

Vida Guitar Quartet Concert

If you take the top guitar duo of Mark Eden and Christopher Stell combined with two renowned solo guitarists – Helen Sanderson and Mark Ashford then you have a very formidable quartet – The



Vida Guitar Quartet to be precise.

At the recent Chichester Guitar Festival, the adjudicator Charles Ramirez remarked that he does not want a guitar duo to sound like just one guitar ie two guitars playing at 50%, but expects to hear the full 200%. Well, without question, the Vida quartet sounded like 400% - if not more. With each guitar capable of two part harmony, the quartet often displayed 8 part harmony in their playing. One wonders what thoughts go through the composers mind when they produce such enthralling music. Credit must also go to the arrangers of the music.

New Members

We extend a very warm welcome to the following new members:

Mig Cutbush from Cowfold

David Inns from Fareham

Mario, Denise, Gabriel,

Francesca & Rebecca

Caruana from Worthing

Irina Ilieva from Bognor

Regis

We hope you enjoy many happy evenings at the Club!

The quartet all play on instruments made by Christopher Dean. The music often called for retuning a string by a tone during the performance. I was intrigued by how this was confidently carried out without checking.

Apparently this is due to the precision made Roger's machine heads

where 3 turns produces exactly a tone shift. Christopher played a 7 string guitar where the seventh string is usually tuned to low A. D'Addario manufacture the 7th strings. Christopher explained that just the one additional

string required some considerable concentration in familiarisation.

The concert began with the very delicate Turina piece *La Oracion del Torero*. This was followed by Leo Brouwer's *Cuban Landscape with Rain*. This represented a transition period for Brower between his earlier avant-garde pieces and his later more descriptive pieces. The rain began as very slow, barely discernable droplets, reached a crescendo of Bartok pizzicatos and eventually returned to calm again as the storm quietly subsided.

We were treated to two ballet pieces by Manuel de Falla – *El Amor Brujo* (arranged by Mark Eden) and *El Sombrero de Tres Picos* (arranged by Mark Ashford). All movements were very popular and well thought out and sounded as if they were written for the guitar. We were also told of the interesting stories of the ballets. Christopher mentioned that they would like to undertake a project whereby the quartet actually provides the orchestration while dancers perform the ballet. This would surely be something quite unprecedented in the guitar world and certainly something not to be missed.

It was interesting to talk to two ladies in the audience who only 6 days earlier had visited de Falla's humble home in Granada (now a museum).

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Above: Charles Ramirez congratulates the under 9 novices.

Above Right: Felix Kellaway wins the Technical Perfection cup

Right: The family ensembles



Left: The Chichester Festival goes International with pupils of the Rikkyo Japanese School & local school children

Chichester Festival Juniors 9-10th February 2008

Vida Quartet...

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Why did no one tell us of this place when we visited Granada recently!

The suite *Oyun* for a guitar quartet represented a new departure for the composer Carlo Domeniconi who normally writes for solo performances. The 3 movements were based on Turkish folk music.

The programme finished with Bizet's *Carmen Suite* (arranged by Kanegiser). For some 40 years now I had always thought that Carmen would be ideally suited on the guitar, but had never seen nor heard of any arrangement. This really was

the jewel in the crown of the evening. Again it was as if the music was written for the guitar.

Enthusiastic applause from the audience produced an encore – Brahms's *Hungarian Dance no. 5* (arranged by Christopher Stell from a piano duet). Thanks to Jez, you can see this performance again on

<http://www.westsussexguitar.com/opus168.html>

The whole evening provided very enjoyable listening which would appeal to everyone – not just guitar aficionados. The Quartet are shortly to produce a CD of the concert and I am sure that it will prove to be a very popular recording. *Ed*

Sinister Guitarists

Regarding the article on left handed guitarists in January's Newsletter, I am one, but I play right handed. I have tried it the other way around and find no advantage in playing it left handed. In fact there are disadvantages such as not being able to try other instruments! To any left hander wrestling with the choice I would advise always to use a normally strung right hand instrument. Being a left hander on a right hand instrument is no bar to good progress. Only lack of time to practice or a lack of desire to succeed or both will get in the way. If you are left handed and playing it left handed stay as you are. If you are just starting out go for right handed.

