

# CLASSICAL GUITAR

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**December 2013**

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# CLASSICAL GUITAR

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**14th Hersbruck International  
Guitar Festival –  
page 22.**



**City of Derry Guitar Festival –  
page 28.**

*Although every care is taken to  
ensure accuracy and propriety,  
neither the editors nor the pub-  
lishers necessarily agree with  
opinions expressed by contribu-  
tors, nor by readers in their pub-  
lished letters.*

# Editorial

THE MODERN age is full of victimless crime: actions ruled illegal, but which are argued not to directly violate or threaten the rights of any other individuals. Such crimes include gambling, and there are many other examples of criminal activity described as victimless. Then there are those crimes that are almost victimless: in these cases, we have become much less aware of the consequences of our actions or the actions committed against us. To this category we consign breach of copyright, since its victims are often totally unaware of the offenses against them. Loss of future earnings is too abstract for it to be considered a real crime, but in a sense it's just the same as stealing a hardcopy book from a shop on behalf of another consumer. The copying of scores is commonplace, which is an irony as it's doing damage to the very thing would-be copyists are so keen to nurture and promote.

The Internet age has exacerbated an already difficult situation. File-sharing is so quickly and easily done these days, and can now be accomplished by almost anyone, that it's difficult to associate any kind of illegality with such behaviour. But with some thought, the natural instinct to share what we already own seems less innocent than we might at first suppose. Consider Matanya Ophee's thoughts (Editions Orphée) on the prevalence of music copyright conduct in social media:

'Today, for the second day in a row, I see on Facebook a request by someone for a copy of music which is protected by copyright. Not by some poor student in a third-world country, but by established concert performers and teachers. The worst is that these requests are almost instantly being responded to, again, in full public view, by another person who is on the same level of professional activity. Yes, I understand that sometimes things get tight and you need a piece of music right now for some professional activity. But committing this crime in full public view, is not only doing damage to the composers, their publishers and their estates, but coming from one in a position of authority, is setting a very bad example for your own students.'

But it's not all bad news. It has been suggested that file-sharing printed music in fact promotes sales for publishers. The rationale is that no guitarist really wants to read a score off the screen, and printed copies are poor substitutes for original manuscripts. When you have spent so long working out your fingerings, and customising a work for performance, you want to then own that piece of music. So the digital age might just be one that ushers in the era of retrospective purchasing. Publishers, in their darker moments, might do well to think of illegal copies as samples of their work, complete though they may be. Whatever view you take, I guess we can only go by what the sales figures tell us.

GUY TRAVISS

IS A piece of music more significant because it is written down and printed than if it were interpreted via an oral or aural tradition? And is a piece of music so important that its original form must be hallowed to the point where it is slavishly worshipped as if in a shrine; kept like a saint's relics behind glass? And, to borrow a phrase, is 'imitation', really, 'the sincerest form of flattery'? Can a person's attempt at reconstruction or interpretation cause near apoplexy among those who, for whatever reason, perceive their musical values to be of a higher nature than that of the grazing milieu below? Is it possible for a truly great piece of music to

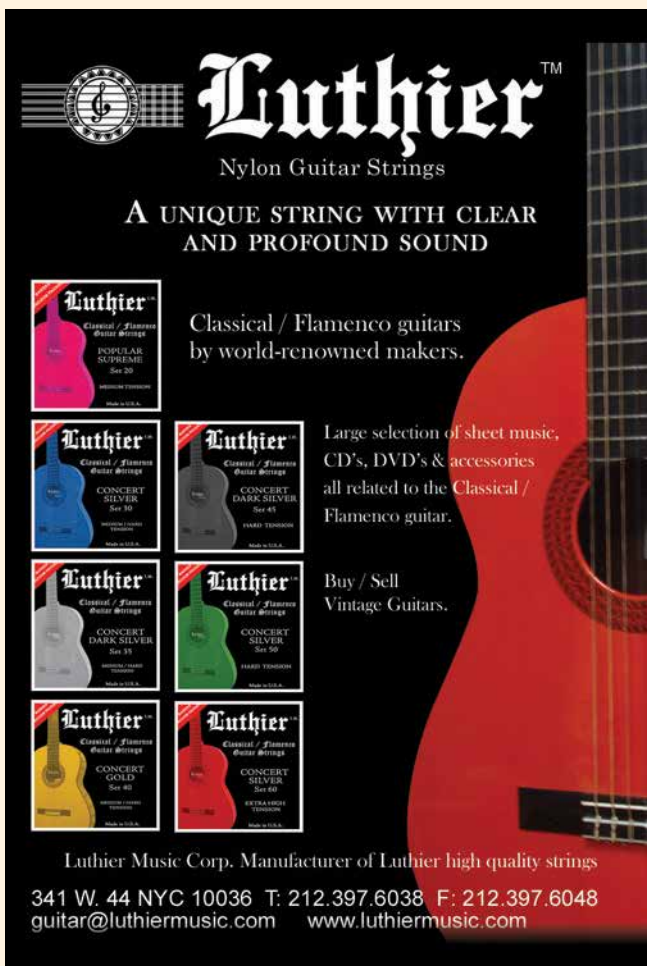
withstand onslaughts from lesser beings, barely able to kiss its polyphonic feet, before it cries out 'no more!?' Of course not, great music, in whatever form, triumphs, for it is made of the air. Nothing but a vacuum can destroy music's beauty.

Truth, honesty and integrity: a convenient trinity to have to hand when discussing the merits of composed sound and to steer this editorial away from becoming a plethora of polemics it is probably safe to assume that those values are accepted requisites for those involved in all aspects of music making. For what makes good music good is usually an abundance of all three. The 'masterpiece' has more often than not achieved its status by widespread acclaim and although not always, owing to occasional seismic shifts in popular tastes, remains a 'masterpiece', forever.

A truly famous example of 'great' art being lampooned springs to mind and although the subject matter of 'What's Opera, Doc?' the 1957 cartoon classic is a perfect set up for such iconoclastic treatment, i.e. Richard Wagner's bombastic 'genius', it was no surprise that a musical *fatwa* from Bayreuth was not issued against Chuck Jones, Mel Blanc and Warner Bros. Studios etc.. Wagnerians most likely chuckled or roared with laughter along with the rest of the audiences. Bugs Bunny was safe.

Which is more than can be said for the poor soul who committed albeit innocent butchery on a grand scale against Tárrega's *Recuerdos de la Alhambra*; previous editorials aside notwithstanding, how many recoiled in horror at Mike Oldfield's blasphemy with *Étude*? The valedictory music to the soundtrack of 'The Killing Fields', based on Cambodia's horrific journey back to Year Zero; listen at your peril.

TIM PANTING



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# Classical Guitar News

Compiled by THÉRÈSE WASSILY SABA

## Russell premières Nyman

The British composer and pianist Michael Nyman has written his first work for the solo guitar, which David Russell premièred at the Uppsala International Guitar Festival in Sweden, as part of their tenth anniversary celebrations in October 2013. David Russell talks to me about the preparation for the première of *Semley Sequences* by Michael Nyman, and the reason for the screen of himself in this photograph, in his cover interview in the January 2014 issue of *Classical Guitar* magazine.

Michael Nyman gives the background to the work, '*Semley Sequences*, my very first composition for solo classical guitar, was composed in the summer of 2013, and is dedicated to the 80-year-old Julian Bream, who I first met, in a bizarre sequence of musical and geographical consequences that started at the Royal Academy of Music when I started studying there in 1961.

'My best friend was the sadly recently-departed composer John Telford who, as a teenager had known Peter Maxwell Davies in Manchester. John had decided not to live in London and Max recommended that he contact Harrison Birtwistle in Wardour, close to Tisbury, in Wiltshire, to find him a cottage to live in [at that time Birtwistle was teaching at Cranborne Chase girls' public school at Wardour Castle, where the epoch-making "English Darmstadt" composition summer school was held in 1964]. Julian Bream lived in the neighbourhood – in the village Semley – so I met him as part of the "new music" scene, having already been familiar with his work as lutenist in the early 17th-century English instrumental music that the Julian Bream Consort pioneered.

'In this same summer of 2013, my daughter, knowing of my continuing fondness for the countryside around Tisbury, but not knowing anything about Semley, rented a house for the summer – in SEMLEY, of course! Semley, my first guitar piece, a conversation with David Russell about the generosity and importance of Julian Bream as teacher and role-model for younger guitarists – all conspired to make *Semley Sequences* the inevitable title.

'Equally inevitable is my thanks to the brilliance of David Russell for so diligently and necessarily translating "music" into "guitar music"!



David Russell premières Michael Nyman.

## John Mills in BBC Music

John Mills's two-disc recording, *Segovia: The Ramírez Years*, has received a glowing review in the December 2013 issue of *BBC Music*



Graham Anthony Devine.

magazine. The reviewer, Rob Ainsley, who gave it the full five stars, wrote: 'No flashiness, no empty "virtuosity"; instead, this is playing with grace, beauty and poise that will surely captivate even those who (like me) find Segovia's own rubatos too lofty.'

### Alhambra launch with Graham Devine

A special event celebrating the three new models of hand-made Alhambra guitars will be held at the London Guitar Studio on Thursday 5 December 2013 at 7pm. Graham Anthony Devine will perform on each of the guitars: the José Miguel Moreno Serie C, José María Vilaplana Serie NT and Mengual & Margarit Serie C. Manufacturas Alhambra has always had a dedicated guitar-maker's workshop within its factory, where its top professional models are handmade. José María Vilaplana, a renowned guitar-maker, who has worked at Alhambra for decades, builds his Serie NT in a Torres style. José María Vilaplana will be attending the evening event, as well as the Managing Director of Alhambra sl, Juan Sanchis Reig and the International Sales Manager, Jorge Juliá Anduix. Guests are welcome to attend this intimate soirée but please telephone the London Guitar Studio to confirm a place, tel. 020 7493 1157.

### Rivet and Pahud at Wigmore

The flautist Emmanuel Pahud will be giving a recital with guitarist and composer Christian Rivet at Wigmore Hall, London on Sunday 22 December 2013. Their programme includes a mixture of solo works and duo repertoire

Handel's *Sonata for Flute and Guitar in G minor*, Op. 1 No. 2, Duo for flute and guitar Op. 16 No. 2 and No. 3 by Francesco Molino, *Scrivo in Vento* for solo flute by Elliott Carter, *L'Aube Enchantée sur Le Raga 'todi'* for flute and guitar by Ravi Shankar, Piazzolla's *Histoire du Tango* for flute and guitar, Bartók's *Romanian Folk Dances*, Sz. 68 (arr. flute and guitar), as well as two pieces by Christian Rivet: *At Left* for solo guitar and *Clap* for flute and guitar.

### Alessandria Finals

The Finals of the 46th International Competition for Classical Guitar Michele Pittaluga were held in Alessandria, Italy on Saturday, 28 September 2013. Of the 20 competitors, there were eight chosen for the semi-final round: Tal Hurwitz (Israel), Ekachai Jearakul (Thailand), Marko Topchii (Ukraine), three Italians Gianmarco Ciampa, Emanuele Buono and Andrea Roberto, Jerzy Chwastik (Poland) and Anton Baranov (Russia). The compulsory set work was *Evocacion III* by the Spanish composer Anton García Abril, who was invited to be the of President of the Jury. The First Prize went to Emanuele Buono (Italy); Second Prize to Ekachai Jearakul (Thailand); and Third Prize to Anton Baranov (Russia).

### Gary Ryan's Dreams

The British guitarist and composer, Gary Ryan has just had his guitar duo *Dreams, Rest and Motion* published by Camden Music London. This is his eighth publication with Camden Music which include another piece for guitar duo, *Generator*, as well as his popular compositions for guitar solo, *Scenes from the Wild West*, *Songs from Erin*, *Scenes from Brazil*, *City Scenes* and two books of pieces for beginner and intermediate-level players, *Scenes for Guitar*, Books I and II.

Gary Ryan was appointed Professor of Guitar at the Royal College of Music, London in 1996 and in 2009 was appointed Assistant Head of Strings. On 15 May 2013 he was awarded a Fellowship of the Royal College of Music by HRH Prince Charles. The FRCM is an honorary award for musicians who have made an outstanding contribution to the international musical world; Gary Ryan is the fourth guitarist to receive this award after



Gary Ryan.

PHOTO: RICHARD WILLIAMS



Andrés Segovia, Julian Bream and John Williams.

[www.garyryan.co.uk](http://www.garyryan.co.uk)

### Paco Peña Hijo Predilecto

The flamenco guitarist Paco Peña has been given a special award by the Ayuntamiento of Cordoba in Spain, named as: *Hijo Predilecto de Córdoba*. He was presented with the Gold Medal of the City of Cordoba by the mayor, José Antonio Nieto on 8 October 2013.

Paco Peña was born in Cordoba. He started playing the guitar at the age of six and began performing in public from the age of 12. In the 1960s moved to London, which became the base for his busy international career. He has however always kept a close connection and a home in Cordoba; being one of nine children, he says it feels as if he never really left. Paco Peña established the Centro Flamenco Paco Peña in Cordoba and began to organise an international guitar festival, which brought international players together from the classical, jazz and flamenco world for a number of years; his very successful guitar festival established the ground for the present Festival Internacional de la Guitarra in Cordoba. Paco Peña continues make a great contribution to the appreciation of flamenco throughout the world, creating masterpiece flamenco productions, which are eagerly awaited by his international audience.

### Mermikides' Compendium

The classical and electric guitarist, Bridget Mermikides has been writing a monthly classical guitar column for *Guitar Techniques* magazine for a number of years, where she publishes her arrangements of popular pieces, such as *The Dance of the Sugar Plum Fairies* by Tchaikowsky and *La Forza del Destino* by Verdi. Thirty-six of these have been selected and published in her book, *The Classical Guitar Compendium: Classical Masterpieces Arranged for Solo Guitar*, which also includes two CDs with her recordings of the pieces (Hal Leonard).

### 'El Bola' in London

We have always been lucky that some fine flamenco guitarists have considered London to

be their first/second homes. A recent addition to their ranks is the flamenco guitarist, Agustín Carbonell 'El Bola'. El Bola comes from a line of legendary flamenco performers which includes his father



Agustín Carbonell 'El Bola'.

**Classical Guitar Magazine**



Paco Peña receives the Gold Medal of the City of Cordoba from the mayor, José Antonio Nieto.

PHOTO: TONI BLANCO

the flamenco singer Agustín Montoya, his uncle the flamenco guitarist José Carbonell Montoyita and his great-uncle Agustín Castellón Campos 'Sabicas' (1912–1990). He has worked closely with some of flamenco's finest singers, dancers and guitarists. Despite being such an integral part of flamenco in Spain, he is clearly attracted by the experiences of living abroad: in 1997 he went to live in Brazil and remained there for eight years. Let's hope he remains here in London for a similar length of time, at least.

Apart from his achievements as a flamenco guitarist and a composer, El Bola has been conducting extensive research into the life of the flamenco guitarist Ramón Montoya (1880–1949), about whom he says relatively little has been written. The inspiration to start this research came after he organised a concert in homage to Ramón Montoya, which was held in the Jardines de Sabatini of the Palacio Real, Madrid in July 2012, where he also performed pieces by Ramón Montoya. He will be publishing a book with the newly discovered material, which his research has uncovered.

In contrast to this research into flamenco figures of the past, El Bola's latest recording, *Rojo y Rosa – Música y baile del nuevo flamenco*, is very much looking forward, featuring the double bass player Javier Colina, and the dancers Karen Lugo and Tamar González, who performed with him in his show of the same name.

[www.agustincarbonellbola.com](http://www.agustincarbonellbola.com)

### Classical Guitar – Cover price

It is six years since *Classical Guitar* magazine rose in price (January 2008) from £2.95 to £3.95 monthly. The last 12 months have seen some steep rises in our production and mail costs and as a result with our January 2014 issue the cover price of *Classical Guitar* magazine will be £4.95. However, we know *Classical Guitar* remains excellent value costing quite a lot less than a large glass of decent wine in most UK restaurants.

PHOTO: PACO MANZANO



Winners of the London International Guitar Competition: Second Prize: Srdjan Bulat; Third Prize: Laura Snowden and First Prize: Mikkel Egelund Nielsen.

### London International Guitar Competition

The second London International Guitar Competition was held during the London International Guitar Festival from 23–31 October 2013. The semi-final round at the Royal College of Music had six semi-finalists

competing: Srdjan Bulat (Croatia), Alp Ozan Bursalioglu (Turkey), Gil Fesch (Portugal), Vladimir Gaponstev (Russia), Mikkel Egelund Nielsen (Denmark) and Laura Snowden (UK). As compère, I sat in the soundproof off-stage area, ready to introduce each performer. It was soundproof between off-stage and the hall, however, I had the pleasure of hearing all the activities of a busy music college, including a student practising *God Save our Gracious Queen* on a timpani, in a continuous loop without any pause throughout the semi-finals – something that could only happen in a British music college.

The Finals were held at Kings Place on Saturday 26 October and the winners were: First Prize: Mikkel Egelund Nielsen; Second Prize: Srdjan Bulat; and Third Prize: Laura Snowden.

### Oscar Castro-Neves (1940–2013)

The Brazilian guitarist and orchestrator, Oscar Castro-Neves died of cancer on 27 September 2013 in Los Angeles. An obituary appears on page 54 of this issue of *Classical Guitar* magazine.

