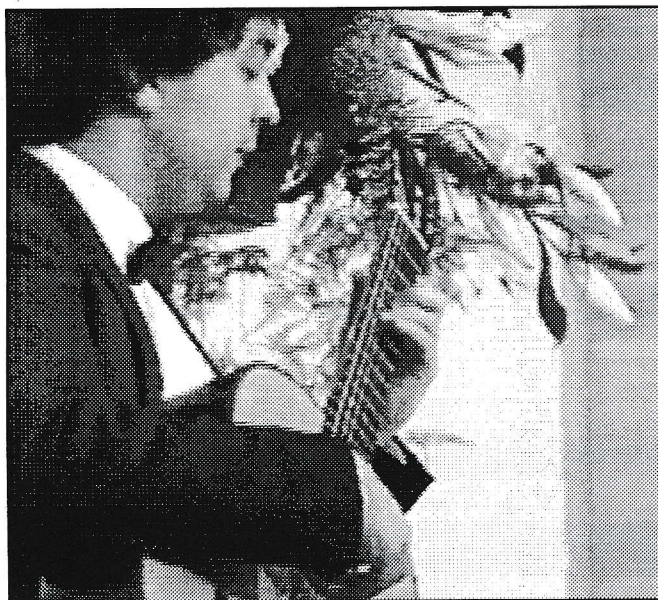


Commitment, imagination and power

Emanuele Segre who played at the Club on 4 April was undoubtedly one of the best solo performers we have ever welcomed to our stage. Segre's playing is instantly convincing. He possesses powerful imagination, his musical ideas are clear and his technique is excellent. His involvement with the music he performs is total, so much so that at times it seems as if he is about to take off from the stage together with his guitar and the chair... He paints his picture with well projected, powerful strokes, and the excellent architecture of his phrasing sometimes culminates in an expansive gesture, as if the artist's hand follows the trajectory of the last sound.

Although the choice of programme seemed at first to be familiar, it turned out to be very effective, well constructed and with each piece played with an engaging freshness of approach. I personally would have preferred the waves of the sea in the beautiful Mallorca to have caressed the fine Mediterranean sand a



Emanuele Segre

little more gently... Segre's waves must have been breaking on the steps descending from a palace built by the enlightened Doges of the Renaissance to which Italy and the rest of the world owes so much!

It was good to see such a large number in the audience including

many new faces. Their warm reaction was well deserved and it is great to know that Club now has one more good friend who has promised to come back. We shall look forward to his return visit. Good luck to an excellent artist in all his endeavours!

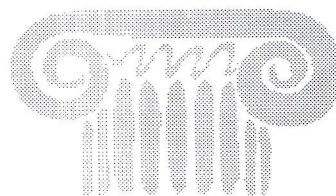
S.L.

A Night to Remember

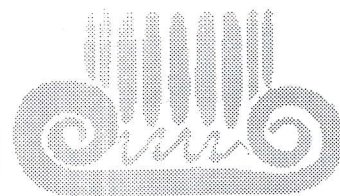
Several months of careful preparation led up to our Dowland Evening on 25th April.

Over 50 guests and performers gathered together to learn about the life and

(Continued on page 2)



EDUCATION IN MUSIC IS MOST SOVEREIGN, BECAUSE MORE THAN ANYTHING ELSE, RHYTHM AND HARMONY FIND THEIR WAY TO THE INMOST SOUL AND TAKE STRONGEST HOLD UPON IT, BRINGING WITH THEM AND IMPARTING GRACE, IF ONE IS RIGHTLY TRAINED. PLATO



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A Night to Remember (cont.)

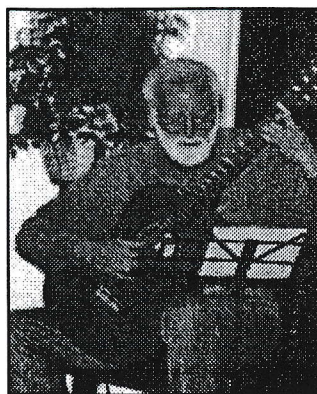


Katharine Ohno - our charming and gifted guide through the evening

works of one of England's greatest lutenists and composers.

All the music was prepared and played by Club members, to whom goes everybody's appreciative thanks.

Although it was impossible to have a full rehearsal



Alastair played the Walsingham Galliard - atmospheric and convincing

for the evening, as some of our performers came from as far afield as Dorset and London, the evening went beautifully smoothly.

The research and skills of our narrator, Katharine Ohno, together with the stream of excellent slides specially prepared for the evening by Pam Davis, created an ideal setting for the musical interludes. These included lute solos by Chris Parsons, guitar solos from Chris Daly, Linda Kelsall-Barnett, Alastair Ridley Richard Prior, Ian Burt and Debbie Burford, songs from John and Claudia Edwards, flute and guitar from Linda and Maurice Thomas, and ensembles from Regis Guitars and the Gala Quartet (this time a Trio!).

A very special thanks go to Helena and all those who

contributed to the magnificent buffet which was enjoyed by everybody at the end of the evening.

All in all, the evening greatly enhanced our under-



Maurice Thomas' flute played to Linda's accompaniment



Chris Parsons authentic sound and appearance!

standing of Dowland's times and his music. Once again, our thanks go to Katharine and Pam and all our performers for a memorable evening. *SL & RP*



Beautiful songs and beautiful costumes from John and Claudia Edwards

John Dowland (1563-1626)

“He was the rarest musician that his age did behold.”