The same debate rages on with the advantage or disadvantage of learning earlier or later in life! Some start aged seven and are on the world stage by fifteen. Just because no one has started at fifty and hit the world stage at sixty five doesn't mean it cannot be done. It simply hasn't been done yet! I hope he or she is a left hander!

Philip Malyon

Thanks for your comments Phil. I agree that left handed guitarists starting out would do well (or maybe even better) to play the guitar right handed. It seems to have worked very well for Richard Smith! Incidentally, I have been corrected on a number of points raised on sinister players. It seems there are such instruments as left-handed classical guitars, left handed violins and even left handed pianos. Although a left handed classical guitar looks the same as a conventional right handed guitar, apparently the bracing under the soundboard is mirrored to accommodate the heavier bass strings. A firm called Gliga manufacture left handed violins. I would still think it best to have your most dextrous fingers in contact with the fingerboard, rather than plucking or holding a bow.

With regard to left handed pianos, in 1998, a Christopher Seed – a teacher at Winchester College commissioned a mirrored left handed fortepiano to be built by Poletti and Tuinman of Holland. You can even buy units for electronic keyboards which will mirror the keyboard via the midi in/midi out ports.

Ed

Guitar France

Gary Ryan (of the Royal College of Music) and Craig Ogden (of the Royal Northern College) are running a summer guitar school in France for the 3rd successive year. The course is at Bagnoles de l'Orne, Normandy from 30th July until 4th August. The course runs for four full days with a strong emphasis placed on performance. It is intended for intermediate to advanced players. All participants receive a one to one private

lesson and regular chances to perform. The cost of the course is £495 and includes ALL accommodation, food and tuition. A reduction is available to students in full-time education. There are a limited number of places available so please register early to avoid disappointment (all available places were filled in 2006 and 2007). For more details, see www.guitarfrance.com or telephone 01689 840076.

	Chichester Festival 2008 Under 18	1st
650	<i>Novice age under 9</i>	Gabriel Caruana
650a	<i>Beginner age under 9</i>	Chester Jolley
651	<i>Solo Novice age 10-12</i>	Cameron Forrester
651a	<i>Solo Beginner age 10-12</i>	Guy Forsyth
652	<i>Novice age over 13</i>	Wataru Onodera
653	<i>Solo age 12 & under</i>	James Li-Kam-Tin
654	<i>Family Ensemble</i>	James & David Branchflower
655	<i>Solo age 12-15</i>	Adam Lack
656	<i>Guitar Solo Bach age 12 & under</i>	James Branchflower
657	<i>Bach Class age 13-18</i>	Sami Brown
658	<i>Guitar Solo Open Age 18 & under</i>	Sami Brown
659	<i>Duet age 12 & under</i>	Andrew Creswick & George Robinson
659a	<i>Family Duet</i>	James Li-Kam-Tin & Cameron Forrester
659b	<i>Novice Duo</i>	Mangetsu Duo
661	<i>Guitar Duet Age 18 & under</i>	The Gallop Duo Simon Keet & Matthew Farrant
662	<i>Guitar Trio or Quartet Age 12 & under</i>	Oakwood Trio
664	<i>Guitar Orchestra</i>	WAMC Intermediate Ensemble 1
664b	<i>Intermediate Orchestra</i>	Ryusey Ensemble
665	<i>Guitar + other instrument or voice</i>	Zoe & Tamzin Barnett
665a	<i>Self acc song</i>	Zoe Barnett
665b	<i>Self acc song age 10 & over</i>	Tamzin Barnett
666	<i>Junior Recital Class Age 12 & under</i>	Tamzin Barnett
666a	<i>Intermediate Recital Class Age 12–15</i>	Adam Lack
667	<i>Advanced Recital Class Age 18 & under</i>	Karim Bedda
668	<i>Technical Perfection age 12 & under</i>	Patrick Sowden
668a	<i>Technical Perfection age 12-15</i>	Peter Hopkins
668b	<i>Technical Perfection Class Age up to 18</i>	Felix Kellaway