## Events, Festivals & Competitions

Compiled by **THÉRÈSE WASSILY SABA**

### FESTIVALS & COMPETITIONS

9–15 December 2013, Singapore: The **11th International Guitar Festival 2013** with John Mills, Pavel Steidl, Berta Rojas, Eric Franceries, Franco Morone and Bernard Maillot, including the **6th International Guitar Competition** with no limits on age or nationality, contact: Robert Liew, Tomas Music Consultants Pte Ltd, tel. +65 6344 3671, +65 6447 0177.  
email: [guitarfest@tomas-music.com](mailto:guitarfest@tomas-music.com)  
[www.tomas-music.com](http://www.tomas-music.com)

13–15 December 2013, Tokyo, Japan: The **56th Tokyo International Guitar Competition 2013** for guitarists born after 1978, with first round on 19 August 2013 by recording and the second and third rounds at the Bunka-kaikan Recital Hall in Tokyo in December. Entry deadline: 31 July 2013. Contact: Japan Federation of Guitarists, 6–14–4, Wada bldg 5F, Shimbashi, Minato-ku, Tokyo 105-0004, Japan. Tel. 81 3 3438 1819. Fax 81 3 3438 1899.  
[www.guitarists.or.jp/compulsory-e.html](http://www.guitarists.or.jp/compulsory-e.html)

10–30 January 2014, New York: The **New York Guitar Festival** with Pepe Romero, Badi Assad, all-day Guitar Marathon co-curated by William Kanengiser and Badi Assad, and Marc Ribot, Chris Eldridge, Kaki King, Luther Dickinson, Alvin Youngblood Hart, Toubab Krewe and Joseph Arthur will première scores for classic silent films.  
[www.newyorkguitarfestival.org](http://www.newyorkguitarfestival.org)

13–18 January 2014, New Plymouth, New Zealand: The **Taranaki Classical Guitar Summer School 2014** with William Kanengiser, Simone Iannarelli, Sydney Guitar Trio (Richard Charlton, Raffaele and Janet Agostino), John Couch, Miles Jackson and Duo Jackson, Gunter Herbig, Tim Watanabe, Owen Moriarty, the New Zealand Guitar Quartet, Paul Zdrenka and Rod Capper. Contact: Dominique Blatti, Coordinator, tel. +64 (06) 752 7400.  
email: [dominique.blatti@taranakissummerschool.com](mailto:dominique.blatti@taranakissummerschool.com)  
[www.taranakissummerschool.com](http://www.taranakissummerschool.com)

8 February 2014, Stuttgart, Germany: The **6th International Rago Competition 2014** for guitarists up to 18 years old. Entry deadline: 31 December 2013. The competition is organised and directed by the Duo Montes-Kircher and the Stuttgarter Musikschule.  
email: [rago-competition@email.de](mailto:rago-competition@email.de)  
[www.rago-competition.com](http://www.rago-competition.com)

11–16 March 2014, Belgrade, Serbia: The **XV International Guitar Art Festival** with Eduardo Fernández, Dusan Bogdanovic, Hubert Käppel, Badi Assad, Eliot Fisk, Costas Cotsiolis, Aniello Desiderio, Zoran Dukic, Martha Masters, Thomas Offermann, Katona Twins, Roberto Fabbri, Lukasz Kuropaczewski, Johannes Moller, Gabriel Bianco, Xhevdet Sahatxhija, Dejan Ivanovic & Michalis Kontaxakis duo, Edin Karamzov, Vojislav Ivanovic, Zbigniew Gnatek, Vasileios Sygletos, Guy Traviss, Srdjan Tosic, Anton Crnugelj, Vera Ogrizovic, Ante



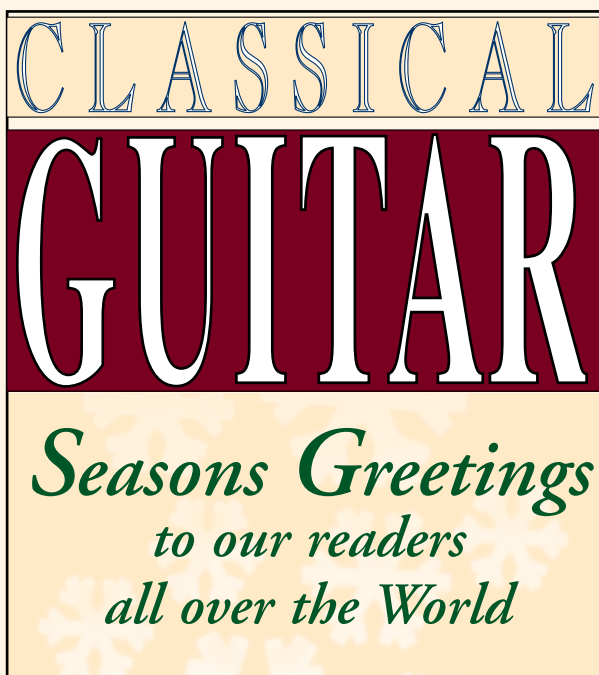
Radnic, Djani Sehu, Jelica Mijanovic, Stela Dinkova, Zoran Krajisnik, Darko Karajic, Milos Janjic. Contact: Bosko Radojkovic, Festival Director, 530 Bul. Kralja Aleksandra St, 11000 Belgrade, Serbia. Mobile: +381 64 140 7583, tel./fax: +381 11 220 6245.  
email: info@gaf.rs  
www.gaf.rs

26–29 March 2014, Antony, France: The **15th International Guitar Competition à Antony** is open to guitarists of any nationality without an age limit. Entry deadline: 14 March 2014. Contact: Rencontres Internationales de la Guitare, Service Culturel, BP 60086, 92161 Antony Cedex, France. Tel. +33 (0)1 4096 7282,  
email: culture@ville-antony.fr

28 March 2014, London: The **16th Ivor Mairants Guitar Award** for guitarists of any nationality resident in the EU for the past 12 months, and/or enrolled in a UK conservatoire and born on or after 1 January 1987. The set works include any work by Ivor Mairants or selected movements from his *Jazz Sonatas for Guitar* (Mel Bay). Entry deadline: 25 February 2014. For applications, contact: the Clerk, The Worshipful Company of Musicians,  
email: clerk@wcom.org.uk

2–6 April 2014: Long Island, USA: The **22nd Long Island Guitar Festival** with Frederic Hand, VIDA Guitar Quartet, Derek Gripper, Thibault Cauvin and Paul Cesarzyk. Contact, Festival Director, Harris Becker, tel. (516) 299 3181.  
email: LIGFestival@aol.com  
www2.liu.edu/gfest

14–17 April 2014, Lebach, Germany: The **6th Guitar Festival for Children and Youth 'Gitarrentage für Kinder und Jugendliche im Saarland'** for 8–17 year olds with Roberto Aussel and Vladimir Gorbach. The **5th Concurso Internacional de Composición**, for works written for young guitarists in ensemble is now accepting entries; the winning compositions will be published in Chanterelle's fifth volume of *Playing Together*. Contact: Inés Peragallo, Kulturamt der Stadt Lebach, Am Markt 1, D 66822 Lebach, Germany.  
email: gitarrentagekinder@gmail.com  
www.gitarrentagekindersaar.com



31 May–4 June 2013, Sorrento, Italy: The **Sorrento Guitar Fest** with Pascuale Rucco, Stephen Robinson and Douglas James. Registration deadline: 15 March 2014. Contact: Patrice Robinson,  
email: probinso@stetspn.edu  
www.SorrentoGuitarFest.it

2–9 June 2014, Koblenz, Germany: The **22nd Koblenz International Guitar Festival & Academy 2014** with Pepe Romero, Manuel Barrueco, David Russell, Hubert Käppel, Alvaro Pierri, Pavel Steidl, Marcin Dylla, Zoran Dukic, Aniello Desiderio, Lucio Matarrazo, Judicael Perroy, Goran Krivokapic, Alexander S. Ramirez, Jorge Caballero, Alfred Eickholt, Tadashi Sasaki, Wolfgang Dey, Günter Schillings, Russell Poyner, Sabrina Vlaskalic, Beijing Guitar Duo, Frank Haunschild Trio featuring Philip Catherine, Staatsorchester Rheinische Philharmonie and more, and the **Koblenz International Guitar Competition 'Hubert Käppel'**.  
email: info@koblenzguitarfestival.de  
www.koblenzguitarfestival.de

4–7 June 2014, Buffalo, NY, USA. The **JoAnn Falletta International Guitar Concerto Competition**, presented by the Western New York Public Broadcasting Association and the Buffalo Philharmonic Orchestra. Entry deadline: 1 April 2014. Contact: Directors, Joanne Castellani and Michael Andriaccio,  
www.fallettacompetition.org

20–25 June 2014, Los Angeles, CA, USA. The **Guitar Foundation of America International Convention and Competition** with Jorge Caballero, Tilman Hoppstock, Paul O'Dette, Ana Vidovic and the Los Angeles Guitar Quartet at CSU Dominguez Hills, hosted by Scott Morris and Matthew Greif, contact:  
email: info@guitarfoundation.org  
www.guitarfoundation.org

5–12 July 2014, Liechtenstein: The **Liechtensteiner Gitarrentage ligita 2014** with Alvaro Pierri, David Russell, Roland Dyens, Pablo Marquez, Solo Duo, Leon Koudelak, Nejc Kuhar, Joao Carlos Victor (winner 2013 ligita competition), Stefan Hackl, Michael Buchrainer, Walter Würdinger, Manolo Franco (flamenco), Tiroler Wechselsaitige (tyrolean folk music). Contact: Liechtensteiner Gitarrentage ligita, Elmar Gangl, organizing president, tel. +423 792 6233.  
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17–20 July 2014, Adelaide, Australia: The **Adelaide International Guitar Festival 2014** will include the **Adelaide International Classical Guitar Competition** with First Prize AUD\$10,000 and a Jim Redgate guitar (\$16,000). For full details:  
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# Concert Diary

## DECEMBER 2013

### 1 Sunday

Florida: XUEFEI YANG. Clarke Recital Hall, University of Miami, 7.30pm.

London: JEFF RODRIGUES. St Matthew's Church Hall, North Common Road, Ealing W5 2QA, 7pm.

Sedona, AZ: LOS ROMEROS. Performing Arts Center, 995 Upper Red Rock Loop Road, AZ 86336, 2.30pm.

### 3 Tuesday

New York: XUEFEI YANG. 92nd Street Y, SubCulture, 45 Bleecker St, Downstairs, 7.30pm.

### 6 Friday

Birmingham: LEO TURNER. Birmingham Museum and Art Gallery, Chamberlain Square, B3 3DH, 1.10pm.

Middlebury, VT: XUEFEI YANG. Mahaney Center for the Arts, Middlebury College, 72 Porter Field Rd, VT 05753. Tel. 802 443 3168.

### 7 Saturday

San Francisco, CA: LA GUITAR QUARTET. SFJAZZ Center, 201 Franklin St, CA 94102, 7.30pm. Tel. 415 242 4500.

### 13 Friday

West Bromwich: DODICI CORDE EARLY ROMANTIC GUITAR DUO. Oak House, Oak Rd, B70 8HJ, 7.30pm. Tel. 07807 199 870.

### 14 Saturday

New York: SHARON ISBIN. Kaufmann Concert Hall, 8pm.

Valencia, Spain: SERGIO SANTES & VICENT GELÓS TEN (flute). Amigos de la Guitarra, Museo de Bellas Artes de Valencia, Calle San Pío V, n. 9, 46010, 7pm.

### 22 Sunday

London: EMMANUEL PAHUD (flute) & CHRISTIAN RIVET (guitar). Wigmore Hall, 7.30pm. Tel. 020 7935 2141.

### 28 Saturday

Barcelona: BARCELONA 4 GUITARS. Sala de Conciertos, Palau de la Música Catalana, 12 noon.

## JANUARY 2014

### 5 Sunday

Cartagena, Colombia: ASSAD DUO. Auditorio Getsemani, Centro de Convenciones, 7pm.

### 9 Thursday

Baltimore, MD: MANUEL BARRUECO & Baltimore Symphony Orchestra, conducted by Marin Alsop. Joseph Meyerhoff Symphony Hall, 8pm (première of concerto for guitar and orchestra by Jonathan Leshnoff)

### 12 Sunday

Baltimore, MD: MANUEL BARRUECO & Baltimore Symphony Orchestra, conducted by Marin Alsop. Joseph Meyerhoff Symphony Hall, 3pm (concerto for guitar and orchestra by Jonathan Leshnoff)

New Plymouth, New Zealand: WILLIAM KANENGISER. Tel. (06) 752 7400.

### 15 Wednesday

New York: JOÃO LUIZ & HYE-JIN KIM (violin). Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St, 7.30pm. Tel. 800 838 3006.

### 17 Friday

London: CRAIG OGDEN, MARK PADMORE (tenor), STEVEN OSBORNE (piano), HEATH QUARTET. Wigmore Hall, 7.30pm. (music of Sir Michael Tippett).

San Francisco, CA: TOMMY EMMANUEL & MARTIN TAYLOR. Palace of Fine Arts Theater, 3301 Lyon St, CA 94123, 7.30pm. Tel. 415 242 4500.

### 18 Saturday

Bethesda, MD: KUPINSKI GUITAR DUO. Westmoreland Congregational Church, 1 Westmoreland Circle, MD 20816, 8pm. Tel. 301 654 6403.

San Francisco, CA: TOMMY EMMANUEL & MARTIN TAYLOR. Palace of Fine Arts Theater, 3301 Lyon St, CA 94123, 7.30pm. Tel. 415 242 4500.

### 19 Sunday

Nevada, CA: JASON VIEAUX. Seventh-day Adventist Church, 12889 Osborne Hill Road, Grass Valley, 2pm. Tel. 530 273 3990.

### 22 Wednesday

Livermore, CA: BRIAN GORE, MIKE DAWES, PINO FORASTIRE, QUIQUE SINESI. Bankhead Theater, 2400 First Street, Downtown, CA 94550, 7.30pm. Tel. 925 373 6800.

### 25 Saturday

Eastleigh, Hants: AMANDA COOK & CLAIRE WILLIAMS (harpsichord). The Point, Leigh Road, Eastleigh SO50 9DE, 8pm.

Shaker Heights, OH: BEIJING GUITAR DUO. Plymouth Church UCC, 2860 Coventry Road, 7.30pm. Tel. 216 905 9348.

### 28 Tuesday

Bryan, TX: VIDA GUITAR QUARTET. First Presbyterian Church, 1100 Carter Creek Pkwy, 7.30pm. Tel. 979 823 8073.

Carlsbad, CA: BRIAN GORE, MIKE DAWES, PINO FORASTIRE, QUIQUE SINESI. Ruby G. Schulman Auditorium, Carlsbad Dove Library, 1775 Dove Lane, CA 92008, 7pm.

## FEBRUARY 2014

### 3 Monday

London: SEAN SHIBE. Wigmore Hall, 1pm. Tel. 020 7935 2141.

### 7 Friday

New York: BERTA ROJAS. Baruch Performing Arts Center, 55 Lexington Avenue, 8pm. Tel. 646 312 5073.

### 12 Wednesday

Chipping Norton: XUEFEI YANG & AUBADE (documentary film première). Chipping Norton Theatre.

### 13 Thursday

Fort Worth, TX: DUO SIQUEIRA LIMA. 7.30pm. Tel. 817 498 0363.

### 14 Friday

Dallas, TX: DUO SIQUEIRA LIMA. University Park United Methodist Church, 8pm. Tel. 817 498 0363.

San Francisco, CA: CHRIS THILE (mandolin). SFJAZZ Center, 201 Franklin St, CA 94102, 7.30pm. Tel. 415 242 4500.

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# MANUEL BARRUECO

## *discusses his baroque and latest recordings*

With THÉRÈSE WASSILY SABA



MANUEL BARRUECO'S performing and recording schedule is as busy as ever. I spoke to him about the baroque recordings which have punctuated his discography throughout his career as well as his two most recent releases: *Chaconne – A Baroque Recital* featuring music by Bach, Scarlatti and Weiss and *Medea – Spanish music* by Albéniz, Granados and Sanlúcar, and the new work written for him Roberto Sierra, *Fantasia for guitar and string quartet*.

**Thérèse Wassily Saba:** Performing baroque music has been an important thread throughout your career. Even your *Concierto Barroco* recording with the *Puerta Rican* composer Roberto Sierra, included two Vivaldi concertos, but there have been recordings completely dedicated to baroque music.

**Manuel Barrueco:** Yes, I recorded the Bach Sonatas in 1997 and I also did the Bach and de Visée recording many years ago; it was first released in 1990.

*Was the Bach and de Visée recording released on a vinyl record?*

No, both were released on CD by EMI Classics; I did record the second and fourth lute suites on a vinyl recording in around 1980 or so.

