

Breathtaking Dinnigan

Simon Dinnigan is certainly a very prominent figure on the modern guitar scene. In his playing we always find a combination of force and delicacy, directness and intelligence. Simon constructs his programmes with great attention to structure as well as paying every respect to the minute details. He started the performance at the Club on 26th September with his own transcription of two well known pieces by Manuel de Falla and instantly our attention was attracted to the broad sound of rich chords in the Homenage pour le Tombeau de Claude Debussy. Its distinctly slow development prepared an ideal platform for the fiery Millers Dance whose escalating rhythms pounded an order: to listen, to enjoy! Then came a gorgeous Violin sonata by Bach, again arranged by the artist himself. One can find in Simon's interpretation the very best of Bach: conviction, passion yet all that without excessive romanticism. The dialog is always beautifully depicted, the slow movements are majestic and full of reverence. The final allegro



Simon Dinnigan

begins its joyful pacing with just a few echoing passages then Simon eloquently sews them together and builds an immaculate ending. The next piece turned our attention to a modern part of the guitar repertoire. Jongo by Paolo Bellinati filled the hall with provocative cross-rhythms, refreshing harmonies and the percus-

sive passage in the middle whipped up the excitement and the first half ended on a most joyful note. Regondi's rarely performed "Reverie" tuned everyone into a more lyrical and sentimental mood and provided Simon with an excellent opportunity to display his unique tremolo. Its evenness and smoothness had a hyp-

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New Members.

We extend a warm welcome to the following new members:

*Maureen Burgan,
Bognor*

*Graham Cleaver,
Brighton*

*Jean Exell,
Cosham*

*Dr & Mrs Brian
French, Midhurst*

*Derek Hasted,
Havant*

*Ana Lewis,
Aldwyck Bay*

*June Nicholas,
Bognor*

*Mr & Mrs Anthony
Power, Littlehampton*

*Frank Read,
Littlehampton*

*Peter Russell,
Southsea*

*Maurice Thomas,
Bognor*

Don't forget we're on the Web at:

<http://members.aol.com/wsgcmail/wsgcmail>

Breathtaking Dinnigan (cont'd)

(Continued from page 1 col 3)
notic effect and added still more poetry to a lovely piece . A great contrast followed in the Serenade for guitar by Lou Harrison. A very modern, very active piece - with an insistent first variation followed by a mystical one, then growing into a fugue which died away. Then a single voice melody continued weaving the story. The final variation returned to the the dancing moods of the opening - a modern "happy ending". Finally came the cornerstone of the guitar repertoire - Castelnuovo-Tedesco's Capriccio Diabolico. This brilliant piece brings Paganini's ingenious motif into the 20th Century. Tedesco's own beautiful themes, written

with Segovia in mind, are passionate and full of colour. In this piece the composer turns the guitar into a real orchestra. At the crucial points the tension builds up and then breaks into spectacular tremolo truly resurrecting Paganini's spirit! Simon has a very special gift and mighty personality. His uncompromising technique gives him an enviable freedom, his interpretation is always exact and his performance creates a reassuring and enjoyable atmosphere. Listening to his tremolo evokes in me an elegiac picture: a giant single tree, the breeze, the leaves, the gentle music... We wish the artist a long and happy career!

Sasha Levtov

Bream Concert **February 6th 1999** **Priority booking available for** **WSGC members until 1st** **December!**



You may have heard that the Regis Music and Concert Club is hosting a recital by Julian Bream on February 6th, 1999 at St. Wilfrid's Church, Victoria Drive, Bognor. The programme will include Suite in C Minor - de Visee, Suite in D - Bach, Sonatina - Moreno Torroba, Valse and Funerailles - Roussel, Segovia Op29 - Roussel and Suite Espanola - Albeniz.

The Concert Club have extended their priority booking offer to members of WSGC until 1st December, after which booking will be open to members of the public. Tickets cost:

Front seats - £12, Rear seats £10, Restricted view £5
and are available from the Treasurer:

Mr Edward Saunders,
The Red House,
233 Manor Way,
Aldwyck Bay
PO21 4HT
Telephone: 01243 265832.

Don't forget our

Christmas Party

theme

"The Music of the Angels"

7.30pm, Saturday 12th December

£3 members, £4 guests

at the

Regis School of Music, 46 Sudley Road, Bognor Regis

Saturday 16 January 7.30pm

A GUITAR RECITAL BY

Amanda Cook

£5.50 (members) £7.00 (non-members)

Full-time students half price

Under 11 free

"One of the brightest talents to emerge in recent years..."