	Chichester Festival 2008 Over 18	1st
670	<i>Adult Novice</i>	John White
671	<i>Solo Intermediate</i>	David Roe
672	<i>Intermediate Duet</i>	Lydia & Kay Hepworth
672a	<i>Novice Duet</i>	Dan & Nico Duet
673	<i>Advanced Duet</i>	Arcadia Duo
674	<i>Guitar + other Instrument/voice</i>	Lydavid Duo
675	<i>Trio or Quartet</i>	Gala Quartet
676	<i>Guitar Orchestra</i>	Regis Guitars
677	<i>Solo open</i>	Linda Kelsall- Barnett
678	<i>Bach Open</i>	Terry Woodgate
679	<i>Recital open</i>	Lydia Hepworth
680	<i>Song accompanied by Guitar</i>	Tom Jeffers

The Chichester Music Festival

Yet again the guitar section of the Chichester Festival of Music, Dance & Speech had a record number of entries. Year on year the number of entries increases – 134 for the under 18s – (an increase of 20% from last year) and 66 for the adult section (an increase of 12% from last year). The festival lasted for 4 whole days spread over two weekends. The classes catered for all abilities and the entrants were aged from 7 years old to over 70 years young.

The adjudicator for the entire festival was Charles Ramirez who is Professor of Guitar at the Royal College of Music. Charles also teaches gifted children in the College's Junior Department. He is also a much revered performer both as a solo performer and when playing with his wife Helen Kalamuniak as a duo. He was therefore able to offer much worthwhile advice on playing technique and performing in public. We were very fortunate indeed to have an adjudicator who is held in such high esteem. Make sure you do not miss Charles when he returns to perform a concert for us on 14th June.

Playing in Public: Charles was very sympathetic to those who were a little nervous when playing in public. This can manifest itself in a number of ways for example seizure and tightening of the hand, shaking of the hand, forgetting a piece that you know so well at home etc. Charles suggested that many of these problems can be alleviated by the method of practicing. Try to imagine when you are practicing that you are playing on the stage. Try to imagine the Recital Hall and the audience looking at you. It has been suggested in the past that you should not sit in your normal comfortable chair and practice, go to a cold room, run your hands under a cold tap, sit on an uncomfortable chair with the footstool at a different height, wear slippery clothing etc and try to play in these uncomfortable conditions just to get used to distractions. Play to your family as if giving a public performance. This will all help overcome the stresses of playing in public.

When practicing, once a piece is known, if you should lose your way or stumble, do not go back and correct your mistake. Have a strategy to quickly move on to the next phrase. In this way, the audience may not even notice that you have made a mistake and providing the tempo is fluently maintained, the error is minimised. Do not dwell on this

error, it is over, forget it and concentrate on just the present. A racing driver who skids on a corner does not think of this slip throughout the race, it is past, he only thinks of the present.

For duets and ensemble players, it is most important that if a player loses his way, the others keep going and do not attempt to slow down to accommodate their errant partner. Charles wanted 200% playing from a guitar duet. He did not want to hear 50% from each instrument so that it sounded like just one guitar playing. This can be helped if the two guitars are played differently so it is obvious there are two instruments involved.

Charles also advised practicing pieces at a slow speed so that you can think about your playing ie play at thinking speed. Do not practice so fast that you invariably stumble at a particular section. That is no good at all. You are merely practicing the slip. Practice slowly and correctly, speed will come with time as the piece becomes more familiar.