*Let's talk about that very first recording then. You were a very young player – you were really one of our 'Superman' heroes of the classical guitar world. At the time that you released that recording, there was only the Julian Bream recording with lute suites No. 1 and No. 2 and the John Williams recording with all four suites, so it was quite a ground-breaking step to take. I can still remember the excitement of going out to buy that record; we were all wanting to hear your interpretational ideas because of course, Bream and Williams were a generation before you. Great things were expected and we were not disappointed. How did you feel about making such a recording at the time?*

I put a lot of effort into that recording, a lot. When you listen to that recording and you listen to the individual melodic lines, you can hear that at least I was attempting to make each line independent from the others, by focusing on the articulation, which was difficult. When I recorded it, it had not been very long since I had become more interested in this whole idea of performance practice and I had been reading about baroque performance; I was listening to musicians such as Gustav Leonhardt, who had a huge influence on me. I am going to say something that is perhaps going to sound a little bit crazy

but I think I am old enough to be able to say these things now: when I used to hear Bach on other instruments, it sounded so exciting, and on the guitar it just sounded boring. I just thought that the way Bach was being played on the guitar was boring, so I got to work on trying to make it more exciting: I tightened up all the rhythms, I worked a lot on articulation and on the dynamics, all of which I thought helped spark it up. I worked a lot on the ornamentation and I just put in a trill here and there; it wasn't any more elaborate than that. There are some things that I did then, that I cannot do any differently now even if I tried, that is how convincing it was for me. So that was my main goal: to make it sound more like Bach, more baroque and hopefully, more exciting. I wanted it to sound more like the Bach character that I was hearing from other instrumentalists, which was so full of life.



If I have any regrets about that recording, it is that maybe I should have waited a little bit longer; there are some things that I did that were still too new for me and they had not really settled inside of me. For example, sometimes the rhythmic freedom – the rubato – goes overboard. That is probably the one thing that I would control more, if I did it again, but at that time, it seemed right. It was a new discovery for me; I fell in love with that way of playing.

Actually my experience with Leonhardt's recordings is that sometimes he goes overboard too: sometimes he will be extremely loose and then he will be extremely tight, so I would tighten that up a little.

*Was there a reason you chose to record those two suites?*

Lute Suite No. 2: probably because it was the first suite that I learned. I had heard it in the Bream recording and the fourth suite probably seemed like a challenge to me.

*Then the next Bach recording was released on a CD?*

Yes, that was the Bach and de Visée recording. For the Bach, I recorded the whole Violin Partita No. 2 with the *Chaconne* and a suite and an overture by de Visée.

*Why did you choose the de Visée to put alongside the Bach?*

I did it because when I looked back at the way that de Visée was transcribed for the guitar from the baroque guitar, I felt that the people who made those transcriptions, despite having the best intentions, really did not understand the style. For example, if you look at some of the Pujol arrangements, I think there is a lack of understanding of the 'guitaristic' style of the music. When I heard this music played on the baroque guitar – I had become friends with Michael Lorimer and he was playing the baroque guitar – I started to understand more about the baroque guitar; it is a very different style. Maybe Pujol was trying to make it more standard baroque or maybe more Germanic or maybe more like Bach. They couldn't stand not having voices in the bass, so they put notes into the bass but then did nothing with the rasgueados and all the techniques that people like de Visée were doing at that time. The French baroque is a particular style – it is very stylised music. I went to work on it and I wanted to try to capture the sound that I heard on the baroque guitar and the flavours and the French style of de Visée as much as possible. I even had a guitar made by Robert Ruck with double coursed strings, although I didn't use it so much. I did things that I had never done before: for some of the arpeggios, for example, I would play with two notes, so it would resemble the idea of the double courses, and of course there was the ornamentation.



*When you recorded the Bach Violin Partita, had you changed or developed your view of Bach's*



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*music? Did you listen to violinists to see how they were approaching these partitas?*

By that time, just about the one and only influence was Gustav Leonhardt. I did listen to Glenn Gould but it really was Leonhardt for me. The other thing about Leonhardt was that he also arranged things; not only did he play the original repertoire for keyboard but he also arranged all the cello suites, so he was really behaving like a baroque performer. He was not only a player of baroque music but he was a complete baroque musician. Leonhardt said that if you try to sound authentic, then you will not sound authentic but if you play with conviction, then you will sound authentic. He also had fun with the music; when he transcribed music, he let his imagination go. In a way, I tried to do that with the whole partita and particularly with the *Chaconne*. I did things that I hadn't done before with the *Chaconne*.

I actually haven't heard that recording for a long time. I thought to myself recently that I should listen to it as I was going to record it again.

*Do you not go back to listen? Is that something you don't do on purpose?*

No, I just don't have the desire to do it. Recently I've been thinking about it and I would like to do it.

*Was Bach's Prelude, Fugue and Allegro a piece that was with you from the start of your playing career?*

No, that was a piece that I picked up later on. I was concerned that everything would sound too similar as the de Visée pieces were in B minor and the *Chaconne* was in D minor and the *Prelude, Fugue and Allegro* was also in D, so I played it with a capo to give more variations to the sound.

*Did it really change the resonance of the piece?*

I'm sure it did but I was thinking more harmonically from the standpoint of the listener.

*Then came your third Bach recording, of the Sonatas.*

There I recorded the three solo violin sonatas.

*That recording was important because you also published your transcriptions, which meant a lot more people started playing those works on the guitar.*

I think in many ways the violin sonatas are even better than the lute suites.

*The question that people are always confronted by when transcribing the solo violin sonatas and partitas for the guitar is how much bass to add. Did you have strong feelings about this?*

I did. When I recorded the fourth and the second lutes suites, I was trying to be as accurate as I could be with the score. When I played the D minor Partita with the *Chaconne*, I wanted to see what I could do with it, performing it in a freer

way. But by the time I came to play the Sonatas, for me the criteria became: if somebody played that to me, would I hear the hand of the arranger or would I believe that it was written by Bach? That was the way I approached it; I did not want to interfere with the pieces and I tried to convince myself that I did what Bach would have done.

Now there are some people who believe that if you really want to sound authentic, then you shouldn't add anything. But the thing is, that would be really stylistically incorrect because Bach did add things and not only did he add things but also sometimes he would add things that had nothing to do with what was implied, for example, in the opening of the C major Sonata.

*With hindsight, are you happy with the result? No concerns about the rubato this time?*

No, this of course is more mature and years after that last recording. I was a younger player then and there's nothing wrong with that really.



**Roberto Sierra and Manuel Barrueco.**

*Although the Roberto Sierra Concierto Barroco recording is not baroque, it does have a place in the baroque series.*

I had read a book called *Concierto Barroco* by Alejo Carpentier, and there was a chapter where there was a jam session in Venice between Scarlatti, Handel and a Cuban African slave playing percussion on utensils. I told Roberto about it and asked him to write a piece with the same idea, that is, with this fantasy of the baroque music but in a modern style with modern and Latin American music.

Then that piece inspired Roberto to write *Folias*, which I was delighted with. Obviously it contains baroque elements in it with the *folias* theme but instead of having the Latin American elements, now it was more Spanish, with the baroque elements and the more modern.

Then another piece on that recording that I really wanted to do was Arvo Pärt's *Fratres*. I can't remember how I established contact with him; maybe I just wrote to him. I had discovered Pärt's music and I was really in love with it. I asked him if he would write something for



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me and he suggested that we do a version of *Fratres*. He told me to do an arrangement and that then we would get together to discuss it. When we did get together, the first thing that surprised him was that he hadn't realised I wanted to do the violin part; there are many versions of the piece. We met in a hotel in London. We went through it, he made some changes, and that was it. Even though *Fratres* doesn't have baroque elements in it, it does have these modal harmonies that I thought would fit in.

I decided to put the two Vivaldi concertos on either side of *Fratres*, the Concerto in D major and the Concerto in C major. Then I realised that the whole recording had become like the *Concierto Barroco* novel because it was combining new pieces with old pieces. Once I realised that, it all clicked, and I got really excited. That kind of thing really turns me on; I really enjoy it. The *Concierto Barroco* has been picked up as a set piece on one of the guitar competitions. So the work now has a life of its own.

*Have other guitarists been playing your arrangement of Fratres?*

I'm sure they have; Göran Söllscher told me he has been playing it a lot. It's a beautiful, beautiful piece.

*And Vivaldi's music is irresistible, isn't it?*

I made the recording with the conductor Víctor Pablo Pérez and the Orquesta Sinfónica de Galicia. I had my own ideas of how I wanted to do it, but then when I arrived there, either Víctor or the concert master, who was Italian and knew a lot about baroque performance practice, had already worked out what they wanted to do. I thought their ideas were much better than my ideas, so that is what we did. If you listen to that recording, I think it's fair to say that it is full of life. You often hear Vivaldi recordings, with a lack of energy – especially in the slow movements where the strings tend to sound like wallpaper – they are just there because they have been paid. But that isn't how the Orquesta Sinfónica de Galicia sounded at all; and it is not a credit to me, it's all credit to them.

I am very proud of that recording. I am happy that we have the version of the Arvo Pärt for the guitar, and the two pieces by Roberto Sierra are going to be a part of our repertoire, and the Vivaldi concertos came out very well.

*Roberto Sierra's latest piece for you, Fantasia for guitar and string quartet, has moved forward to the classical period for its inspiration in the work of Boccherini. You have recently premièred it with the Cuarteto Casals, could you tell me a little about it?* Roberto Sierra had written a very imaginative piece called *Fandangos* for orchestra which was based on Padre Antonio Soler's famous *Fandango*. *Fandangos* was such an effective work that conductors like Leonard Slatkin and David

Zinman toured it.

This led me to wonder what Sierra might do with Boccherini's cello quintet 'La Musica Notturna delle Strade di Madrid'. I asked him, and he liked the idea. The result is this new work called *Fantasia sobre la Musica Notturna delle Strade di Madrid de Luigi Boccherini*. It is a re-working of Boccherini's work in Sierra's own language, but always respecting the original material, with all of its themes and dances present.

*With your latest baroque recording, Chaconne – a Baroque Recital, you have returned to the baroque completely. And it has been 30 years or so since your first Bach recording.*

Yes, this one has the *Chaconne* from the violin partita by Bach, which is really the main reason for the recording – I wanted to record the *Chaconne* again. It also has the suite by Weiss and five Scarlatti sonatas. I was concerned that the Weiss would not stand up alongside the other pieces but I think it does.



**Manuel Barrueco.**

*Have you transcribed the Scarlatti sonatas?*

Yes, but none of these are ones that I have done before.

*You have published some Scarlatti transcriptions, haven't you?*

Yes, of the ones that I had recorded before. On this recording I have done one of the Sonatas which Segovia used to play in E minor. The last time I recorded Scarlatti sonatas, I chose the ones that I thought fitted the guitar but this time I chose ones that I wanted to do because I liked the music.

*So they might not be so easy for others to play?*

Well, that wasn't the point, but they are more guitaristic. I think the way I have been transcribing is a little more guitaristic.

*Did you have to change their keys?*

Yes, with some of them.

*How do you approach choosing the best key?*

First of all, I try not to change the key. One of the reasons that I don't change the key is that I am



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too lazy to change the key. I did change the key, for example, in the Segovia one which was originally in C minor and he played it in E minor. Another one was originally in E flat; it is obvious that E flat is not going to work so well on the guitar. So I just changed the key signature and read it in E.

*What about ornamentation? How did you approach that?*

I hardly put in any at all except in the slow sonata. That's not what this recording's about. At this stage of my life, it is all about the beauty of the music, so if I am working on the piece and I feel that it should be ornamented, then I do it, but if I feel that it doesn't need it, then I don't do it. For me, it is just something that is at my disposal, if necessary. I'll give you an example where I did use it. I also play the first cello suite on this recording. In the last movement, the *Gigue*, I didn't feel that it was big enough, so I did some ornamentation there to try to brighten up the movement and to make it more of an ending to the suite.

*Did you play that in D?*

Yes.

*Did you add a lot of notes to thicken the texture?*

I added the right amount! No, seriously, I did what I thought was right; something that I felt Bach would have done if he were transcribing it for the guitar.

One movement that I am really tickled with, in the way that it came out, was the *Courante*. When you listen to it there are a couple of moments, where I have moved the bass from the downbeat to the off-beat, and you will hear the effect. It is adorable the way the music came out.

*You end the recording with the Chaconne.*

Let me explain something to you. I first played the *Chaconne* when I was about twelve years old. The music wasn't available. After communism took over in Cuba, you couldn't find any music. The stores were empty and as is well known, I adored Leo Brouwer and at that time, I wanted to be just like him. I had heard a rumour that he had learned to play the *Chaconne* when he was twelve, so I managed to find a copy of the *Chaconne* just before I turned twelve and that is all I had for breakfast, lunch and dinner, until the day before I turned twelve, so that I could say that I did it, just like he did. Years later, I heard that he had not started playing the guitar until he was 15!

Anyway, it was really at an early age that I started playing the *Chaconne*. Now that does not mean

that I played it well, and that does not mean that I had any understanding of the piece. That just means that I could get through the notes so that people would recognise it. I wanted to play it again and I don't want to sound morbid, but I think I am at an age now where maybe I have reached full maturity. I don't know when that is, but I imagine that at some point I will begin to sound like an old player. I don't think I'm there yet; I don't think I'm sounding like an old player, in fact, I know I'm not.

In my generation, we are sandwiched between the old people and the young people and we are saying goodbye to the old and welcoming the new ones. And in losing people from my own life, it just changed the way I saw the *Chaconne*: I found that the piece was talking about loss and dealing with that, about life and death, about God or no God, about heaven and hell. When I was mourning the death of my

parents, what I was feeling and what I was hearing in the music, were connecting with each other so strongly, that for me that's what the *Chaconne* became about. Then naturally I became curious about what was going on in Bach's life at the time that he wrote the piece and I found it was a tombeau for his first wife that he had lost. When I discovered this, it seemed to validate the feeling that I had about it. That doesn't really change my understanding of the piece, it just adds a different dimension to it. Whatever I understood about the piece structurally speaking, of course hasn't

changed. What changed is maybe just the complexity of the feelings or the nature of some of the feelings.

It gave me such an urge to record the piece again because I wanted to know if I was imagining what I was feeling as I was playing it. And if I may say so, I do hear it in the playing. I think that my approach to the *Chaconne* will not change any more, neither in the way I see it nor in the arrangement; I think this is it. There is no place in the piece that I feel uncomfortable or where I am unsure about what I want to do. I feel that it embodies a lifetime of work. Maybe it sounds melodramatic but it is truly how I feel.

*You may have reached full maturity, but you are certainly not slowly down in premiering new repertoire. Performing the flamenco concerto, Medea by Manolo Sanlúcar seems to be a completely new repertoire direction. Do you feel that?*

Well, it is not really a 'flamenco' concerto, but it certainly has lots of flamenco material and soul.

**"Let me explain something to you. I first played the Chaconne when I was about twelve years old. The music wasn't available. After communism took over in Cuba, you couldn't find any music."**



In the liner notes of the *Medea* CD, I described it as something like 'flamenco dressed in tails' and that really sums it up for me! When I decided to play it, I was not thinking whether or not it was a new direction. I fell in love with the music and I wanted to have a relationship with it.

*Your interpretation and transcriptions of the works of Albéniz and Granados have always been admired. Do you feel that they are essential Barrueco repertoire?*

Certainly this is repertoire that has always been of extreme importance to me. Through the years I feel that I have gotten closer and closer to its essence. These are compositions that have become an essential part of the repertoire of the guitar itself not only because of their beauty, but also because they are the perfect vehicle for the guitar to show off some of its most seductive sounds.

**Chaconne – A Baroque Recital (Tonar) and Medea – Spanish guitar music by Albéniz, Granados and Manolo Sanlúcar (Tonar) Manuel Barrueco with the Tenerife Symphony Orchestra conducted by Víctor Pablo Pérez.**

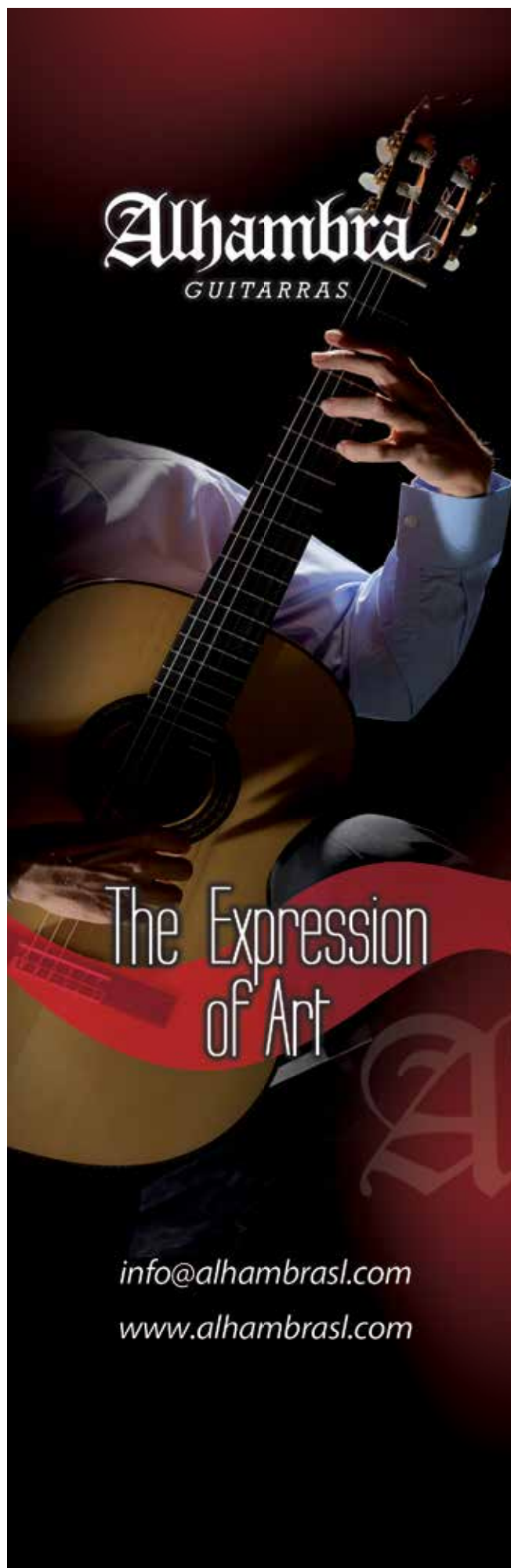
A blue rectangular advertisement for Fretsonly.com. The top half features the website name 'fretsonly.com' in a large, white, stylized font, with 'Acoustic • Blues • Classical' in smaller white text below it. To the right is a vertical image of a guitar neck. The middle section contains a '10% OFF' discount offer for readers of Classical Guitar Magazine, with the code 'cgm10peroff' and a validity date of 'Valid until the end of December'. Below this is text about a 'Fantastic range of guitar music books and recordings' and 'Many great bargains and exclusive titles.' The bottom half repeats the 'fretsonly.com' logo, with 'Country • Flamenco • Jazz • Rock/Pop' listed underneath.

