

## Breaking Exciting New Ground

**O**ur latest professional concert - the recital for guitar and harpsichord by John Mills and Despina Homatidou was a great success.

Two instruments so different at first sight revealed, in combination, a ability to produce a truly beautiful sound, fresh and rich. The guitar and harpsichord share a similarity in making sound by plucking the string, yet the shape of each instrument, the material of the strings and most important, the contact of the player with the string are very different. The harpsichord strings are all metal which gives a very bright, poignant, sound whose volume is beyond the control of the player. The pressure on the key is transferred directly to the vertical jack which carries a quill plectrum, striking the string on its way up and missing it on its way down. The guitar strings are made out of special quality nylon and nothing except the well shaped nail of the player is between the finger and the string. The musician has total control over volume and a great deal of control over timbre - depending on which part of the string is played.

The choice of repertoire was nothing short of



*John Mills and Despina Homatidou play at the West Sussex Guitar Club*

excellent. Fortunately for us some wonderful composers of this century predicted the supreme quality of a rare duet and wrote original music for it. It could not have happened without the inspiration brought to this world by Segovia, with all the respect he had for the music of the old masters.

The Tansman suite is full of great melodies,

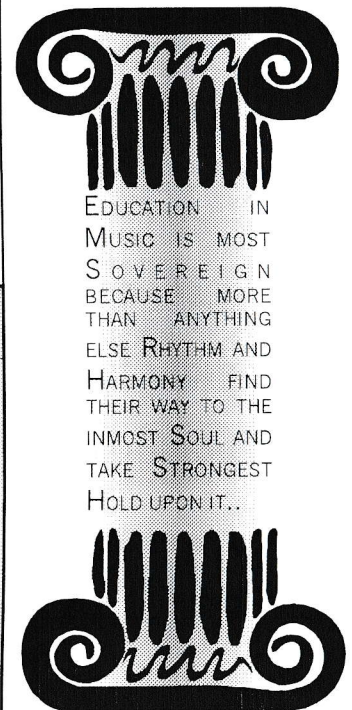
rhythmical wealth and splendid harmonies. Such was the originality of Tansman's gift that even quotations of well known themes from the baroque era appeared in a new and charming light. The silver ring of the harpsichord's strings is met by the confident warmth of the guitar and together they create a sound of rare beauty. The artistes'

excellent sense of form and ensemble helped us to follow the development of the suite with fascination.

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## What the Dickens!

**I**t was a cold, starry December night and Christmas lights were twinkling in the clear air. As we passed through the door of the Regis School of Music we were greeted by the aroma of hot punch and by figures dressed in Dickensian costume who gave us a warm welcome and handed us a warm glass. From the Ensemble Room came the sound of members of the Young Persons Orchestra busily practising carols under the guidance of Linda, and in the Recital Hall a huge Christmas tree glittered and sparkled in the light of the chandeliers.

The entertainment began when the children, having completed their practice, came into the hall to be joined by the adult players in a performance of three carols arranged for guitars. This was followed by a selection of captivating carols, each from a different land, played by three members of the Gala Quartet. John's Victorian disguise included an amazingly mobile moustache which moved hypnotically in time with the music. I suspect that all eyes were fixed on that moustache but,

miraculously, it remained in place throughout the performance. Several solos by our younger guitarists completed this part of the evening.

Once again, members were exceptionally generous with their contributions of food for the party. This had been skilfully arranged by Kathryn and so we found a beautifully displayed buffet awaiting us when the guitar music ended.

There was time to enjoy the food and wine and to talk with friends before we were asked to be seated for Malcolm the Magician. Perhaps 'Magician' wasn't exactly the correct title for Malcolm on this occasion but he proved to be a very good entertainer and had

an excellent rapport with his audience. He expertly drew the children's antics into his act, and audience participation caused much hilarity.

Once we had recovered from Malcolm's tricks we were treated to hot chestnuts prepared by Jonathan and, continuing the Dickensian theme, a delightful rendering of 'I'm Reviewing the Situation' from 'Oliver' in which Sasha, unrecognisable in his disguise as Fagin, accompanied Yuli as the Artful Dodger. This performance received prolonged applause.

After the raffle, a Lucky Dip organised by Helena for the children, resulted in a colourful display of

soap bubbles (and puddles!) in the entrance hall, adding their magic to the occasion.

The evening ended with the singing of carols by candlelight, accompanied by Nina on the piano and Barry playing his accordion. This created a wonderfully evocative atmosphere and a fitting conclusion to a most enjoyable evening.

Our thanks must go to all who took part in organising the party and brought food, drink and gifts for the raffle. In particular we thank Sasha and Nina for the many hours they spent preparing and decorating the hall and the Christmas tree so artistically.

*Pam Davis*



*The Gala Trio - and that moustache!*

## Breaking New Ground

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Following the suite some harpsichord solos, played by Despina, showed the pure sound of the harpsichord. Couperin, Scarlatti and Bach never wrote for the guitar, but where would the guitar

have been without their wonderful music? To listen to this music played on harpsichord was very inspiring.

Then the guitar again joined the harpsichord for the famous Introduction and Fandango by

Boccherini and the range of the duo suddenly widened in both directions. The bass was enriched as if by magic and acquired extra warmth and depth, whilst the trebles rang even more brightly and melodiously.

The second half started with the Sonata by Manuel Ponce. A close friend of Segovia, he wrote this wonderful piece for the great musician to help him to spread the glory of the instrument. Although the melodies and harmonies of

## Chichester Festival Success

**F**or the second year running we held the festival at our new home in the Regis School of Music.

This year we saw an increasing interest, which showed in larger classes and a higher standard of performance. Many of the entrants were familiar figures at our club evenings, and had gained considerably in experience during the year.