Charles congratulated the many performers who played from memory. He said that when a lot of movement is required around the guitar it is not possible to look at the instrument and the music at the same time. In order not to play in the wrong position it is necessary to look at the guitar therefore do try to memorise the piece. Charles recommended that this be done in a piecewise fashion learning a small section at a time thoroughly. He did note that a number of players were playing incorrect notes. He warned that practice does not make *perfect*, but rather it does make *permanent*. Hence it is important that the correct notes be learnt from the start. It is so much more difficult to later unlearn the incorrect notes and then learn the correct notes. Get it right the first time!

Technique: Charles said that when playing the guitar it is most important to be comfortable. He advised holding the guitar in the right hand at the 12th fret and while standing tucking the instrument comfortably underneath the right elbow. Keep the 12th fret in line with the centre of your body then sit down with the 12th fret still in line with your centre line. In this way the guitar is held close in and is compact and the left hand does not have to stretch out too far. In this comfortable position playing should be easier and you will not become tired so easily.

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Charles advised against unnecessary gestures – nodding the head, tapping the foot, swaying the body etc. This is all wasted energy. He told of a concert where he had seen the pianist Vladimir Horowitz playing in the reflection of the piano lid. His upper body did not move at all, he appeared to be merely sitting down and yet his hands were burning up and down the keyboard but there was no extraneous movement at all. All of his energy went into the playing.

A vibrato effect is achieved by lateral movement of the string; do not attempt to shake the whole guitar when trying for this effect. Pizzicato is best achieved by dampening the strings with the fleshy part of the right hand near to the bridge, but plucking with the bony part of the thumb – not with the fleshy part of the thumb.

Charles pointed out that there was more power in the m finger of the right hand rather than the i finger. Therefore it is important that the m finger is played where the beat is – eg at the start of a bar. When playing scales Charles advised playing m,i rather than i,m and also trying different fingers on the right hand and perhaps repeatedly changing the scale by going up or down the fingerboard a fret at a time. In this manner the maximum benefit is extracted from the scales.

When given a new piece of music, it is very easy to learn where to place the fingers first and get an approximate tune going and then to look at the timing and tidy up the piece. This is the wrong approach. The timing is fundamental and must be understood before any note is played. The timing can be tapped out before playing the piece. Any listener can forgive or even be unaware of an incorrect note but any flaw in the timing/pulse of the piece is immediately discernable.

When learning a piece of music, try not to segment it too much so that it becomes disjointed. Try to see the overall picture of the where the music is going and join the segments together appropriately.

This was a very successful Festival and many thanks are due to Charles Ramirez, the teachers and performer's families and of course the performers who have put in such long hours of practice to obtain the high standards now displayed. Thanks also to all those behind the scenes—in particular to Jez Rogers for his technical and logistic support. However there would be no guitar festival at all were it not for the unstinting efforts of Sasha and Nina who both do so much to promote our favourite instrument. This takes many hours of preparation before the event – preparing and collating the entries, the certificates and the trophies so all runs smoothly on the day.

I am always amazed at the many tasks Sasha undertakes at the actual festivals – MC, recorder of results, still and video photographer, guitar tuner, orchestra conductor, roady - constantly relocating stage seating, music stands, foot stools and so on. However, these tasks do not end when the festival is over. The results have to be tabulated, the still photographs have to be captioned and stored onto 2 DVDs. The videos are also edited and made into DVDs (some 6 DVDs for this festival). All this work culminates in an 8 DVD record of the entire festival. This effort can often take longer than the actual festival itself!

I wonder how many other competitive guitar festivals can boast that they last for 4 full days, have 200 entries and are recorded so well for posterity?

Ed

Congratulations Chris



Congratulations are in order for club member Chris Sweatman who is studying guitar in his final year at Chichester University. Chris took part in the annual Funtington Music Group Award in February. This is a competition between music students at the University. Out of

some 40 students competing, Chris was chosen as one of the four finalists. The final round takes place on the 23rd April and we all wish Chris every success in this competition. Chris is contemplating continuing his studies at the University in order to obtain a Masters Degree.