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A vertical advertisement for Alhambra Guitarras. The background is a dark, artistic photograph of a person in a light blue shirt playing a guitar. The word 'Alhambra' is written in a large, white, gothic-style font at the top, with 'GUITARRAS' in a smaller, white, sans-serif font below it. In the center, the phrase 'The Expression of Art' is written in a white, serif font. At the bottom, the email address 'info@alhambrasl.com' and the website 'www.alhambrasl.com' are listed in a white, sans-serif font.

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# GUITAR PLAYING FOR ADULT LEARNERS

## *Three grown-up rules*

By CARLOS BONELL

THROUGHOUT MY life as a teacher I have met and encouraged two types of adult learners. There are the children who take up a musical instrument, give up after a few years and come back to learning in adult life, and then there are those who never played as children and start to learn as adults.

Returning to play after many years does not mean starting all over again. Deep in your mind and in your fingers is a memory of your initial learning. Now as an adult learner you have the possibility to use your mature intelligence to pick up from where you left off and continue to build.

Starting to play from scratch as an adult is a different experience, especially if you have never played a musical instrument. But here too you have the advantage of a mature intelligence at your service.

For adult re-learners and beginners I would suggest bearing in mind the following:

**1. Why are you doing it?**

Be clear about what you are trying to achieve, since you are extremely unlikely to become a virtuoso!

**2. What you can achieve**

You can become a fine musician and a good player.

**3. How you could feel:**

Your music and playing could and should give you a lot of happiness, relaxation and fulfilment.

**1. Why are you doing it?** Just because you can't get your fingers round all the pieces you would like to play doesn't mean you can't enjoy having a go and get lots out of it. Fred James, a great friend to me and my mentor when I was sixteen years old said something to me which I found difficult to understand at the time, but which I have grown to admire: 'If something is worth doing, it is worth doing badly'.

This does not mean that you don't try to play as well as you can, but it does help you to understand your limitations and yet appreciate and cherish the fine piece of music you are trying to play.

**2. What you can achieve** - with your curiosity, patience and determination can help you understand, analyse and appreciate music. This will

help you play more musically. You can improve your reading skills so you can play in small ensembles and guitar orchestras. You could even turn your hand to arranging and composing your own pieces.

**3. How you could feel** - a sense of fulfilment and completion should come with you developing your playing skills. This sense may have nothing to do with actually becoming a good guitarist, but everything to do with enquiring and exploring through your guitar-playing that great universe - music itself.

This has been my rough guide guitar playing for adult learners.

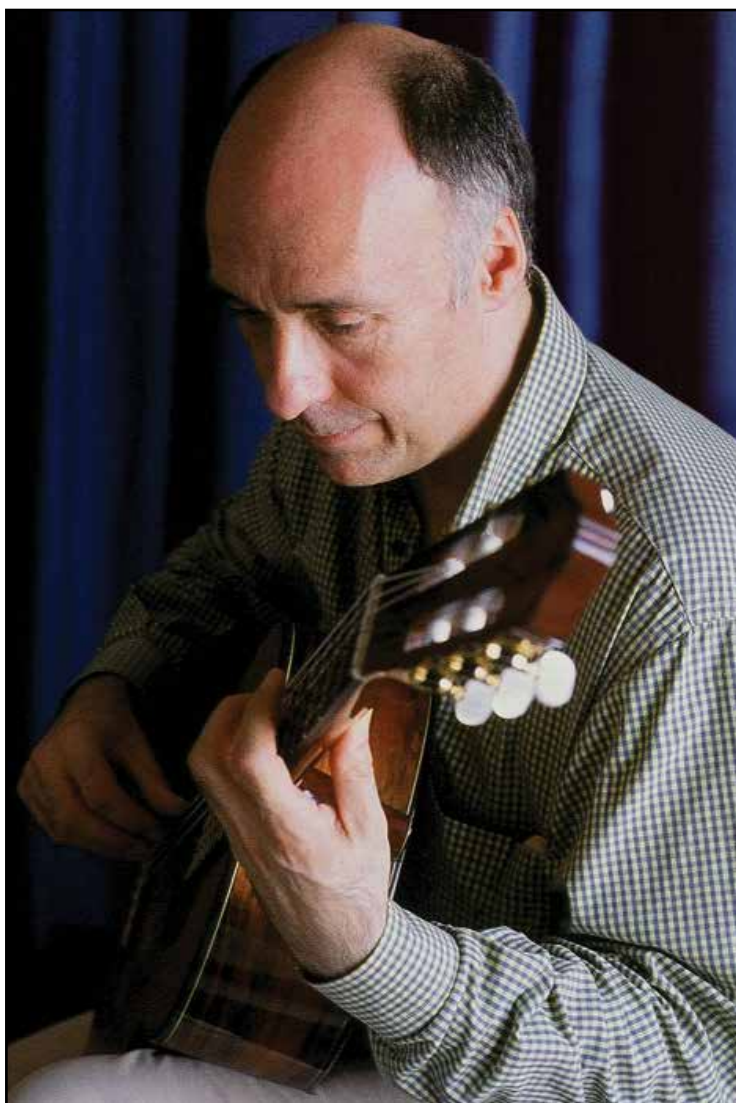


PHOTO: ROY STEDALL-HUMPHRIES

Carlos Bonell.

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# 14TH HERSBRUCK INTERNATIONAL GUITAR FESTIVAL

17–24 August 2013

By PAUL FOWLES

**W**HILE FESTIVALS devoted exclusively to the classical guitar continue to prosper, the more broad-based model celebrating the instrument's many forms has gained momentum over the past twenty years. The *Wirral International Guitar Festival*, also known as the *International Guitar Festival of Great Britain*, is an early example that still survives and was one of the finest during its 1990s heyday. A relatively recent arrival is Johannes Tonio Kreusch's annual gathering in the Bavarian town of Hersbruck, which is well into its second decade and remains firmly in the ascendant.

In two out of my three past visits, the opening night has been devoted to gypsy jazz. This time, it played host to a flamenco evening dramatically trailed as *The Santiago Lara Grupo Meets Mercedes Ruiz*. A skilled practitioner from the post-Paco de Lucia generation, Lara fielded original pieces that were based on traditional forms and, unusually for flamenco, listed on a printed programme. Dancer Mercedes Ruiz was a commanding presence prompting thunderous applause, but the key ingredient came from the more understated figure of Miguel A.



Lawrence del Casale and Carlos Barbosa-Lima.



Johannes Tonio Kreusch and Doris Kreusch-Orsan.



Roland Dyens.

López. Billed as a pianist, López presided over an electronic keyboard that was set up to emulate the Fender-Rhodes instruments of the 70s. This resulted in a smoothing of the edges on the gritty soundscape generated by Lara and percussionist Perico Navarro. It may not delight every aficionado, but the silkier jazz-rock ambience will doubtless appeal to many.

Considering the modest proportions of Hersbruck town centre, I have an embarrassingly consistent ability to get lost amid the winding streets leading to the *Stadtkirche*. Fortunately, festival tickets are too large to fit in the average wallet, so it's never hard to spot people heading for the concert. Launching this year's classical line-up was the husband and wife team of artistic director Johannes Tonio Kreusch (guitar) and Doris Kreusch-Orsan (violin). Fielding Schubert's *Arpeggione Sonata* and a sequence of Granados *Danzas Españolas*, both were on outstanding form. A contemporary heavyweight dedicated to the duo by Nikolaus Brass (b.1949) made little impression either way on the first hearing, inevitably raising the question of whether or not we'll hear it again. Works such as this rarely get adopted by anyone other than the dedicatees.

The second half was occupied by the unique creative force that is Roland Dyens. After his customary warm-up improvisation, Dyens served an eclectic mix of compositions and arrangements that further reinforced his status as a premium grade guitarist and an individualist *par excellence*. Nowhere was this latter quality more evident



# IVOR MAIRANTS GUITAR AWARD



Registered numbers of the  
Charitable funds 310040 and 264303

- The 16th IVOR MAIRANTS GUITAR AWARD, administered by The Worshipful Company of Musicians, will take place in London on 28 March 2014.
- The competition will be conducted on ONE day.
- Prizes for the 16th Ivor Mairants Guitar Award have a value in excess of £4000 and include The Worshipful Company of Musicians award of £1000 to be used by the competition winner for tuition in the field of playing jazz-influenced contemporary music on the classical guitar. The winner will also receive a Manuel Rodriguez guitar worth £1500, a £500 cash prize, and the complete Ediciones Joaquín Rodrigo guitar works. There will also be cash prizes of £300 for Second Prize and £200 for Third Prize. Additional prizes have been donated to the 2014 competition by the D'Addario Foundation for the Performing Arts, Manuel Rodriguez Guitars Intellitouch Tuners and Classical Guitar Magazine in recognition of Ivor Mairants's unique contribution to the world of music. The prize winner will be invited to audition for the Musicians Company's 2015 London concerts.
- The 2014 winner may be offered concert recitals by some leading UK guitar societies.
- The non-refundable entrance fee for the competition is £15 to cover office and administration costs.

## TERMS OF THE COMPETITION

\* Contestants must have been born on or after 1 January 1987. Guitarists of any nationality can enter the competition as long as they have been resident in the EU for at least 12 months and/or are currently enrolled in a UK conservatoire. Previous entrants, but not first prize winners, may take part.

\* Contestants will have to play:

- 1) Ivor Mairants - Any work, or selected movement(s) from 'Jazz Sonatas for Guitar' (Mel Bay), of no more than five to seven minutes

This music book is available as a print on demand Mel Bay Archive book, available through Amazon or [www.billsmusicshelf.com](http://www.billsmusicshelf.com). ISBN0786679573

- 2) One only of the following complete works:

- |                     |   |
|---------------------|---|
| i) Vicente Asencio  | Suite Valenciana (Berbèn)                           |
| ii) Stephen Dodgson | Partita no.1 (Cadenza)                              |
| iii) Hans Haug      | Prélude, Tiento et Toccata (Berbèn/Segovia Archive) |
| iv) Frank Martin    | Quatre Pièces Brèves (Universal Edition)            |
| v) John McCabe      | Canto (Novello)                                     |
| vi) Joaquín Turina  | Sonata op.61 (Schott/ed.Segovia or Alvarez)         |

\* Early application is highly recommended to ensure a place in the competition. Applications received after 25 February 2014 will not be accepted. Contestants who wish to withdraw have to notify the Clerk of The Worshipful Company of Musicians no later than one week before the competition. The entry fee will not be refunded under normal circumstances.

\* Contestants bear full responsibility for travelling to, and accommodation in, London. Travel arrangements must not be made until a place in the competition has been confirmed by the Clerk of the Musicians Company.

\* The panel of judges will consist of not less than three internationally acknowledged adjudicators. The judges have the right not to award a prize, should there be no performance deserving of it. The decision of the judges is final and indisputable. The Musicians Company reserves the right to cancel the competition for any reason.

\* Music for the set pieces for the 16th Ivor Mairants Guitar Award is available from most classical guitar centres. In case of difficulty it is usually available from [www.FretsOnly.com](http://www.FretsOnly.com)

\* **Application forms for entry to the competition can be obtained by emailing the Clerk [clerk@wcom.org.uk](mailto:clerk@wcom.org.uk). The address for the return of completed applications will be notified by email. The deadline for the receipt of these is 25 February 2014. Contestants must provide a copy of their birth certificate with their application, and a reference from a recognised music college or teacher to confirm their performance ability.**

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## Previous Ivor Mairants Guitar Award Winners

1998 Amanda Cook (UK)	2003 Carl Herring (UK)	2008 Sanja Plohl (Slovenia)
1999 Hayley Savage (UK)	2004 Luis Leite (Brazil)	2009 Sean Shibe (UK)
2000 Xuefei Yang (China)	2005 Dimitrios Dekavallas (Greece)	2011 Manus Noble (UK)
2001 Milos Karadaglic (Montenegro)	2006 Nicolas Papin (France)	2012 Francesco Scelzo (Italy)
2002 Jorgen Skogmo (Norway)	2007 Fabricio Mattos (Brazil)	2013 Armen Doneyan (France)



**Peppino D'Agostino and Carlos Barbosa-Lima.**

than in his ensuing masterclass, in which several sessions culminated in an impromptu Dyens recital, including the whole of his jazzed-up reworking of *Chôros No.1* by Villa-Lobos. An unusual didactic approach, but judging by the numerous spontaneous ovations, one to which few objected.

This was just one aspect of an instructional programme taking place at the AOK conference centre that has long been the home of daytime activities. Of particular interest were the morning lectures by Argentine lutenist Eduardo Egüez, who sadly wasn't giving a concert this year but triumphantly nailed the vexed issue of what those commas in meantone temperament actually do.

A revered figure whose career path has differed from that of any of his peers is Carlos Barbosa-Lima. A classical guitarist of the highest rank and dedicatee of the Ginastera *Sonata*, Barbosa-Lima has from the 80s onwards increasingly turned his attention towards the upmarket traditional and popular music of his native Brazil. So it was that this unassuming icon, in the company of his tried and trusted running mate Lawrence del Casale, enjoyed a compelling innings in which Villa-Lobos was present but Jobim scooped the most credits.

Sharing this Latin double bill were guitarist Ahmed El Salamouny and percussionist Mauro Martins. Neither was previously known to me, but both soon established themselves as masters of *bossa nova* and beyond. Informality was the order of the day, Martins having already taken part in a late-night jam with fingerstyle maestro Adam Rafferty, whose scheduled appearance was still to come.



**Robert Ilg (Burgermeister), Peppino D'Agostino and Johannes Tonio Kreusch.**



**Adam Rafferty and Mauro Martins.**

The absence of any drums in the AOK bar had proved no hindrance, Martins cheerfully making do with a table and empty bottles.

Our annual excursion to the establishment trading as the *Dauphin Speed Event* was slightly marred by the fact that I'd left it too late to arrange a viewing of the incredible collection of classic motor cars residing on the premises. But there was only a glass screen between me and one of the Bugattis when a packed auditorium was greeted by the arrival on stage of Manuel Barrueco. Bach has long been a Barrueco stronghold and his approach has always held much personal appeal, largely due to the understated embellishments and discernible preference for the single-string variety. Tonight, all was flowing with consummate assurance in *Cello Suite No.1* when, to the astonishment of me and others, the second *Minuet* was all but floored by the most colossal memory lapse I've ever witnessed from an artist of this standing. Most alarming was the time taken to get out of the hole, a situation com-



**Santiago Lara.**





**Manuel Barrueco.**

pounded by a questionable decision to take on the repeat only to revisit the same snag. Mercifully, it was a one-off, the second half finding our man firing on all cylinders again, especially in Turina's evergreen *Sonata Op.61*.

As was noted in the 2011 Hersbruck report (CG Feb 2012), the term 'fingerstyle' has over the past half century morphed from being a reference to classical and possibly flamenco players into its present role representing a sub-category of acoustic guitarists from folk, rock or blues backgrounds, mostly performing on metal strings. One significant exception is Michael Langer, whose preference for nylon strings is well-documented. Occupying the first slot in a tripartite package, the whole of Langer's set was presented in the company of his long-standing partner Sabine Ramusch. An able guitarist in her own right, it seems Ramusch's influence has turned Langer more in the direction of the lyrical. The results are pleasing, although I suspect I wouldn't have been alone in welcoming a few vintage Langer solos as part of the deal.

Next up was the puckish figure of Adam Rafferty, whose homes in New York and Austria make him an emerging presence on both sides of the Atlantic. Audience participation usually has me diving for the exit, but Rafferty's insistence that we all provided backing vocals for Michael Jackson's *Billie Jean* succeeded by virtue of being so deli-



**Sabine Ramusch and Michael Langer.**



**Pepe Romero and Johannes Tonio Kreusch.**

ciously and unapologetically daft. However, Rafferty the entertainer is only one aspect of his art, the original compositions interspersed with the funnies revealing a multi-faceted musician well worth discovering.

