2nd and 4th fingers "distracting" the 1st and 3rd fingers from their task.

Once you have had a go with the 1st and 3rd fingers, try every other pairing of left hand fingers in turn, e.g. the 1st and 4th fingers on the 5th and 8th frets, the 3rd and 4th fingers on the 7th and 8th frets and so on. You will probably find that some pairings have more difficulty than others. Remember to start at a speed which enables you to do the exercise cleanly and only gradually speed up. It's probably better to make sure that each pair of fingers gets a go than to concentrate on speeding up with one pair. When things are going reasonably well in the 5th position, try shifting the exercise to other positions on the fingerboard. Another variation is to start with the 3rd (or higher) finger on the 6th string.

I find that ten minutes of this exercise early in a practice session definitely helps to improve left hand position and confidence when I come to practice my pieces, so get those fingers walking! By the way, a good source book for left and right hand exercises is Alice Artzt's book "The Art of Practising", a copy of which is in the library.

Richard Prior

in the opinion of the librarian, you have kept an item too long!

I hope you will make

good use of the library this season and take advantage of all it has to offer. Suggestions for

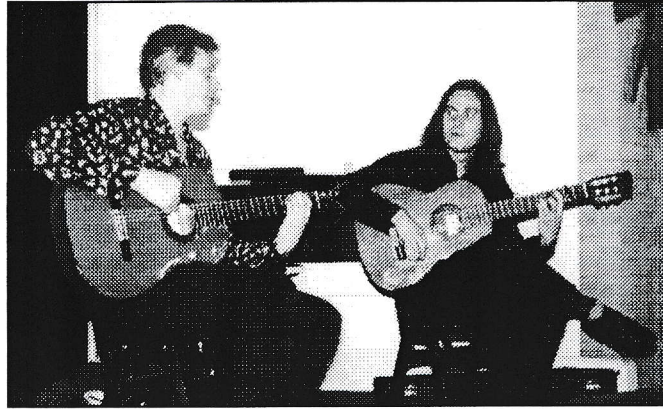
improvements and additions will always be most welcome.

Pam Davis

But was it Flamenco..?

It's Flamenco Jim but not as we've known it" might have been the observation of a certain Star Trek doctor after the Francisco Antonio and Tony "El Despeinao" concert for what we heard had been billed - with great prescience - as a "Flamenco Style Guitar Duo" and so it proved. Like high board diving the start might be a graceful dive but everything afterwards is simply falling and Francisco and Tony fell into the trap of busking when they simply ran out of sufficient material. The result was a passing semblance of current Spanish "Pop Flamenco", the sort of thing you hear on FM stations in Spain, but they lacked even a full understanding of that idiom.

I must declare an interest in that I don't play guitar but I know enough to know that some of what was being played showed great technical skill mixing Classical, Flamenco, Jazz and Rock techniques with some fluency, and at times there were few in the audience not tapping their toes so what they were playing was appreciated on some level, but whatever it was, as a fan of traditional Flamenco and with more than a passing knowledge of the subject, had they been



Francisco Antonio and Tony "El Despeinao" entertain with their own brand of flamenco

playing Flamenco I'm sure I would have recognised it.

Mr Clinton and Mr Tonks provided a worthwhile evening's entertainment and, for the club's players, some of the styles and techniques were no doubt interesting, something certainly earned them an encore but that, like the rest of a programme billed as well known dances, had very little to do with a fine and traditional

Spanish art form that is enjoying a huge resurgence in interest world-wide. If you want the real thing both Paco Pena and Paco De Lucia are playing in London in the next few weeks, both are masters of their art.

By the way, does anyone know what "El Despeinao" actually means?

Graham Bengé

*(Well that's one view!
What do others think?
Ed.)*

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Powell were intense and technically brilliant - a mixture sparkling with passionate rhythms and graceful delicacy. Even the Fandangillo by Turina was in place among the more modern melodies with its spicy harmonies and passionate atmosphere.

Everything reminded us that we were listening to an extraordinarily gifted musician who is able to combine

the best features of different guitar styles and with every piece to create a unique atmosphere.