The Appassionata Guitar Trio are launching their new CD of British Guitar Music - *Beyond Horizons* with a concert at St. George's Bloomsbury, Bloomsbury Way, London, WC1A 2HR on 30th March at 7:00pm. Tickets are £10 from info@amandacook.co.uk or ring 0790638719

Introducing Your Committee



We continue our series of introducing the committee to you. This time with the concluding interview with our enthusiastic artistic director Sasha Levto, without whom there would certainly be no guitar club.

How long have you been in England and did you come from St Petersburg?

We both lived in Leningrad, now, again renamed St. Petersburg, where my family lived and Nina was studying at the Special Music School for gifted children. We arrived to Bognor Regis on 3 January 1980, having spent a few months in Vienna and then in Italy, while our request to immigrate to the UK was looked at by the Home Office

Since being in England, have you always lived in Bognor?

Yes, and for 25 years in Lyon Street!

Last year you & Nina were awarded the Ross memorial cup for services to Bognor. Have any other awards been bestowed upon you.

Not really...Actually, there are four events in our life we regard as extraordinary awards: i) The stamp from a KGB official on our exit visas in 1979 allowing us to leave Russia. ii) The stamp on our entry visa allowing us to come to UK in December '79. iii) The Grant of UK Citizenship in 1986 and iv) The letter from a Trust appointing me the "Head Master of the Regis School of Music" in 1996. What greater award can one have in life than to be free, to enjoy your work and to have the trust of so many people?

Presumably you are now a full time teacher.

Have you had any other jobs in the past?

At some stages of my life I worked as a metal worker in a factory, labourer on a building site, carpenter, emergency plumber, electrician, and road cleaner.

You contribute so much to the life of Bognor by promoting many concerts both guitar and non guitar and by inspiring so many pupils. This must make your life very satisfying and fulfilled. Did you ever think this would happen when you came here?

We are very lucky and privileged to be able to do what we are doing now. Whatever form it takes, it is essentially - sharing with people our own wonderful inheritance. It is an amazing fortune but also a great responsibility to be in charge of the RSM, to be able to teach music and invite to our town talented musicians. It is very satisfying indeed, but could we envisage this in the past? - Never!

What music societies are you involved in and what are your posts?

I hold a number of posts, all of them are honorary. I am a Principal of the Regis School of Music, Artistic Director of The West Sussex Guitar Club. In 1996 we started the Friends of the Regis School of Music, which now has over two hundred members and I am an Artistic Director on the Friends of RSM Committee. The West Sussex Youth Music Awards competition has just had its 5th Final and I serve as an Artistic Director on the Committee of these Awards. I am an Artistic Director of our own West Sussex Guitar Festival. Finally I am an Artistic Director and an administrator of the Regis School of Music Summer Festival. At the Chichester Festival for Music Dance and Speech I am a secretary of the Guitar Section.

You hold many concerts and promote many new (to us) artists to the stage. How do you hear of these people and is that another of your interests - to promote the up and coming young artists?

Now many artists contact us by recommendation from those who performed at our Recital Hall. A number of prominent musicians who emigrated from the Eastern block countries and are teaching

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at the conservatories around the country are our friends and often recommend their promising students. Since we began our concerts in 1993 we have met many, many outstanding artists and all of them would like to come back here. Of course it is our particular interest to find and promote new talent - it is so important for them but equally encouraging for our students. Regrettably, we can only stage so many concerts a year, but we could have an outstanding musician every day!

I believe you have an allotment – is that to escape the pressures of life?

I was always fascinated by nature, by the wonderful mystery of growth and propagation. To observe the seed growing into a plant is a spiritual experi-

ence and to me it is a musical experience too: the rhythm of growth, the myriad of forms, the structure, the harmony of elements - this is what we are looking for in music. My excuse for getting an allotment soon after we settled in Bognor was at the time to show our children that fresh fruit and vegetables are not grown on the shelves of the supermarket. (They are still joking that I have ruined their childhood by exposing them to the elements, making them watch the tilling of the ground and particularly in taking part in delivering the manure!). After all these years every part of the plot has been cultivated and has something growing on it. Those few rare hours we can spend there are our best recreation.