This left Italian-American guitarist Peppino D'Agostino with a difficult act to follow, a situation he handled admirably by serving several extended offerings before uttering a word. The policy of 'music first, break the ice later' proved successful, largely because the rich textures of D'Agostino's writing gave us much to absorb. After an evening of excellence from all that contributed, Peppino D'Agostino is the one I'd most like to see again.

Pepe Romero is arguably the most influential member of one of the guitar's most distinguished dynasties. An old school figure in the most positive sense of the term, Romero's exclusively Hispanic agenda took us from Sanz arrangements, just the way they used to be, right up to the flamenco-inspired crowd pleasers of Celedonio Romero (1913-96), whose place in history is assured as the patriarch behind the Romero phenomenon. Apart from a few anxious moments at the start of the second half, Celedonio's celebrated son was in command throughout and richly deserved the lavish reception from a crowd not far short of 700. I can't say how many encores were offered because I was anxiously waiting backstage to catch a photo before setting sail for the *City of Derry Guitar Festival*, to be reported elsewhere in CG. So I'm not going to pretend I wasn't seriously chuffed when Romero, who I've met on only one previous occasion (Aalborg 2007), recognised me instantly and then patiently smiled for the camera. A world star and a true gentleman.

The overlap with Derry deprived me of a closing night featuring the jazz trio fronted by pianist Cornelius Claudio Kreusch, brother of Johannes, but I'm assured it was another sell-out at the same 700-seat gymnasium. Johannes and his team have much to be pleased about, as does Herr Robert Ilg who, in his capacity as Bürgermeister of Hersbruck, was present almost every evening to wish us *Herzlich Willkommen*. Welcome we most certainly were, the hospitality and camaraderie at Hersbruck being unsurpassed in my experience. Even the beer that bears the town's name, which I once unkindly described as tasting like a rogue consignment of counterfeit *Lucozade*, is starting to grow on me.

# MUSIC MATTERS

## *The Context of Performance*

By GUY TRAVISS

AS A magazine dedicated to a single subject, it is overlooked that we focus on the content rather than context of our subject. That is to say we pay a lot of attention to the actual instrument itself and the issues immediately connected to it, namely its players and music. This is perfectly understandable, since the things that interest us most with a musical instrument are inevitably close to the source.

There have been opportunities, however, to examine more removed aspects of our world. It was while considering such an article that the idea of performance context occurred. Where is the instrument currently being played, and in what setting? Who is listening, and what do they think? Giving these questions more thought, it seemed this topic wasn't satellite to the classical guitar. Rather, it is a matter that goes straight to the heart of the instrument.

Surprisingly, there are few occasions when the classical guitar is performed in a sufficiently differing context to give rise to any of these questions. The listening demographic for classical guitar tends to be the same as it is for classical music in general: white, male, middle-aged and middle-class. At least, this is the situation according to writers on the subject including the American music critic Alex Ross, author of the seminal text *The Rest is Noise*. And with the exception of the large concert hall, the classical guitar is found in the same performance spaces as other instruments (though many performers would disagree with this, the evidence suggests otherwise). The difference is that the guitar has the greatest scope for being heard elsewhere. No instrument is so widely understood by the general public because it is so strongly identified with popular culture. This gives the guitar a huge advantage.

This article might not have come about at all had it not been for an invitation to a performance put on by music promoters Sofar Sounds. Songs From A Room (Sofar) produces live musical performances in dozens of cities around the world. The company was started four years ago in response to a perceived lack of respect for live performance. Talking, texting, and a general inability to concentrate and listen to music properly in live settings were the problems, so it was decided among a group of individuals that they should address the situation. The solution was to put on gigs in people's homes, with a select group of people who were dedicated to the experience of listening to live performance. Today, thousands of performers have passed through their doors.

So exactly how does Sofar work? Based on the concert I attended in Wood Green, London, the company curates 'secret gigs' held in private homes. The property on this occasion belonged to two Sofa supporters who had performed for the company on a previous occasion. After securing a ticket, details of

the address are sent out, but there is no information on who is performing or what they will be playing. The structure of the event is normally four acts playing four songs each (or 20 minutes platform time). There is no headline act, and the running order in no way reflects hierarchy. Everyone is asked remain for all performances to support this principle.

Among the performers on this occasion was Italian classical guitar player Elena Zucchini, who began living and working in London during 2010. Following two folk-duo sets, the curator stepped in to announce Zucchini as the next performer. His first point was that Sofar does not prejudice against style or genre, and then he centred what remained of his speech on apparently defending the classical guitar's place that evening. This was interesting in itself, since I hadn't experienced the classical guitar outside the context of people who knew what it was for some time.

The first instance of friction here was the understanding that the performer was about to play music not of her own creation: an obvious aspect of classical music easily overlooked when drawing comparisons with popular music models. Then there was the sudden contrast in stage presence: a performer who sits with the instrument resting on the left leg, who plays quietly (relatively), and so on. These are observations made from one side of the fence. What of the performer's impression of those she was playing to? 'The experience was completely different to every concert I have done', says Zucchini. 'You felt like the people were there because they wanted to just listen to good music, not a classical guitar player necessarily. When I go to classical guitar concerts at a festival, I feel a lot of tension even when I am not performing. I am as worried for those performing as I would be for myself. But this was different, enjoyable'. Certainly, it must have been novel performing to a small group of casually dressed East Londoners in their 20s and 30s, sat on the floor at arm's distance in a stranger's living room.

But despite all the apparent obstacles the evening might have had, I can't really remember a time when classical guitar was so exciting. We place a lot of emphasis on analysing the content of performance when attempting to justify its lack of popularity. But perhaps we are looking at things in the wrong way. Today the level of players graduating from music colleges is high enough to represent the instrument's repertoire faithfully and accurately. We are also much more aware of musical style in the wake of this technical focus. In other words, the classical guitar world seems to have a lot going for it in terms of musical content, so perhaps the context is where it is lacking.





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# CITY OF DERRY GUITAR FESTIVAL

22 - 25 August 2013

By PAUL FOWLES

I'M TRYING to avoid the cliché that festivals, like buses, arrive two or more at a time. But the overlap between Hersbruck and Derry has become a regular logistical challenge which last year ended in defeat. So I won't pretend I wasn't relieved when KLM deposited me in Amsterdam twenty minutes early, ensuring I'd make it to Liverpool in ample time for the Ryanair shuttle. More good news awaited me at the North West Regional College, where CDGF director Sean Woods and flautist Sarah Murphy were due on stage at 8.00pm. All seats in the bar were occupied, and spaces in the auditorium were far from plentiful. Audience figures had risen for the second year in a row, a triumph that couldn't have happened to a more decent bunch of people.

A latecomer to music after a successful career in construction, Woods still approaches his task with the zeal of a fresh convert. In Sarah Murphy, he has found the ideal collaborator, her tidy and understated melodic lines remaining ever sympathetic to the fact that the accompaniment emanates from an instrument with much colour but limited clout. Equally rewarding was the choice of material, an unashamedly middlebrow policy reminding us that there's still plenty juice in such stalwarts as the Fauré *Pavane* and the Ibert *Entr'acte*. But the finest treasures of all were in the oriental imagery of *Haru No Umi* by Michio Miyagi, a 1929 composition originally for koto and shakuhachi whose title apparently translates as 'the sea in spring'.

After the interval, the youthful and highly accomplished *Benyounes String Quartet* delivered an engaging account



*Benyounes Quartet and Sean Woods.*

of Dvorak's F major '*American*' *Quartet* before being joined by Sean Woods for the cheery and tuneful *Concerto in D* by Vivaldi. With the best will in the world, this didn't find Woods on his best form, a situation the man himself expressed in robust language during an after-hours conversation. He also revealed, more by way of apology than explanation, that he'd recently been diagnosed with carpal tunnel syndrome but was optimistic about dealing with this debilitating condition, as other musicians have managed to do in the past.

Two Dublin-based guitarists whose shared programme had taken place while I was still in transit were Pat Coldrick (classical) and John Walsh (flamenco). But since both were central to the CDGF teaching programme, I had plenty of opportunities to witness them in action.

Coldrick, who was interviewed in CG Sept 2012, is a unique performer/composer/arranger whose sound system accompanies him everywhere, even to his own masterclasses. Using a setting that creates much sustain and a metallic but by no means unattractive tone with what Coldrick describes as a 'slight bloom' after the note, this is the kind of non-acoustic soundscape that has purists reaching for the smelling salts. I immediately warmed to it, the first few bars of the Williams solo arrangement of *Cavatina* establishing there's much to discover. For possibly the first time ever, the request every restaurant guitarist dreads sounded like more than just a two guitar composition crammed onto one. But the main potential lies in Coldrick's original works, an MP3 demo of the epic *Antarctica* that landed in my inbox the following week giving a tantalising taste of what promises to be a ground-breaking whole.



*John Walsh.*





**Pat Coldrick.**



**Tatyana Ryzhkova.**



**Sean Woods and Sarah Murphy.**

John Walsh is a prime example of a non-Spanish guitarist who has put time and toil into absorbing the skills and complexities of flamenco as a 'second language'. Equally noteworthy was his approach to teaching. For many a pedagogue, the mention of lunch is reason to down tools in mid-sentence. For Walsh, it's merely a signal to plough on for another fifteen minutes while the fish fingers go cold. No student showed the slightest inclination towards making an early departure. Small wonder that Sean's already got Walsh earmarked for next year's CDGF.

Like many an Englishman who barely scraped through 'O' level French, I'm easily humbled by linguistic prowess. But for Tatyana Ryzhkova, born less than three decades ago in Belarus and now living in Germany, to conduct the CDGF ensemble rehearsals in fluent and idiomatic English certainly merits honourable mention. Commissioned for the occasion, *The Spirit of Lough Foyle* by Paul Coles proved an engaging slice of mid-range student repertoire from a composer whose past offerings for guitar have left me somewhat underwhelmed.

In her evening recital, Ryzhkova emerged as an able solo performer with that all-important capacity to cover the occasional blemishes without missing a beat. The only exception was the omission of a whole eight-bar section in *Capricho Arabe*, a presumably unplanned piece of surgery that did much to reduce the suffering in what has become my least favourite piece for any instrument. Then came two self-

penned songs Ryzhkova sang to her own rather rudimentary guitar accompaniments. I can't comment on the poetic merit of the Russian lyrics, but I'm afraid the folksy-pop musical content reached *Eurovision* level at best. If Tatyana Ryzhkova is to be taken seriously as a classical guitarist, it's undoubtedly best to keep the vocal items as encores or ditch them altogether. Elsewhere, there was much to enjoy in Ryzhkova's playing, an Albéniz *Zambra* that turned out not to be the familiar *Zambra Granadina* proving her finest hour.

After the interval, the stage was taken by a gentleman I'd previously seen in the coffee bar performing the *Chaconne* using non-classical techniques with disarmingly convincing results. This was Celtic folk guitarist Tony McManus, who I'd previously recognised as a name but not as a face. Presenting a carefully blended mix of songs, instrumentals and stories, McManus was the consummate professional, his darkly compelling take on the politically-charged *Pharaoh* by Richard Thompson re-connecting us with a folk club anthem of years gone by. As for McManus' forays into classical guitar, they're captured on a 2013 CD titled *Mysterious Boundaries*. Approach it with an open mind, and the rewards are considerable.

After late-night celebrations at Derry's incomparable *Mandarin Palace* restaurant, all that remained was to showcase the weekend's labours in the final student concert. Members of the *Classical Guitar Society of Northern Ireland*, who have supported the CDGF since its inception, contributed generously. Also present was a young lady from Liverpool, whose newly-minted song about events at a railway station in Sacramento had one of those instant hooks you can't forget no matter how hard you try. Last to appear were half a dozen adolescent rockers who had been exploring the *Thin Lizzy* legacy under the expert guidance of Ted Lynch. The valedictory *Whisky in the Jar* even gave me an excuse to exhume the worst joke in almost sixty years of the *Manchester Guitar Circle*. Some time ago, we had a rather loquacious member, affectionately known as 'Talking Terry'. It was only a matter of time before someone pointed out that *Thin Lizzy* had recorded a song about him:

***As I was goin' over  
The Talkin' Terry mountains***

The individual responsible knows who he is...



**Tony McManus.**

# Views from Everywhere

## USA

HARRIS BECKER, who established the Long Island Guitar Festival 21 years ago, is not your ordinary impresario. Soft-spoken and low-key, what strikes one immediately about him is his sincerity. The Long Island Guitar Festival is held in the spring on Long Island's beautiful North Shore, with intimate recitals in the Great Hall, concerts in the larger modern theatres at Hillwood Commons, and a winding drive past orchards and stables leads to the masterclasses at the Fine Arts Center.

A staunch proponent of new works, Becker is justifiably proud that the Festival has been the launch pad for world première compositions. Becker's vision was enthusiastically embraced by Gyan Riley: 'I wanted to do some things tonight that were brand new. It's fun to put together ideas that are fresh for me.' Riley presented a bold and highly innovative programme, peppered with loops and harmonics, cross-string trills and 'trill-melo' and a series of technically challenging études. 'I had to make music that I felt so strongly about and that would make me grow as a musician.' After his extraordinary concert in the Great Hall, Riley was mobbed by teenagers begging for an autograph and a photo.

Another world première was *Mourning Mist*, an elegiac work for guitar and string quartet. The composer Joseph Russo attended the première on 20 March 2013, and spoke of its history, and the emotion of hearing it performed for the first time: 'In April 2008 my father passed away; about a month after his passing I began work on *Mourning Mist*. The music helped me grieve and arrive at a peaceful place concerning my father's death. My father loved the sound of the guitar. I usually reach out to excellent musicians who may be interested in performing my music, and I did so with Harris. He expressed an interest in programming the world première of the work during his Long Island Guitar Festival. So, *Mourning Mist* not only created a way for me to grieve for my father's passing, but it also created my friendship and collaboration with Harris.'

The Eden Stell Guitar Duo performed a programme of baroque and tango balanced with an astounding new piece written for them. *When Buds are Breaking* by Johannes Möller was inspired by the glass sculptures of Dale Chihuly, and in their hands, every bit as colourful, fragile and intensely stirring as the work that it reflects.

In a standing-room only performance, John Williams and John Etheridge opened the Festival with an unforgettable programme titled 'Together and Solo', which highlighted the finest aspects of these two grand masters: Williams' playing was crystalline moonlight, precise and strongly



**Gyan Riley.**



**From left: Harris Becker, Mark Eden, William Kanengiser and Chris Stell.**



**William Kanengiser, Harris Becker, Christopher Perez and the Freedom High School Guitar Orchestra.**



defined, in contrast with Etheridge's warm sunlight, blazing and bold.

*Ludwig's Horse*, created for the duo by Paul Hart, allowed them to shine, and it was evident that they thoroughly enjoyed themselves. With echoes of Spain in the first movement and Copeland in the second, Williams playing the thunderous rock-steady hoof beat with Etheridge giving way to freewheeling wild grace.

This was Williams' first time visiting Long Island, however, it was a long-overdue return trip for Etheridge, who fondly reminisced about playing a short distance away (at My Father's Place) as a young sideman for Stéphane Grappelli.

William Kanengiser's programme was intensely romantic, with deep-running themes of love, family and loss. Kanengiser was very open and gracious, spontaneously giving technical advice to players who met him in the lobby, and engaging festival attendees in thoughtful conversation. 'The guitar is capable of so many different sounds and different styles, it's incumbent upon us to explore those and not limit ourselves.'

Education is an integral part of Becker's vision for the Festival, and student ensembles are prominently featured, giving young high school- and college-aged musicians an important venue in which to perform. Guitarists from Brentwood High School, LIU/Post and Stony Brook University regularly appear at the Festival, and in 2013, the Freedom High School Guitar Orchestra from Orlando, FL made an impressive appearance. Program Director Christopher Perez spoke of the advanced growth of his guitar program into an All-State group, and how it reached Becker's attention. Becker felt that the orchestra was ready to participate in the Festival, and flew to Florida to observe them and give masterclasses. In addition to being immersed in everything the Festival offered, the Florida kids saw snow for the first time, much to the delight of the frost-bitten New Yorkers.

Kanengiser looked forward to holding a masterclass the morning following his concert: 'I love teaching. I love working with students because I always learn a lot from them.'

'I had a fun masterclass!' said Gyan Riley. 'It was great to hear kids bring their own spirit to pieces. You have to be on top of your game to give the kids something that will help them – to give them something of value that they can take away, and to be positive and encouraging.'

After his impressive concert, Matt Palmer, the young master with facility and fiery speed, held a workshop teaching a variety of blazing techniques: flamenco, electric guitar and AMI fingerings.

Spanish guitar master Dennis Koster's appearance completed a personal circle for the Festival. Koster was visibly proud of his long-ago young guitar student Becker, whose 21-year run with the Festival is highly unusual in any facet of music. Koster presented a workshop of flamenco

techniques for the classical guitar prior to his concert, which was the finale of the Festival.

Sharing Becker's vision is former student and Assistant Festival Director James Erickson. A talented instrumentalist, Erickson performs as a member of the Artesian Guitar Quartet. This year was the 15th year that he has been involved with the guitar festival. Erickson has been presenting an 'Electric Guitar Techniques' workshop since 2009. 'I also really like the Emerging Artist Series. It's really exciting to see the next generation of classical guitarists perform at the outset of their careers,' Erickson said.