Dowland's career was spent as a lutenist and composer in Court circles. At seventeen he was in the service of the British Ambassador to Paris. Before the age of thirty he was already famous and had played for Elizabeth I at court ceremonies and entertainments. When he failed in 1594 to secure the position of the Queen's Lutenist he set out for Rome in disappointment. Along the way he worked for the Duke of Brunswick. Maurice. Landgrave of Hesse and played for the Duke of Tuscany in Florence before turning back for home. In 1598 he was appointed Court Lutenist to Christian IV of Denmark, which post he kept till 1605. In 1612 he was appointed one of the King's Lutes (James I) and in 1625 played at James' funeral.

Travel spread his reputation and copies of his solo lute works appeared in France, Germany, Italy, Holland and Poland. A monopoly of music publishing prevented publication of any music for some years. The ban was lifted as he was gaining popularity and the publication of the three songbooks and *Variety of Lute Lessons* boosted his reputation further. References to him abound in letters, books, plays and poetry of the time.

Only thirteen lute solos were published - over two hundred exist in manuscript copies. The most numerous of these are galliards (over thirty) along

the commander of the English forces in the Lowlands wars. It is not clear why *Captain Piper's Galliard* is so dedicated (Piper was a pirate). *The Frog Galliard* is another puzzle, although Elizabeth's last suitor was Le Duc d'Alençon, who she scathingly referred to as 'my frog'. *Fortune My Foe* is a setting of a ballad, a 'hanging song', which well into the eighteenth century was still being sung by the crowds at public executions (to the accompaniment of waving handkerchiefs).

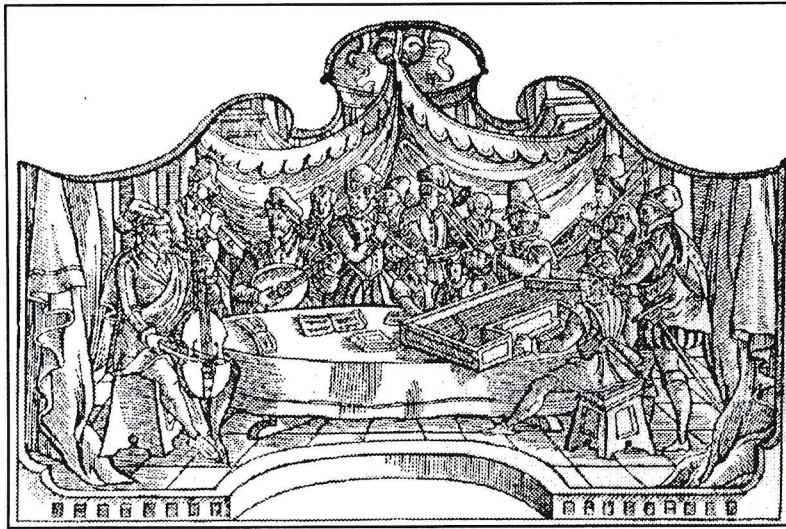
Many believe that the circumstances or 'history' of a piece are irrele-

vant, that it stands or falls on its own merits irrespective of who wrote it, when, and why. I cannot agree. The background to many of these pieces provides clues and ideas for performance.

There is a myth that Dowland's music is all about weeping, night, sorrow, death, sighs etc - Melancholy, that is. Around 1600 that was the fashion, but try also *Mrs Vaux's Jig*, *My Lord Willoughby*, *Can She Excuse*, the song *Fine Knacks for Ladies*, the *Round Battle Galliard* or *Mistress White's Nothing*.

Geoff Lunn

This material is drawn from Diana Poulton's classic critical biography 'John Dowland' (Faber).



Orchestral Concert, with virginal, viol, viol-da-gamba, recorders, flute, trombones and lute
(Engraving by J. Nel, 1589)

with pavans, almains, jigs and (the most complex) the seven Fancies or Fantasies. A quick look at the latter should satisfy anybody's curiosity about Dowland's ability as a player... For the wider musical world his fame rests on the three volumes of solo songs with lute accompaniment. In his later years he spent more time re-working old themes for ensemble voices and instrumental consorts.

The circle of his acquaintances is reflected in the dedication of individual pieces: *the Earl of Essex' Galliard*, *Lady Rich's Galliard* etc. *Tarleton's Resurrection* is a lament for a stage and court comic, which is why, although a slow piece, rhythmically it is a Jig. *My Lord Willoughby's Welcome Home* celebrates the return of

Library Notes

Members who shared the exciting experience of Emanuele Segre's performance on April 4th will be pleased to know that we have acquired three CDs of his music for the library. One includes his brilliant interpretation of Giuliani's

"Rossiniana", heard at the concert. This CD makes compelling listening and I can highly recommend it. For those of you who had the misfortune to miss this memorable occasion, the CDs provide an excellent opportunity of hearing Segre in action.

I would like to thank Geoff Lunn for

presenting the library with a list of his extensive collection of guitar music. This considerably extends the choice of printed music available under our Music Exchange scheme. The system is very simple. If you wish to play a particular piece first look for it in the library Catalogue. If you find it in

one of the contributing members' lists all you have to do is telephone that member and arrange to borrow the music. I hope that guitarists will make use of this scheme and also consider adding their own music lists to the catalogue.

Pam Davis

Don't miss Nicola Hall on 16th and 17th May

Many members will recall Nicola's outstanding performance at her recital last season. We are delighted to welcome her back again on 16th May at 7.30pm, when she will be performing works by Paganini, Mertz and Torroba.

On 17th May Nicola will be conducting a **workshop** at the Regis School of Music, details of which are on the enclosed flyer. Time is short, so please try to respond as early as possible so we can get an idea of numbers and preferences etc. All queries to Sasha on 01243 866462.



Saturday 20th June 1998 7.30pm

Fabio Zanon

The long awaited return to Bognor of one of the world's foremost guitarists!



**Arun
District
Council**