The Club Library

One of the problems with our club library is that there is a huge amount of music within it, but it is often not very easy to find or search through. Also, you can only search while you're actually at the club which can be restrictive, particularly if there's a throng to elbow through on your way in.

Some of you may recall from reading a previous edition of "*Good Vibrations*" that we had a cunning plan to computerise the library. This came about following the donation of a computer by Steve Hines. You may also recall that David & Alison Stonestreet have taken on the duties of librarians from Pam Davis and have been diligently ploughing through a large amount of new material that needs to be identified and catalogued.

I'm pleased to report that the library computer is now up and running. David & Alison are beginning to enter information on to the computer but as you might imagine, it's a slow and laborious process that will take a good few months to complete. Consequently there are only a handful of entries at the moment.

The computer uses a database to store all the information. The basics of the database are that it stores each entry with an associated entry type, i.e. CD, DVD, sheet music/score, video, tape, periodical/magazine or tape. Each entry has a composer, artist, author, arranger, and publisher among other information (such as location!) which are taken from various pre-defined lists. The reason for using lists is that it makes searching much easier and avoids spelling mistakes in some of the more awk-

wardly spelt composers' names. Piazzolla, or Piazzolla for example. These lists may be added to very easily, so their use doesn't restrict the information that can be entered.

Each entry also has up to 20 subtitles, each with its associated composer, artist and arranger. This allows you to search within entries for a particular piece or track. For example, if you were looking for a recording of Torija by Moreno-Torroba, you would find that it is on two CDs: "Début" (Amanda Cook) and "Elegia" (Margarita Escarpa).

If you're still reading this and haven't fallen asleep dreaming about the utterly scintillating concepts surrounding databases, the following couple of sentences ought to do the trick. The underlying technology powering the database is something called Apache, MySQL and PHP, or AMP for short. You may not have heard of Apache, but you're more than likely to have used it without even knowing. Apache is the web server software used on more than 60% of all web sites on the internet, including the club's own website. MySQL is the database that stores all the information and PHP is the glue that makes the web server talk to the database and display the pages.

Still reading? Good – you've probably realised that it's the case that we can copy the database between the club's computer (which is in effect its own miniature website) and the club's website very easily, thus allowing you all to peruse the contents of the library from the comfort of your favourite

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*Concert
Artists-
Morgan
Szymanski
& the Vida
Quartet*



The Club Library...

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armchair. The other major advantage of the AMP configuration, is that being open source software, it's totally free, something that as your treasurer I'm all too keen on.

Home browsing will be possible once a proportion of the data has been entered. This will be some months downstream, but those of you with internet access might like to point your web browser at <http://www.westsussexguitar.com/library>

Jez Rogers

Morgan Szymanski Concert...

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drawing strength from the composer's tango ensemble background.

After the interval Alec Roth's compositions led the audience into a different world of imaginative musical exploration, *The Unicorn in the Garden* first portraying the fabled silver-hoofed animal, ethereal and elusive, which brought healing with his magical horn and might also lead each into their own inner sanctuary. The *Cat Dances* which followed, written especially for Morgan by Alec Roth, exploited all the resources of the guitar – the tremolos and glissandos; the arpeggios and rasgados – to delineate the characters of the superior Javanese cat, the enigmatic Egyptian, the irrepressible Jeffery of Durham, and Lewis Carroll's

Cheshire cat with its unfading grin, which reminded the composer of Morgan's own smile.

The concert concluded with Tarrega's un-failingly evocative *Recuerdos de la Alhambra* and with Bellinati's *Jongo*, with the dark pulsating rhythms of Africa embedded in his Brazilian composition. Encores? Morgan gallantly invited requests, eventually settling on Lauro's *La Negrita* and Pernambuco's *Sons de Carillons*, bringing the evening to an end with sustained applause.