That trip around the block must have been a significant small circle - Slava's career now takes him around the world. It is nice to think that his path may once again bring him to our stage.

Sasha Levtov

Question Time for Club Members

The committee is always keen to learn about the likes and dislikes of Club members, so enclosed with this edition of Club News is a questionnaire, which we hope you will take time to fill in and return.

I was once told that every letter written to the BBC is taken as representing the views of 10,000 viewers! We're not offering quite that level of influence, but you can be sure that your opinions will be taken into account in the planning of Club Evenings, Concerts and other events.

We're particularly interested in your views on what you would like to see happening at Club Evenings. It's also your opportunity to volunteer for those little jobs that help so much in the smooth running of the Club, so get that pencil out and start thinking..!

Contributions to Club News are also always welcome, so if you have any news or views you'd like to share please write to me care of the Regis School of Music, 46 Sudley Road, Bognor Regis PO21 1ER.

Richard Prior

More new members

We extend a very warm welcome to the following members who have joined us since the beginning of the season:

Mrs B Askew, Chris Denman, Mr and Mrs D Hart and Jenny, Geoff and Barbara Lunn, Mr and Mrs N Stone and Tom, and Louisa Yeomans.

We hope you enjoy making music with us!

Worthing Festival

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day's music-making.

Times of classes are as follows:

10.15	449	Ensemble
11.00	442	12 and under
11.50	440	Novice
f.b.	443	14 and under
f.b.	444	16 and under
2.00	448	Duet Trio Any age
2.35	445	Open
4.00	446	Bach

Junior Guitar Day

On 13th August 1997, ?? young people attended the day course run by Linda Kelsall-Barnett under the auspices of the Guitar Festival of Great Britain at West Dean. The following is a report written by one of those who attended:

During the day we did an assortment of things. We played in pairs, in small groups and in one big group. We practiced ensembles and working together. We had the chance to play solos at the end, which really improved my confidence in playing alone. At the

end of the day we put on a concert and in this there were people of all abilities playing together, which was really good.

Jade Lovell-Knight



1997/8 Programme



November	15	Worthing Festival
	22	Eleftheria Kotzia - Concert
	23	Workshop with Eleftheria Kotzia
December	13	Christmas Party
January	17	Club Evening
	31	John Mills and Despina Homatidou (Guitar and Harpsichord) - Concert
February	7/8	Chichester Festival
	28	Club Evening
March	14	Gilbert Biberian - Concert
	15	Brighton Festival
April	4	Emmanuel Segre - Concert
	25	Club Evening
May	16	Nicola Hall - Concert
	17	Nicola Hall - Workshop
June	6	Club Evening
	20	London Guitar Trio - tbc
July	11	Summer Party

All events (except festivals and the workshops) are on Saturdays at 7.30pm at the Regis School of Music. For details phone 01243 866162.

Club Gains New Sponsor

On 29 October Mike Bosley of Mike's Music Warehouse agreed sponsorship terms with the Club's treasurer for a period of three months, after which further consideration will be given to extending the agreement for the rest of the season.

Mike's Music is to be found at 81 Essex Road, Bognor Regis. Here you will find in stock over 500 new and used musical instruments including guitars. Mike offers a comprehensive range of rental and purchase schemes.

New guitars are made at Mike's workshop by the luthier Andrew Dickenson, who also undertakes repairs. The workshop can be found in Hawthorn Road, where facilities include a professional recording studio available for use by club members at a concessionary rate. So if you want to make a serious production, or just fancy hearing yourself on disc, you know where to go.

As of December 13 Mike will be bringing his wares along to club evenings where you will be able to purchase all your essential supplies; including strings, tuners, stands and guitars. Should you visit either of his premises and enter into a transaction please let him know that you are a club member, not only will you be offered a discount but it will help Mike in assessing the return on his investment. You will be seeing Mike's logo on all our advertising as well as receiving his flyers in our mail shots.

We look forward to a long and mutually prosperous partnership with Mike and hope this is the first step on the road to securing the club's financial future.

Jonathan Parrott

FOR SALE

Guitar by
Phillip Leathwood
£950 - 1000

for further details
contact

Greg Leach
01273 696083