The Festival has had an important impact on many of the people who attend. Fingerstyle guitarist Bob spent 40 years playing folk, rock and blues. On a whim, he accompanied a friend to see Dusan Bogdanovic at the 2003 Festival. Bob was overheard telling Becker 'this festival changed my life. I had never heard anything like what he played, and it opened a whole other side of the guitar that I had no idea existed. I scheduled my vacation to coincide with the Festival each year so I could attend as many events as possible.' An émigré from Warsaw, Tadeusz has been living for some years in Manhattan. After discovering the Festival last year, he was inspired to take up classical guitar. This year, Tadeusz attended each event, workshop and concert, and went back to NYC with an armload of sheet music. Nina from San Francisco can be seen each year at the Festival, wielding her camera and documenting each Festival. Classical Guitar Society members Dave and Rich both make the daily hour-plus drive each way from eastern Long Island to the Festival site, eagerly immersing themselves in the workshops, masterclasses and concerts.

Each year, the Classical Guitar Society of Long Island holds its monthly meeting on the last day of the festival. In 2013, guitarist Lyle Sheffler was visiting from San Francisco, and gave a splendid short performance during the Society's open time.

[www.liu.edu/gfest](http://www.liu.edu/gfest)

Amy Tuttle

## SWITZERLAND

From 2-6 October 2013 the Music Academy of Basel in north-west Switzerland hosted a festival of lute and guitar – Basel Plucks – celebrating not only the fascination that the plucked sound has had for musicians and their audiences over centuries but also recognising the unique character of the small but very active city of Basel, where all these musicians of international repute are based. For these musicians, living directly on the French and German borders of Switzerland, crossing borders is simply an accepted part of everyday life. The concept of 'Basel Plucks' was initiated and brought to fruition by the lutenist,



**Stephan Schmidt.**



**Paul Galbraith.**



**Hopkinson Smith.**

guitarist and author Peter Croton. The five-day programme consisted of an eclectic mixture of lectures, masterclasses and concerts. Each evening the audiences were presented with two concerts, imaginatively chosen to bring out contrasts in instruments and musical styles between lutes and guitars in their various incarnations, with even short excursions in the direction of sitar (Ken Zuckerman, Sanju Dahai) and electric guitar (Fred Frith)!

The scene was set by an informative and entertainingly illustrated talk by Anthony Rooley: 'To pluck or not to pluck, what is the question?' which outlined the development of plucked instruments from earliest times, and the fascination that their sound has had for mankind, 'plucking at our heartstrings'. During the week the lecture series also examined lute design (Jorge Sentiero, Anthony Bailes) and introduced how to approach figured bass on the classical guitar (Peter Croton). Dr Martin Kirnbauer, curator of musical instruments of the Basel Music Museum, presented a unique selection of historic instruments, including a richly decorated guitar of 1819 by Louis Pons, gifted by the future Queen Caroline, consort of King George IV, to the Italian General Domenico Pino.

The concert series commenced with a wonderfully moving tribute to lute music by the soprano Evelyn Tubb accompanied by Anthony Rooley and Ziv Braha. Later in the week Crawford Young's lute recital was set beside Stephan Schmidt's concert, performed on five guitars, a programme ranging from Dowland Fantasies, through Fernando Sor's *Gran Solo* Op. 14 played on a French romantic guitar (Lacote, 1826) to Maurice Ohana's *Si le jour paraît* for 10-string guitar (1963).

Peter Croton presented a fascinating concert of lute music of the Italian and German Baroque for liuto attorbiato, which contrasted perfectly with Paul Galbraith's 8-string guitar, played in his now familiar cellist's posture. Paul gave a moving interpretation of Ponce's *Variations and Fugue on Las Folias de España*.

Anthony Bailes delighted the audience with a beautifully played programme of rhythmic and

melodic Austro-Bohemian lute music. This was followed by a masterful performance on conventional 6-string guitar by Pablo Márquez, including the Swiss première of Zad Moulataka's intensely moving and inventive *Calvario pour guitar et sons fixées*, which fully exploited the emotional possibilities of the modern classical guitar.

Hopkinson Smith's virtuoso interpretation of early 17th-century music for renaissance lute contrasted well with Anders Miolin's programme for the 13-string Chiavi-Miolin guitar (2003), which showed off the instrument's five-octave range to great effect.

During the week, two concerts of a particularly high standard by lute and guitar students of Basel's Hochschule für Musik demonstrated that the future of plucked instruments is very well assured in this corner of Europe! In one of his masterclasses, Hopkinson Smith had even humorously suggested that, since guitarists played so many transcriptions of lute music, perhaps by the end of the week one or two might even consider cutting their fingernails and trying out the lute!

Artistic Director Peter Croton was delighted with the response from students of the masterclasses, with the full houses of appreciative and knowledgeable audiences, and with the warm reception of lutenists for guitarists and vice versa, truly 'across the borders'. 'For me it was a unique experience to hear all these high-level concerts on diverse plucked instruments, presenting a wide range of repertoires', said Peter. 'The fact that all the musicians either live or teach in the Basel area also lent an extraordinary quality to the event; it felt like a "festival of friends", where the performers and listeners, in sharing a common experience, embraced each other in an atmosphere of exhilaration and profound appreciation.'

The organizers of 'Basel Plucks' are to be congratulated for successfully trying out an innovative approach, which we hope will attract audiences from across many more borders in the future!

Tom McClymont





## 22ND WEST DEAN INTERNATIONAL FESTIVAL AND SUMMER SCHOOL

By GUY TRAVISS

**C**HANGES APPEAR to be happening at West Dean. The most immediate difference was the change in the festival's Artistic Direction. John Mills has now stepped down as Director, and has been replaced by Andrew Gough. For West Dean regulars this change is a fitting one, since Gough has been both a student and teacher at the festival before his latest appointment. In the programme Gough writes, 'who would have thought it possible that a chance meeting with Barry Mason at his Spanish Guitar Centre in 1995 would have led me to become the director of the same festival eighteen years later?' Of course, Barry Mason was the man in charge of the West Dean College course during the 90s, and John Mills succeeded him. This was the first year for Mills to be absent since that time, and his presence was greatly missed. We acknowledge his great contribution to this festival, as we do Barry Mason before him. And while the roll call of name dominates this first paragraph, we should also give thanks to the work of festival coordinator Marcus Martin, and to the generous sponsorship provided by the D'Addario foundation.



PHOTOS: BILL BROOKS

**Andrew Gough addresses participants for the first time as Festival Director**

In addition to changes in management, there was also a perceptible difference in clientele. West Dean now seems to be attracting new students, though the core body of regulars has not changed in this its 22nd year. The latest influx of guitarists is all young players, which is fantastic to see. This is the result of the festival's collaboration with the West Sussex Guitar Society, which is led by another long-time West Dean support Sasha Levto. Levto's dedication to teaching guitar at the early stages has resulted in a new crop of promising young players who now hone their skills alongside the cast of international performers and teachers presented at this festival. These students attend the festival on a special bursary for 18-24-year-olds. This was made possible by the highly successful raffle and subsequent auction in 2012 of a guitar made by Manuel Rodriguez.

The international cast of performers named above refers to Xuefei Yang, Fabio Zanon, the Vida Guitar Quartet and Johannes Moller. Each performed in the college's adjoining church, which most now seem to agree is the best performance space (the Sussex Barn being the alternative). In addition, Jardan Duncumb, a finalist in the BBC young musician of the year contest, gave a lunchtime concert sponsored by The Classical Guitar



**Anne Brattland (Front Left) with his student guitar ensemble.**



**Marcus Martin,  
West Dean music course director.**



**Johannes Moller in concert.**



**Xuefei Yang performs the  
opening concert.**

Centre, Birmingham. Brian Whitehouse runs this music center, and it is he who has been behind the promotion of the rising performer.

Xuefei Yang presented a programme on the opening night that showed a certain kind of development in her approach to performance. From her time as a child prodigy, through to her recording contract with EMI, Yang has had to be responsive to a certain kind of audience. But now she has entered into a new phase of her career, one that gives her much more freedom of choice as an established player. In many ways this is the most interesting time to hear a player in Yang's position, since they have honed their skills on a repertoire about which they have made very informed decision to perform. This concert came with the Britten *Nocturnal*, Bach *Chaconne* and Henze among others. This shift to a more high-brow format demonstrated Yang's potential for a new identity, and it will be very interesting to see what the next few years will do for her.

As in previous years, the Sunday following the opening concert was marked for the Open Day. Sunday's activities were divided between three sites. The Sussex Barn auditorium showcased NYGE (National Youth Guitar Ensemble). Founded in 1999, the ensemble offers the highest standard of ensemble training within the UK for young aspiring guitarists aged 13 – 18. Over the years it has performed with many leading players, John Williams among them. The Old Library played host to Yang's masterclass, which was an obvious draw for participants. But, as with so many events of their kind, nothing seems to bring in a crowd like a guitar-maker showcase, which this year featured Norwegian guitarist Arne

Brattland demonstrating instruments. In an industry defined by subjective judgment, it's always nice to see experiments that introduce a scientific control, such as having one player perform a number of guitars in order to learn which one rates well. I think it is this, coupled with the fact that the main tool for guitarists is of course of the instrument, makes these events an attractive activity at festivals.

Fabio Zanon has a history with West Dean, and he was particularly welcomed this year because of that association. Zanon is a visiting professor at the Royal Academy of Music, so has occasion to visit the UK from Brazil other than concerts. As a tutor, Zanon offers the complete package, and West Deaners will have benefited from his highly intuitive and informed approach to musical study. This was particularly true during his masterclass sessions, in which Zanon really shows his intellectual rigour. It is because of traits like these that concerts by this performer come with great anticipation.

Another key didactic feature of this festival is the lecture series variously known as the Learning Zone. As in previous years, Gerald Garcia and Alison Bendy led talks, and participants were also shown an insight into Johannes Moller's compositional ideals in a class entitled *The Universal Ear*. Moller has very clear and specific ideas on the formation of music, and he pertains to organic and universal theories on the phenomenon. This, in itself, always makes his musical talks informative and entertaining.

According to the programme, the Vida Quartet was at the festival by popular demand. Since they have not played at the event before, not collectively at least, it can only mean that news of their activity has travelled fast. The ensemble currently records for the BGS record label, and currently promotes works by Britten, Malcolm Arnold, Gershwin, Adam Gorb and David Critten. Vida are a relatively new outfit, but have developed a sense of ensemble that is typical of a much more established group. This is for the most part probably due to the fact that each player has performed in conjunction with the others in some way (particularly Mark Eden and Chris Stell) so organic unity has been building for some time here. Their concert was particularly noteworthy for the Gershwin arrangement, which the work's arranger, Chris Stell, spoke some words about before the performance. Commissioned in 1924, George Gershwin's iconic *Rhapsody in Blue* remains a firm favourite in concert halls all over the world. It's a huge undertaking to arrange this for



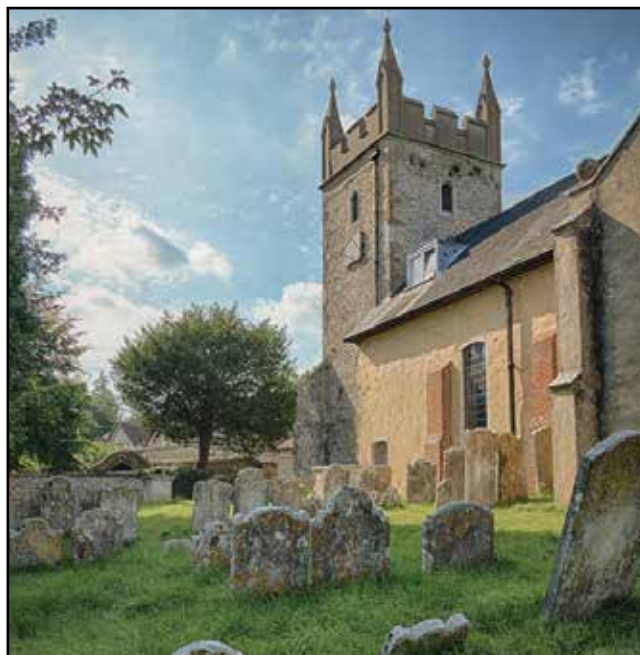
**Fabio Zanon teaches in the old library.**



four guitars, but the result is certainly worth hearing if you get the opportunity.

Johannes Moller. His was a name that I had not heard for some months, and I was delighted that he would be at the festival. The occasion I had to hear him last was as finalist in the GFA competition the year he won first prize. Since then I'd heard his playing had gone from strength to strength, and this concert really showed what the critics had claimed to be true. Moller is another modern example of the traditional composer/performer figure. This musical profile is highly advantageous to the modern player for its standout quality, but it is a difficult role, and few manage it successfully. But, as Gary Ryan did before Moller at this same church in recent years, Moller managed a concert featuring his own music for the majority. Compositionally, his music is accessible, and highly connected to times and places about which the performer explains in great details. During his concerts one feels the guitar is in safe hands for the future.

It's easy to forget that between all this activity follows what the students are there to do. I have written before that unlike other festivals, West Dean is more of a practical course for guitar players rather than a focus on the guitar in the hands of professionals and competition players. As such there are student concerts, ensembles conducted by the guest faculty, and drop-in classes happening all the time. This is a UK festival, and it seems the UK suffers for lack of these events. If you are looking for practical improvement to your playing, this really is a good choice. Price-wise there are cheaper European Alternatives (see European Festival Review, coming to CG soon), but there are ways to make this festival work on a budget.



***West Dean Church where the 2013 festival concerts took place.***

West Dean is heavily recognised alongside its tradition, and that has both positive and negative aspects attached to it. But any previous semblance of a lack of change here is beginning to disappear, and the festival is evolving year on year. As was mentioned at the start of this article, this was Andrew Gough's first year in command, and under his leadership, West Dean sees its third term. Let's see what it brings...



***Vida Guitar Quartet.***

# Momentito

HAPPY CHRISTMAS to all readers of *Classical Guitar*, wherever you are in the wide world.

Christmas, if one is fortunate, is the time for all of us, our relatives, our nearest and dearest, friends, colleagues, and even those who are not closest to our hearts, to think of one another in a special way, wishing everybody the very best of life's pleasures and happiness. Such times of celebration have traditionally involved music as part of the ceremonies of festivity. Some busy musicians may wish to lay their instruments aside for a few days, others will reach out for their guitar and perhaps attempt to play something seasonally appropriate.

Either way, step out into the shopping mall around Christmas time and your ears will be assailed by much piped wassailing, ranging from Bing Crosby's chocolate-coated tones to the insistent chant of 'Have yourself a merry little Christmas/ Make the Yuletide gay', a recipe which sends your troubles either 'out of sight' or 'miles away', (if only!). A few hours of frenzied shopping for presents with such joyful muzak ringing in your ears should be sufficient to steer you straight back to do some guitar practice, where an hour of vigorous scales will seem like sanity compared to the cacophony outside!

READERS MAY well ask what might be recommended as 'seasonally appropriate' to play on the guitar at Christmas time. Apart from John Duarte's *Christmas Carols* for solo guitar (publ. Novello) (which he claimed had earned more in royalties than any other of his published works), and his *Sing Christmas Carols to Guitar Accompaniment* for voice and guitar, the situation is not entirely promising.

The problem is that many historical pieces written for Christmas do not sound particularly joyous or celebratory. We have become accustomed to certain traditions in Christmas music. One of these, surely the most beautiful, is the King's College Choir, Cambridge, type of carol, going back to the Middle Ages and through to the Victorian hymn writers, with occasional contemporary works by composers such as John Rutter. Other elements are pop/rock secular Christmas melodies and lyrics, most of which are irritatingly catchy and once heard keep running through the brain like a cold in the head (*Rudolf the Red-Nosed Reindeer* being a classic example!). Then we have smoochy carols epitomised celebrating White Christmases, chestnuts, and cosy fireplaces. To hear any of these three genres of Yuletide music stimulates an instant response in the listener appropriate to 25 December.

*The New Grove Dictionary of Music and Musicians* devotes some eleven closely printed pages to the history of the carol. The genre consists of popular or courtly dance songs, religious

songs (the monophonic carol), the litany or processional song, and a vast range of ecclesiastical polyphony. (None of this is helpful to our readers still eager to find appropriate guitar music to play to Aunt Agatha after Christmas dinner. But, despite indications to the contrary, we are getting closer to the nub of the matter.)

It is a small step to move to the most available early music form of Christmas carol, often composed for vihuela or lute in the sixteenth century. This is the *villancico* (a term derived from the Spanish diminutive of *villano*: 'peasant'), which according to *The New Grove* "has come to mean simply 'Christmas carol'". Emilio Pujol transcribed a number of these for guitar including *Dindirindin* (Anon) *Madona mia fa* (Anon-Pisador), *Si te vas a bañar Juanica* (Pisador), *Toda mi vida os amé* (Milán), *Vos me mataste* (Vasquez-Fuenllana), and *En la fuente del rose!* (Vasquez-Pisador).

Closer to home is the delightful *Villancico de Navidad* (Carol of the Nativity) by Agustín Barrios Mangoré with its swinging six-eight rhythm and, towards the end, expressive harmonics. This could be followed by *Campanilleros* (Flamenco Christmas Song), as played by Pepe Martínez (publ. 1968, Mills Music Ltd, transcribed by Ivor Mairants).