The Art and History of Flamenco

by Helena Bengé

When I was asked to write a piece on Flamenco for the Club newsletter, I knew I wouldn't have to do any research as it's all in my head. The biggest problem would be trying to summarise it into a few paragraphs. The history of Flamenco - which includes singing (cante), dancing (baile), guitar playing (toque) and jaleo (rhythm accentuating and reciting) - is a vast subject which requires far more than a short chapter. Summarising is the hardest possible thing I could do due to my love of the subject - my enthusiasm makes it hard for me to stop.

It all started around the 14th and 15th centuries when the gypsies had been persecuted and expelled from India. Many tribes wandered west, spreading throughout the Middle East, North Africa, and along both sides of the Mediterranean. Other tribes travelled north through Russia, the Balkans, Germany and France; finally many of the tribes arrived in Andalusia, Spain, around 1450. Muslim, Jewish, Indian, African, Christian religious and folk music blended, developing over the years into a musical form clearly sophisticated in many ways, yet developed at a primitive level by an outcast society. The fusing together of all these wonderful, colourful, mystical cultures arriving in Spain created Flamenco as it is known today.

The music of Spain is extremely varied and often very complex. A wide range of sounds and rhythms can be heard, varying in each region and with the instrument being played. In Seville during Holy Week trumpets and drums

lead the religious processions through the streets. These trumpets differ in tone from those that echo round the bull-ring, for connected with the bullfight are the bands that play the stirring *paso dobles*. The bands, or *coblas*, which play for the popular dance, the *Sardana*, have a sound found only in Catalonia. In the Northern regions of Asturias and Galicia, many forms of pipe and drum are used. One dance from Santander has a very strange sounding accompaniment produced by blowing on a beautiful conch shell (the ones I thought as a child, you could put against your ear and hear the waves of the sea coming in and out).

The most popular of all instruments is the guitar, an instrument derived from Arab and Eastern instruments which are found in many regions under different names, varying in shapes and sizes, tones and number of strings. The rhythms are often accentuated by foot beats, *palmas* (claps) or *castanets*, all of which can produce cross accents and syncopation, which gives an exciting sound. It is these qualities, together with the melodies and harmonies that have attracted so many composers both in and out of Spain to write in the Spanish style, for example classical composers like Bizet and Rimsky-Korsakov, those who composed only in the Spanish idiom, like Albeniz, Granados and Rodrigo, and guitarist/composers like Andrés Segovia, Carlos Montoya, Paco de Lucía, Paco Peña and Sabicas (who composed and played for my idol - Carmen Amaya). It was watching Carmen that enticed me to take up this infectious, sensuous dance.

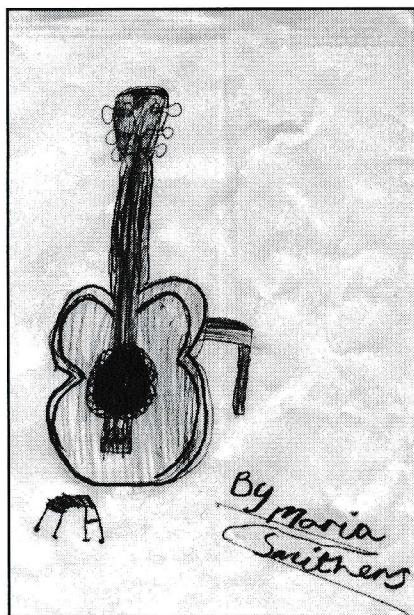
In the performance of the dances the guitarist and dancer have a sense of unity, in the same way as a pianist is in sympathy accompanying a singer. The Spaniards have a word for it - *Simpatico*. This is something that the dancer and guitarist should possess in order to achieve a really good performance. The guitarist can produce a whole range of sounds from mellow tones to strong chords and finger taps on the instrument. When playing for the dancer he plays for each step and mood. The dancer is producing rhythm by foot beats, castanets (which is an enormous subject on its own), hand claps and dance movement in the body, all being clearly linked with the music. It is not easy to dance to a guitar, but it does develop a sense of rhythm and awareness.

A pianist can stress the beat very strongly on the piano keyboard, which can be heard over the foot beats and castanets, but when dancing to a guitar, a quieter instrument, the dancer has to listen very carefully. The music is very emotional, and there are various scales and keys which give the music its strong quality, the most popular being E Major and A Major. It is the stressing of certain notes that provides the rhythmic structure from which a group of songs and dances will stem. The rhythm and depth of feeling is what is expressed in performance, a quality which is so difficult to capture that you need to dance with your heart as well as your head. You have to be very passionate and you have to let go, a combination of the very feminine and the very strong.

JUNIOR CORNER



by Harry Smithers (age 6)



by Maria Smithers (age 8)



by Jasmine Conolly (age 9)

We're delighted to include these contributions from our younger friends - please keep them coming!