We are grateful to our adjudicators - Helena Kalamjunjak-Ramirez in the junior classes and Charles Ramirez in the adult classes. Both were very encouraging and gave carefully considered and valuable advice to each of



Helena Kalamjunjak-Ramirez  
Junior Classes Adjudicator

the entrants.

Having seen and heard so many promising players, we are greatly looking forward to hearing them play again at the club in the coming year.

The adult classes attracted the biggest ever



Felix Kellaway, Lynsey Pitt (2nd), Kenny Tanner, (1st), Robbie Wingate, Tom Stone  
Novice under 10 Class

number of entrants and resulted in serious competition between the senior members of the Club. We congratulate all our winners on their achievement, as well as every participant on contributing to such an enjoyable and valuable mu-

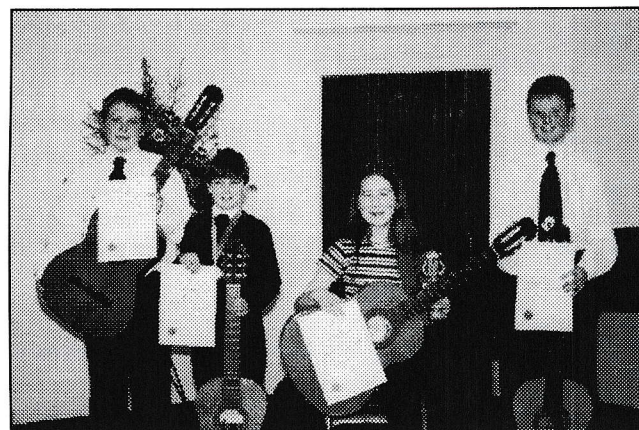
sical event.

We have a number of superb photographs of the event, copies of which can be seen and ordered at club evenings. The club evening on 28th February will be dedicated to the

*(Continued on page 4)*



Elizabeth Wingate, Heidi Summer, Jack White, Lydia Hepworth (2nd), Justine O'Hare, Steven Zwinkels, Daniel Glew (1st)  
Novice over 11 Class



Daniel Glew, Yuli Levtoy(2nd), Georgina Phippard(1st), David Peachment  
Solo 12 and under Class

this sonata are modern and innovative it is very easy to follow its flow, and its energy creates a lovely excitement from the first note.

Then followed some well loved guitar solos, beautifully played, and interspersed by John with little humorous comments.

The final item was the

Basque Suit by Bryan Kelly, a modern, exciting and entertaining piece, which has in it some serious thought too.

It was a lovely surprise to find out that the harpsichord which we listened to was made by David Rubio - one of the finest makers of guitars and harpsichords! This was

a very special concert indeed, - what an excellent feeling it is to share the delights of lovely music, performed by dedicated musicians to a full house!

Our admiration and a big thank you to John and Despina for bringing us these rarely performed treasures of the guitar repertoire. *S.L.*

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## 'Silent Night' - A Carol for the Guitar?

'**S**ilent Night' is the world's favourite carol, translated into 175 languages, composed by Franz Xavier Gruber and Joseph Mohr. Its first public performance was in 1816 in the small Austrian village of Oberndorf, 25 kilometres north of Salzburg.

In November 1995 a retired schoolteacher called Elisabeth Kruckenhauser showed Renate Ebeling-Winkler, the librarian at a local museum in Salzburg an old manuscript that once belonged to her grandfather. Renate Ebeling-Winkler recognised the importance of the document. This was

the oldest known copy of 'Silent Night' and the first in the hand of Joseph Mohr. Myth later claimed that the church mice gnawed through Oberndorf's organ pipes, forcing the pair to produce a simple song for the guitar - 'Silent Night'.

Mohr's newly discovered manuscript makes it

clear that he always saw 'Silent Night' as a hymn for two voices and guitar. In fact Frau Kruckenhauser's manuscript is the earliest recorded use of a guitar in the church, which makes 'Silent Night' a revolutionary piece of music.

*Helena Bengel*

## Welcome to our New Members

We extend a very warm welcome to the following new members, who have joined us since November:

Janet Fitzpatrick, Mr & Mrs Douglas Groves, Sally Paice, and Bernice Presents.

## A New Date for Biberian

Please note that, owing to unavoidable circumstances, we have had to change the date for the recital by Gilbert Biberian, which was to have taken place on March 14th. **This will now take place on Friday March 13th.**

We apologise for any inconvenience this may cause, and hope that you will all still be able to come, as this promises to be a very exciting event.

## Chichester Festival..

*(Continued from page 3)*

winners and participants of the two memorable days Festival.

Many thanks go to our helpers - Jonathan Parrott, Alastair Ridley and Daniel and Sue Lambert, who manned the door; Beryl France and Stella Ridley, who sat with the adjudicators; Pam Davis who took the photographs and not least to Sasha and Nina for endless hours of preparation. Without their help things could not have run as smoothly as they did.

Both of our adjudicators are superb guitarists, and we are greatly looking forward to inviting them to play at the Club in the not

too distant future. In particular, we would like to hear their celebrated arrangement of the Goldberg Variations by Bach, praised by Segovia himself.

On both days, every-

one's performance was enhanced by the lovely flower arrangement provided by Barry Smithen of Town Flowers, to whom our thanks are also due.

*S.L & R.P*



**Guitar Duet Class**



**Jade Lovell-Knight (1st),  
Koichiro Horie (2)  
Guitar Solo: 12 and Over**



**Cameron Bradshaw, Katy Richardson, Lindsey Clark, Simon Puttock(2nd), Alexander Iles(1st)  
Solo Intermediate Class**