"You played *The Unicorn in the Garden* very well," said one of the youngest club members appreciatively as Morgan wrote his autograph. "Thank you," Morgan replied, in all modesty.

Angela MacTavish & Terry Woodgate

Editor's Piece

And so the year gallops on apace. We have had two very successful concerts – Morgan Szymanski and the Vida Quartet. Both playing to capacity audiences. We have had a very successful guitar section of the Chichester Festival in February adjudicated by Charles Ramirez (professor of guitar at the Royal College of Music). This was our most successful Festival to date with 200 entries and lasting for two full weekends. The standard of playing really does improve year on year as the performers get more used to performing in public. A big thanks must go to Sasha and Nina for their enthusiasm and encouragement in making these festivals such a success.

There are only two more concerts left in our season – the **Solo Duo concert on May 10th** and **Charles Ramirez** who returns to our club on **June 14th** - this time as performer. Both these concerts

promise to be really entertaining.

On 15th April there will be a special Club Evening when member and luthier Pablo Requena will disclose the secrets of guitar making '*Inside the Guitar*' and Paul Gregory will demonstrate a number of the guitars. There will also be ample opportunity for members to try out the instruments.

On 25th May, we are very fortunate in having Professor Gary Ryan come to the club to give a workshop. This will involve both ensemble and solo playing. You really cannot afford to miss any of these wonderful forthcoming events.

Many thanks to all who contributed to this issue. Please send in any articles on any guitar related topic to me (address on p12). What about our younger members writing something? If you have to write a school essay—write something guitary and send me a copy!



John White wins the Novice Trophy



Charles presents the Bach Trophy to Terry



*Lydia Hepworth
receives the Recital
Cup from Charles*



*Sasha thanks Charles
for a very interesting
and inspiring Festival*

Morgan Szymanski Concert

The air of expectation heightened as the last chairs were somehow slotted into the packed hall for Morgan Szymanski's concert on January 19th and there suddenly was Morgan himself, relaxed and smiling, with the opening chords of Giuliani's *Grand Overture* soon resonating round the hall from his prized Dominique Delarue guitar.

The programme was carefully and creatively designed, a happy combination of works well-known in the guitar repertoire and those from new composers. Morgan seemed to have a special affinity with each, equally at home in Vienna or Amsterdam, Spain or the diverse countries of Latin America, reflecting the easy cosmopolitanism of his own Mexican, Polish and Scottish background.

The *Valse Brillante* by his friend Simone Iannarelli was dedicated to Barrios, whose own *Vals Op.8 No.4* soon followed. Both composers showed a lightness of touch in their melodic exploration of



the waltz form, with unexpected splashes of bright colour which Morgan joyfully interpreted.

The audience gained both from the insights into Morgan's personal life, communicated in a disarmingly natural way; and by the extensive programme notes which he and Alec Roth provided, adding greatly to the depth of the evening's experience.

Morgan's performance throughout was impeccable. His concentration, like the audience's, never flagged for a moment as he delighted everyone with the clear bell-like harmonics of Iannarelli's *Cancion para Beatriz*, the pleading tremolos of Barrios's *Una Limosna por el Amor de Dios* and the uplifting rhythms of his *Maxixe*. The first half concluded all too quickly with two compositions by the Argentinian composer Piazzolla – *La Muerte del Angel* and *Primavera Portena*, with the insistent baseline

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Dates for your Diary

Apr 26th Club Evening *Inside the Guitar* with luthier Pablo Requena & Paul Gregory

May 10th Solo Duo Concert

May 25th Gary Ryan Workshop **Note Sunday**

Jun 14th Charles Ramirez Concert

Jul 12th Summer Party

Most events take place on Saturdays at 7.30pm in the Regis School of Music, 46 Sudley Road, Bognor Regis. For details phone 01243 866462. For concert tickets phone 01243 822965 or visit the **Ticket Hotline** at www.westsussexguitar.com

Please send contributions for the next edition of *Good Vibrations* by **1st June** to

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terry_woodgate@btinternet.com



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