After such performances, encores may well be requested, and as with the Christmas wine, the best may have been left till last. What could be better in these circumstances than a selection of Miguel Llobet's arrangements of *Catalan Folk Songs*? The three most appropriate are *La Filadora* (The Spinner), about two lovers on Christmas Eve, *La Nit de Nadal* (Christmas Night), and *El Noy de la Mare* (The Son of the Virgin). Finally Pujol's arrangement of *Cant dels Ocells* (Song of the Birds) carries the story of how the eagle and the sparrow, the finch and the lark, came to serenade the Infant Jesus in the manger. This was the theme made famous by the great cellist, Pablo Casals, who used it as the anthem of liberation for Catalonia and invariably performed it in his later concerts.

Many of you will be able to add to these suggestions for Christmas repertoire though it is clear that for various reasons guitar composers have not usually been drawn to this season to write suitably atmospheric solos. But in 1816 an Austrian priest named Joseph Mohr (1792-1848) wrote a poem. On Christmas Eve, 1818, in the Alpine village of Obendorf the organ of St Nikolaus Church had broken down. Thus Joseph Mohr, assistant priest, gave the poem to his friend Franz Xaver Gruber (1787-1863), Kantor and organist at the church. Gruber duly composed a melody for *Stille Nacht, Heilige Nacht*, to be sung to a guitar accompaniment. In this way the carol we know as *Silent Night* was created, forever inseparably associated with the sound of the guitar!

Graham Wade



# **FESTIVE WALTZ/MELANCHOLIC WALTZ**

for solo guitar by Philip Sills

Les Productions d'OZ DZ2001. 12pp.

The name of Philip Sills was a completely new name to me and maybe will be to many others but with this publication (and other music of his published by d'OZ), plus the fact that some of his pieces are currently on You Tube being performed by the likes of David Russell and Paul Gregory, this may bring him more into the lime-light.

As one would gather from the titles, these are contrasting compositions the first one, *Festive Waltz*, being in A major with a mid-section change of key to D minor; this is indicated to be played 'Gaily with a shadow' –whatever that means – and is an optimistic romantic affair: very tuneful, flowing and easy on the ear.

Most of the words said in the previously paragraph: romantic, tuneful, flowing, ideally suit *Melancholic Waltz* as well – except of course that this one is a minor key and is a poignant little item.

Not having had the opportunity to have seen much of this composer's music (there is one other piece to be reviewed separately) I can't confirm that these two pieces here are representative of his usual output, but if they are, then that is good news indeed as these are definitely worth any player of Intermediate standard having a look at.

Steve Marsh

# **LAZY BIRDS** for solo guitar by Roland Dyens

Les Productions d'OZ DZ1954. 4pp.

In this series of one hundred pieces, the composer, Roland Dyens has addressed one of the major issues of music played on the guitar, that of expressing the musical ideas of the composer rather than the player. The collection presents music which is, firstly of a high quality and secondly written with consummate skill when it comes to knowing how the guitar can be heard to be as expressive as any other instrument if it is played with a musical awareness. As I have said before when reviewing this series I do not have the whole collection before me so I can only comment on the music I have seen. The numbering for the series seems to be the publisher's DZ catalogue numbers the composer has given no advice on the order of study. The truth is that all these pieces carry important messages for the guitarist. *Lazy Birds* invites us to cure the guitaristic habit, which Dyens calls a small disease, of rolling or spreading anything which consists of two or more notes, unless of course you are given an arpeggio sign; possibly a small consideration but one that the rest of the musical world adopted over a century ago. This is yet another of those pieces, like so many in this series, that find a way of remaining on my music stand on a permanent basis.

John Arran

# **CHANSON D'IVOIRE** for solo guitar

by Roland Dyens

Les Productions d'OZ DZ1918. 4pp.

In this project, 'Les 100 de Roland Dyens', I have only seen 12 or so pieces of the hundred to be included in the set and the only numbering for the series seems to be the publisher's DZ catalogue numbers. However whichever piece you choose, and they are all published separately, you will find lovely music, superbly written for the guitar. *Chanson d'ivoire* is one of my

favourites; it is exquisite in its dynamic shading which is all the more powerful for its restricted range. As you learn it you can almost hear the audience sigh when you play the last, almost inaudible note. This is piece not to miss, really lovely.

John Arran

# **GIN PENTATONIC** for solo guitar

by Roland Dyens

Les Productions d'OZ DZ1951. 3pp.

This piece sets out from the start to concentrate your attention on the ability to play clean, musical slurs. However don't ignore the detail of left hand finger independence which is built into the piece. Dyens lays everything out beautifully for you if you just spend time reading what is before you. This is a piece which demands clarity of execution and the careful understanding of the guitarist's slurs, where the music asks for it, can be totally different from what is generally understood by the term, slur. I wonder if on the last beat of the second bar, the composer hears the open semiquaver B, given its written length or played *l.v.*? It would also be interesting to know if in the following bar, the notes are to be played as a single melodic line, or left to sound again as a *l.v.*? In some ways though, the only important thing here is that the player can facilitate both articulations and hear the difference. Again that concentration on learning to listen.

John Arran

# **WINK WINK** for solo guitar by Roland Dyens

Les Productions d'OZ DZ1946. 3pp.

This is a mammoth project (Les 100 de Roland Dyens) by any stretch of the imagination. Here Dyens presents one of the gems of the collection. His *Wink* is infectious; charming you into the joys of the music. In his, I quote "purest Brouwerian style" he constructs a quicksilver study using, mainly, slurs, accents and dynamic nuances. This is a fascinating piece, only short but giving a vivid insight into Dyens rich imagination and showing his approach to a problem also presented in a very different way by Brouwer. Essential for all who are motivated by the music.

John Arran

# **SUITE FOR GUITAR (2011)** by Massimo Fornetti

Ut Orpheus. 9pp.

Massimo Fornetti has not written for the guitar before and with the aid of guitarist Adriana Tessier has produced a five-movement suite that doffs its cap to the 'Baroque Suite' whilst taking the player through numerous different musical styles such as the use of microstructures, whole tone scales, modal scales and atonality, to name but a few, throughout the work, and quite deliberately so, as the composer states in the preface to 'create a musical juxtaposition'.

The Suite begins with a *Preludio* subtitled 'Dance of the Strings in Pair', which consists of various pairs of notes, a tone apart alternating in various contrasting rhythms, and alternating open basses; also rhythmically at odds. Although its length is only 43 bars I found I was bored by about a third of the way through, as the monotony of it all became its overriding factor. The *Corrente* that follows is more interesting, and its key a little hard to fathom, as the modal use of certain melodic themes manages to cloud the key. The *Sarabande* is atonal with seemingly random notes slung one after the other in haphazard fashion. The best of the bunch was the *Minuetto*

*con Trio* that had a nice swing to its rhythm and made for an interesting few minutes. The final *Salterello* is again mainly dealing with repeated note ideas set in a fast triplet idea with various rests placed along the way to create a syncopated feel.

I found this a rather mixed piece. Despite the wide variety of styles within it, which I still don't think gelled enough into one whole, I just found a lot of the melodic ideas not memorable enough and therefore the Suite didn't work for me. I'm sure, in the future, Fornetti will write a wonderful guitar piece.

Chris Dumigan

**LE TRICORDE** for solo guitar by Roland Dyens  
Les Productions d'OZ DZ1919. 3pp.

One of the joys of reviewing new publications for the guitar is that occasionally there comes along a piece or a work in several movements such as a suite or sonata, which not only catches your attention but imagination and speaks to you on a very personal level; the pieces which I have seen from 'Les 100 de Roland Dyens' have certainly done those things to me. *Le Tricorde* is one of those pieces, which if you compose music yourself, you know that every note fits exactly where it should. You can't add or take away anything; all is exactly as it should be. This short piece, written using only the first three strings of the guitar, concentrates technically on three note chords and slurs but they are just really the medium in which Dyens shapes this gem of a piece. My previous comments about the performance notes for this series are easily put into context here as the music takes our focus of attention, whilst the annotated notes can be understood to point us towards understanding this.

John Arran

**VILLA 31** by Giorgio Mirto  
Ut Orpheus. 9pp.

I reviewed Giorgio Mirto's impressive *3 Nocturnes* a little while ago, and now find myself with this large one-movement piece *Villa 31*.

It is immediately full of rock-like riffs, with hammer-ons and fourths alternating with open Es or As, suddenly followed by lightning fast runs bouncing on and off open strings. There are plenty of opportunities to show off your arpeggios; as he spends a certain amount of the piece in all sorts of patterns high or low on the fingerboard, interwoven with open strings to create some interesting clashes. At page five, there is a momentary let-up as the tempo drops at bar 75 to an andante that many players will be grateful to reach in one piece; not that that is around for very long, for after a mere 25 bars of gentle arpeggio based lines, the speed picks up again for a varied repeat of the opening section. The melodic ideas return time and again, gently varied as with all good pieces, thus never falling into the trap of 'if it sounds good, do it again and again(ad infinitum)'. Then the piece reaches an impressively structured climactic section, followed closely by a huge flourish of flying notes and a fortissimo slide into an A/E bare fifths closing chord.

An interesting and entertaining piece indeed; it is by its nature, very difficult to play but great fun throughout and should prove an entertaining listen, given a decent player. You're probably going to enjoy this piece a great deal.

Chris Dumigan

**MISSA** by Gian Paolo Luppi

Ut Orpheus. 11pp.

Here the composer has created a piece of guitar music that is to be played in a church. With this in mind he has written a piece in six parts, wherein every section is taken from Gregorian plainchants, which are clearly recognisable in the piece and has tried to recreate a piece with strong expressive power.

The *Introitus (Cantate Domino)* has some free-rhythm solo lines interwoven with heavy rasgueado chords. A glissando leads into the *Kyrie* which begins with arpeggio like lines in complex groups of 5s and 7s again interspersed with chords of some complexity that frequently have a glissando marking against them. *Offertoria (Laetentur Caeli)* begins with artificial harmonics, more rasgueado strumming and places where the music is to be played repeatedly over a given time period. *Agnus Dei* follows with complex groups of 2- and 3-part chords mixed in with demisemiquaver strummed chords. *Communiones (Fili, quid fecisti)* is mostly a swift running solo line of demisemiquavers before a long glissando takes us to the final *Antiphonae (Joannes est nomen ejus)* that finishes on a low A.

It is entirely unbarred and the music is very difficult to play and one has to be good at rasgueado! Saying that, if the style of this music and its content appeal then you may wish to give it a try.

Chris Dumigan

**SOLO AND DUO** - 10 pieces for 1 or 2 guitars  
by Mirosław Drozdowski and Tatiana Stachak  
Euterpe. 36pp.

This book has Drozdowski, one of my favourite guitar writers, collaborating with another guitar composer Tatiana Stachak in producing a set of ten pieces; perfectly playable as solos (either completely written by Drozdowski, or as collaborative efforts) but also having a second guitar part added by Stachak, to produce a much fuller and richer duet.

Their styles vary considerably from swing-blues *Blue Umbrella*, to quasi-renaissance *Canzonetta Antica* to ragtime *Banjo Blues* and then to bossa nova *Bossa Sol-Mi*. There is a lovely Venezuelan waltz in the guise of *Adios Laura*, and a milonga to finish *Souvenir de Buenos Aires*.

The solos are usually easier than the duets but do require a moderate technique to do them full justice, whilst the duets add that certain extra detail that makes them rewarding items to play either privately or in concert.

Yet again this is a fabulous book from Mr Drozdowski and his collaborator Tatiana Stachak and I can only say that if you are unaware of this man's talents, also take a look at some of his other publications.

Chris Dumigan

**MA BACHIANE A MOI** for solo guitar  
by Roland Dyens

Les Productions d'OZ DZ1914. 5pp.

This is another from the mammoth 'Les 100..' project. *Ma Bachiane à moi* is dedicated to the memory of Arminha (Mindinha) Villa-Lobos, the term *Bachiane* being the composer's "Francization then appropriation (or vice versa) of *Bachiana*, term coined by Villa-Lobos as a title for his series of 9 pieces in homage to J.S. Bach....." The music is written wholly in an arpeggio technique and the musical content is lovely. I feel that the composer's performance



notes have an important message to give, but again they are not immediately straight forward to understand. Again the message has to be, it is really important to understand and study what is before you with this piece.

John Arran

**À LA VOLETTE** for solo guitar by Roland Dyens  
Les Productions d'OZ DZ1915. 4pp.  
More of the mammoth project by Roland Dyens. The only numbering for the series seems to be the publisher's DZ catalogue numbers, so it must be assumed the pieces could be tackled in any order; much simpler of course if you have the guidance of a teacher. *À la vollette* is an absolute delight. Written in what Dyens calls a 'piècétude' form, the music is dedicated to the composer's daughter for the (then) three years of her life. Close attention to the performance notes will bring about a clean technical performance, the superb dynamic indications should do the rest. As with the other pieces I have reviewed in this series, the help of a teacher to understand what is wanted will help greatly.

John Arran

# **10 OBRAS ORIGINALES PARA GUITARRA CLASICA - EDICION URTEXT VOLUME 1**

by Agustín Barrios Mangoré  
Edición Bicentenario. 84pp.

Speaking personally, a new edition of Barrios is always an exciting event. Having been involved with Barrios now for a frightening 33 years (!), it is music that is forever imprinted on my mind and heart.

This is a Paraguayan edition and, astonishingly, the first official publication of Barrios' pieces from his homeland; an almost unbelievable fact. This Volume 1 has 10 works and is an Urtext edition; i.e. referring to his original manuscript note for note, without alteration or adjustment. This book therefore provides us with a fascinating snapshot of his first thoughts on these pieces, which in some cases was his only known version, whereas with others it was merely the first of several adjustments made throughout his life. This fact bothers some guitarists because, I suggest, they find it hard to cope with multiple versions of the same piece, leaving them with the problem of what to add, what to leave out and what to change. With that in mind, a number of guitarists decide to give Barrios a wide berth, which is a great shame when his music is so human, so inventive, so cleverly written and so memorable all at the same time. To these guitarists I point them in the direction of a number of players, often from Latin America who still play pieces in this manner, changing details, often every time they play them, which is surely a gift and not a curse!

A great deal of care and effort has gone into this volume, together with a large amount of supplementary material amounting to more than half the amount of space taken up with the music, which is: *La Catedral*, *Las Abejas*, *Vals No3*, *Aconquija*, *Aire De Zamba*, *Contemplacion*, *Danza Paraguaya*, *Luz Mala*, *Julia Florida* and *Preludio en Do Menor*. There are a number of odd details in some of the pieces which when checked with the included manuscripts are very enlightening. For example bar 21 of the first movement of *La Catedral* has as its fourth beat, a chord of an F#7 with a B# as its bass. A quick check proves that it indeed says that on the original manuscript included here. Fair enough, but the trouble is

that of the ten pieces, the original manuscript is not included for *Vals No3*, *Aire De Zamba*, *Contemplacion* and *Luz Mala*, which I think is a mistake. For there are one or two actual printing errors that are swiftly eradicated when checking the original manuscript, as in the 2nd part of *La Catedral*, at bar 53, where the 8th semiquaver is printed as a D, but is in effect, as per the original manuscript really an error for a C#. Now I suspect that an Urtext edition of a composer's works, might just be the boost needed to attract these aforementioned players, who avoid Barrios at the moment. However, if the actual manuscripts are for some reason absent, when we know they are in existence, it then almost has a detrimental effect on the whole affair; as once again one is left unable to check the validity of the printed version, which is surely one of the main problems with Barrios publications, wherein the player has often to assume the reliability of the printed version, when no access to the original has been available.

Furthermore, there are instances where all the details of the fingerings and positions written on the original by Barrios have not made it onto the printed version in the book (again, *La Catedral*, bar 48, the strings to be played), which I took to be a mistake and again a minor irritation.

That said, this book has a lot to offer, not the least of which are some fascinating versions of his pieces with bits missing, parts changed etc., where he subsequently adapted the versions you find here. Moreover, a lot of care has gone into this publication, in spite of the niggles I have already listed and therefore I can state that this book and no doubt its future volumes, is going to be a series that will be fascinating to acquire and I am sure than many players, whether new to Barrios or not, will want to acquire it.

Chris Dumigan

## **PAVANE** by Gabriel Fauré

Arranged for flute, guitar and violoncello  
by Sylvain Thibault  
Les Productions d'OZ DZ2014.  
8pp + separate parts

For a piece which Fauré described as 'elegant, but not otherwise important' – his *Pavane* has become one of the world's most popular melodies and since its conception in 1887 has been arranged for a large variety of instrumentation.

This arrangement by Sylvain Thibault works very well in this setting; the cello provides a nice foundation for the dialogue often happening between the other two instruments. The original key of F# minor has been retained and fits very agreeably for the three instrumentalists.

The recording of Fauré performing this piece places the tempo at around a croquet=100, a more common practice is usually a tad slower than this and this edition places the speed at around crotchet=76-84 which sounds less hurried than Fauré's performance, but then again he wrote the thing so who are we to question?

The edition comes with full score and separate parts for each player, is of around the Intermediate grade and is a worthwhile addition to the guitar repertoire of chamber music.

Steve Marsh

## **KHALKIDHIKI** for solo guitar by Roland Dyens Les Productions d'OZ DZ1916. 4pp.

As I have started reviewing this series (Les 100 de Roland Dyens) I do not have the whole collection before me so I can only comment on the music I

have seen. The only numbering for the series seems to be the publisher's DZ catalogue numbers. I understand exactly what the notes are saying but I have to urge anyone who has the opportunity to work on this music, to do so. Please don't be put off by the language of the English translation. It is not ideal to take something at random to illustrate the problem, but if you were faced with "this piècétude will also allow you to familiarize yourself with staccato playing like with certain uneven rhythms (with Hellenic scents in occurrence) all the while providing itself to be rather demanding on the dynamics level". Ok, my translations from French are probably of a similar nature, but if I teach in French then it's on a one-to-one basis and I can make sure the pupil understands what I want. Here the written word has to suffice, with of course in the case of this composer the excellent dynamic markings and beautiful way he has of writing for the guitar. So please see beyond the printed word and spend time with the score, all then can be revealed.

John Arran

#### 4 PIECES LATINO CARIBEENNES

for solo guitar by *Fabrice Pierrat*

Les Productions d'OZ DZ1884. 8pp.

Here are four quite tuneful and easy-on-the-ear new works by the French guitarist Fabrice Pierrat. *Carino* is a flowing and melodic little piece; *Chôro No. 2* has much more rhythmic interest than the previous piece plus a very catchy tune and is possibly the best of the bunch; *Hommage a Mario*, which is by far the most difficult of the four, has an almost improvised atmosphere and the cross-rhythms give this piece added interest – a pity Pierrat chose the given metronome speed of crotchet = 126, it sounds so much better at a far slower tempo. Finally comes *Paseo*, another very likeable and pleasant sounding short piece which possibly qualifies as having one of the worse endings ever to a piece of music guitar music; should it *really* end like this or is this a printing error (which I suspect).

The printing quality is excellent and the works are fully fingered although I do think this fingering could be better in several places. Grading is of around the 5-6 mark.

Steve Marsh

#### VARIAZIONI SU UN MOTIVO

**POPOLARE SICILIANO** for solo guitar

by *Giuseppe Torrì*

Les Productions d'OZ DZ1897. 8pp.

The theme to this set of variations is an Italian song titled *Si Maritau Rosa*, a very simple, catchy and memorable tune, a melody which is easy to learn but difficult to get out of one's head afterwards. There are three variations; in each one the original song is plain to hear, Torrì plainly not opting to try and disguise this lovely tune as is the way with many compositions written in this form.

The variations build up in technical difficulty with the first one having the theme heard above 'simple' arpeggios, then things liven up a little with a fast flowing triplet variation and finally the tune is relegated to the bass below rapid sextuplets.

All is very pleasant and agreeable on the ear with no harmonic surprises. As good as the tune is, the work needs to be performed at a quick pace otherwise it would seem rather laboured

and the musicality lost. Technically it would be suitable for the grade 6 player.

Steve Marsh

#### TRES VISTAS ARGENTINAS for solo guitar

by *Patrick Bournet*

Les Productions d'OZ DZ1900. 12pp.

Here are three titled pieces – *Luvia de Otono*, *Silviana*, *Milonga de la Higuera* – the two outer ones being milongas and the middle one a tango. With the milonga, and more especially, the tango-form, being extremely popular at the time of writing, this publication is almost certain to draw attention to itself more than another style of composition might have done.

Are they worthy of seeking out? I would say 'yes'. They are all tuneful with good rhythmic character and have nice harmonies with the odd unexpected twist along the way. They are each of a different nature the final one probably having a slightly more menacing flavour, and this makes them ideal for a three-part set.

At the author's suggested tempo markings this puts these realistically only available to the Grade 6+ player.

Steve Marsh

#### VIVALDIANA for solo guitar by *Roland Dyens*

Les Productions d'OZ DZ1930. 4pp.

This is another from the extraordinary project undertaken by French guitarist Roland Dyens, which is to compose 100 pieces (which he calls 'pieceétudes' and are to be published by d'OZ). As opposed to most of his other output, these are to be 'student' pieces of no great difficulty and covering many and varied technical topics.

*Vivaldiana's* chief concern is all to do with different kinds of rhythm and takes as its subject matter the styles of the slow, middle movements of well-known Vivaldi concertos. Hence within just 32 bars of music there is a plethora of dotted notes, double-dotted notes and triplets (in quavers and semiquavers). The outcome is a lovely piece of music, very much hinting at the style of the Italian master and well worthy of study. Dyens' meticulousness as regards damping strings, avoiding string squeak, paying exact attention to details, etc. are all here in the written notes to the music.

A very nice, albeit short, piece of writing and worthy of inclusion in the catalogue.

Steve Marsh

#### LUNE DE MIEL for solo guitar

by *Francis Kleynjans*

Les Productions d'OZ DZ1888. 4pp.

Whenever music written by this composer arrives for review there is a ninety-per-cent chance that it will be of a melodic, uncomplicated nature often with the melody line flowing along over rippling arpeggios; *Lune de Miel* fits the bill exactly.

In the chosen key of G major and with a scordatura of 5th string to G and 6th string to D, this opened the way for Kleynjans to work a tune quite easily over open strings and mostly standard harmony. The result is a syrupy, quite predictable and frankly, boring piece of writing which verges towards 'amateur' status and is at the lower end of Kleynjans' compositions.

The piece is dedicated to Alvaro Company whose 12-tone avant-garde composition *Las Seis Cuerdas* I've just finished reviewing. Musically, harmonically and in every other way possible, this Kleynjans' work is at opposite ends of the pole from that piece.



The technical standard varies from extremely simple through to bar chords up the fingerboard and concluding with artificial harmonics including ones at 'frets' 24 and 27. If you like your sugar sweet this is for you.

Steve Marsh

**BERCEUSE DIURNE** for solo guitar  
by Roland Dyens

Les Productions d'OZ DZ1917. 3pp.

This is a further piece in this amazing set of pieces by Roland Dyens, who is exploring his feelings and ideas in creating a student repertoire which is based on his musical beliefs. This is a most lovely piece with a beautifully written melodic lines. The composer's introduction says it all, "On top or below, here, the melody reigns. You will therefore carefully highlight it by the simple fact, which is partly psychological, that you know where it is situated but by also and simultaneously playing its accompaniment implicitly so as to unroll the most lovely red carpet for it". This is actually rather delightfully put, but not all will read it as such. It is quite a handful to take in. However the music speaks for itself and should give you many hours of joy.

John Arran

**SEPT BREVES ENIGMES** for solo guitar  
by Atanas Ourkouzounov

Doberman-Yppan D0826. 8pp.

Having previously enthused in past reviews concerning several of Bulgarian composer Atanas Ourkouzounov's published/recorded works it was a disappointment to wade through these seven pieces which I found tedious, uninspiring and boring. The creative energy and skill which was seemingly poured into the same composer's *Fantasia Bulgarica* or *Avant-Scene* or *Scherzo a Modo Mio* and which made these pieces fascinating, exciting and entertaining is lacking here.

Not even the possibilities of 5/8 or 7/8 time signatures come to the rescue of this music, which in parts seems to try and get in as many distasteful sounds as possible.

These enigmatic pieces are indeed exactly that – unfathomable. I once wrote of this composer's work that 'if performed with enough skill and conviction, the work could make a significant impact in any concert of contemporary music.' I doubt these will.

Steve Marsh

**DEUX DANSES** for solo guitar by Thierry Tisserand

Les Productions d'OZ DZ1880. 6pp.

The two dances are titled *Ma Biguine Mutine* and *Galanga* and as one would expect are quite rhythmic affairs. Both are really well-written compositions for the guitar from someone who knows and understands their way around the fingerboard.

The first one, although retaining a good tune, does rely more upon the Latin-American rhythmic patterns than does the second one. A suggestion from the composer for an optional performance practice during the playing of *Ma Biguine Mutine* is to tap the foot loudly on the upbeats of every bar throughout the entire piece; easier said than done when there are some tricky rhythms and technical passages to negotiate.

*Galanga's* charming quality comes from the composer's skilful use of one of the more attractive qualities the classical guitar can produce: the 'campanella' effect (the overlapping or layering of notes in a scale or arpeggio).

These two works are amongst the most appealing and imaginative guitar pieces I've come across lately. Any player of Intermediate standard who likes quality contemporary music with a Latin flavour would get a lot out of this music. Recommended.

Steve Marsh

**DANZA** for solo guitar by Laurent Meneret

Les Productions d'OZ DZ1882. 4pp.

The French guitarist Laurent Meneret's music has come my way previously in a couple of review publications and as much as I can recall I have written positively and enthusiastically about his music.

*Danza* reinforces my recollection of his compositions. This is an absolutely delightful, refreshing and entertaining little work (written for his children). It has a South American slant (bolstered by the fact that the first three notes of the recurring main theme are the same as Antonio Lauro's *El Marabino*) and is one of those pieces one sings long afterwards.

Great material for teachers to use with the player of around the Grade 5 and above level. Recommended.

Steve Marsh

**SOLFEGES AND VOCALISES OP195**

by Ferdinando Carulli

Edited by Gonzalo Gallardo & Sam Desmet

Les Productions d'OZ DZ1828. 190pp.

This is a brave and noble venture for d'OZ as I guess there can't be too many guitar students around wishing to improve their *solfege* (*solfa*) skills and they should be congratulated for producing such a lavish and painstaking production such as this, knowing full well that it is very unlikely to sell like the proverbial hot cakes.

Originally published in two volumes, the first volume appeared in 1822 and was titled '*Solfeges with very easy guitar accompaniment*'. This consists of 61 singing exercises each one underpinned with a written-out guitar part taking the form of arpeggios or block chords. These are presented in order of complexity with the early ones having very simple major scale 'tunes' to sing using very easy rhythms. Soon more complex rhythmic patterns are utilised and by the conclusion the works have embraced dotted rhythms, ties, grace notes and note values up to demisemiquavers (32nd notes). These exercises are not just throwaway little snippets, rather they are miniature pieces in themselves are many are most enjoyable albeit the guitar accompaniment doesn't hold many surprises.

Volume two dates from 1826 and consists of 59 exercises in *solfege* and *vocalises* for mezzo-soprano or medium voice. Once again this section begins with scales and intervallic exercises but this time includes works of much more complexity in both the singing and the guitar part. Phrasing (and therefore thoughts on 'breathing') is introduced as is more difficult rhythmic patterns



and the student is advised to use the vowel sound 'ah' instead of the previously used tonic sol-fa names.

This book contains both the original volumes and has a wealth of information regarding these original publications (sources, original wordings); a ten-page 'Principles of Music' section; glossary; a large section of editorial comments.

For anyone wishing to begin/improve sight-singing this is an excellent method to choose. Another excellent use for this sizeable publication would be for teachers to use with students for sight-reading development. With eighty pieces to go at, all un-fingered of course, this could prove to be a valuable and highly functional teaching aid.

Steve Marsh

**BLUESY? ME NEITHER** for solo guitar  
by Roland Dyens

Les Productions d'OZ DZ1913. 3pp.

'Les 100 de ROLAND DYENS' is a mammoth project by any stretch of the imagination. In this series of 100 pieces, the well-known and much respected composer and guitarist Roland Dyens, sets out to fill a gap in his output of compositions; that gap being music written for the student guitarist. This collection gives us pieces which are, in the composer's words "rather simple music to play and also, while we're at it, somewhat 'sexy' to study". I know exactly what he means even if his way of saying it might not be understood by a nine year old pupil. As I start reviewing this series I do not have the whole collection before me so I can only comment on the music I have seen. The only numbering for the series seems to be the publisher's DZ catalogue numbers. No matter, from the music under discussion it would be straight forward to choose a piece suitable for a particular student. But what a choice, there is so much on offer; here we have a little blues, *Bluesy? Me Neither*. Dyens draws your attention to the ternary rhythm and also points out the need to pluck the chords which do not have an arpeggio sign, with the notes together. Some left hand notes are bracketed when the left hand finger touches that note to dampen its sound. So you get a really good idea of what is wanted with the piece. Well you do, once you have worked out the rather charming English which is used in the notes. The musical understanding and the technical demands are absolutely essential to the student guitarist, but my opinion is that the instructional notes could have been written in a more direct language, they are given in French and English and the French is considerably better than the English version. That said, remember I said 'essential to the student guitarist'.

John Arran

**ROMANCE D'HIVER** for solo guitar  
by David Gaudreau

Les Productions d'OZ DZ1893. 4pp.

*Winter Romance* is a sad little affair with a plaintive tune floating over an arpeggio-style accompaniment. The writing style manages to convey the bleakness of the season and possibly the sorrow felt after a finished love affair ... or I might have that completely wrong, but it just *sounds* like it ought to be that scenario.

It is quite an evocative and effective composition and with no great technical challenges would be suitable for the Intermediate player.

Steve Marsh

**THE MAGIC SOUVLAKI** for solo guitar  
by Roland Dyens

Les Productions d'OZ DZ1956. 4pp.

Ok, so there can't be many pieces of music named after a brochette from Greek cuisine. The strong rhythmic character of this music gives it an infectious air. The, mainly, 5/8 rhythm falls naturally on the ear. I like the way that Dyens keeps technical difficulties to a minimum so that the performer can really get into the feel of the music and in so doing move his facility towards a new level. My only point of issue is, in the annotated notes the composer describes a *fake* slur as wanting to give the impression of being *tied* to the previous note (on a different string). Our musical understanding of the word *tied* is that the second note is not sounded but joined to the value of the first. This is a series all guitarists should investigate. It asks you the think, understand and learn to listen. I cannot praise it, or congratulate the composer enough. Merci M. Dyens.

John Arran

**THE OLD METRONOME** for solo guitar  
by Roland Dyens

Les Productions d'OZ DZ1932. 2pp.

*The Old Metronome* is so full of character that you work towards producing that element and forget that you are learning musical craftsmanship. In my reviews of this series, I have hinted at the various aims which Dyens sets out for us in these pieces. However, whilst he doesn't actually say (in the notes to the music I have seen) what the ultimate aim must be, I feel that if you understand what that aim is, you will want to approach this music from a different direction. Roland Dyens is saying the most important thing for any musician; it consists of one word but such a difficult thing to achieve: he is saying, "listen!" In that simple word is the clue to understanding the elements of what the composer had in his head, what I call the truth in the music. He is giving us, in these short, sometimes quite simple pieces, a way of always having in front of us, a perceivable learning curve, which if you follow brings not only wonderful riches to the player but also to the listener.

John Arran

**PIZZMAMBO** for solo guitar by Roland Dyens  
Les Productions d'OZ DZ1933. 3pp.

This is a mammoth project by any stretch of the imagination. Another in the set of one hundred pieces, the composer Roland Dyens, is filling out a gap in his musical output, that gap being music written for the student guitarist. I do not have the whole collection before me so I can only comment on the music I have seen. The only numbering for the series seems to be the publisher's DZ catalogue numbers. As in all the music I have seen from this series, the accent is on dynamic control and understanding and executing articulation. This is the very core of making the music sing and say something; it is the essential part of communicating the composer's ideas. *Pizzmambo* is a wonderful, if quite tricky piece to learn in order to be able to begin to express what the music is saying. The French notes seem perfect whereas there is not quite the same ability to express meaning in the English translation. Yet again an essential piece for those needing to express themselves through the instrument.

John Arran



## ANDRÉS SEGOVIA ARCHIVE - SPANISH COMPOSERS

VICENTE ARREGUI: *Canción lejana; Tres piezas líricas; Intermedio; Confidencia, Campesina*. PEDRO SANJUÁN: *Una leyenda*. GASPAR CASSADÓ: *Catalanesca; Canción de Leonardo; Sardana Chigiana; Preámbulo y Sardana; Leyenda Catalana*. PEDRO DONOSTIA: *Errimina*. JAUME PAHISSA: *Canço en el mar; Tres temas de recuerdos; Preludio - Por el viejo camino, Diálogo; Danza lejana*. FEDERICO MOMPOU: *Canción y Danza*.

### Roberto Moronn Pérez

Reference Recordings FR-705

These compositions dedicated to Segovia, but not usually played by him, were revived and edited by Angelo Gilardino, and published by Bèrben Edizioni Muscali of Italy, having been discovered in the Segovia Archives in Linares. For many listeners the pieces may be totally unfamiliar and it is strongly recommended that enthusiasts should invest in the scores of these works as each publication is well presented and provides extensive background information.

The music contained here is, as the title proclaims, entirely Spanish, though it is the lyrical, introspective impulse of eastern Iberian muse which is mainly predominant rather than the cut and thrust of Andalusian dance influences. Cassadó, Pahissa, and Mompou, were Catalan, Arregui came from Madrid but with origins in Navarre, Sanjuán, spent most of his life away from Spain in Cuba and the USA, and Padre Donostia, the Basque priest is already renowned for his soulful guitar solo, *Dolor*.

It is now over a decade since these pieces saw the light of day as a result of Gilardino's meticulous scholarly endeavours. Not many of them have appeared in the concert repertoire over those years and perhaps they are not likely to. One problem could be the adoption of solos written quite early in the twentieth century which were not popularised and established by Segovia at the time. They have never so far entered the blood stream of players as have the works of Torroba, Turina, Rodrigo, etc. These pieces are mainly post-romantic poetic works written in a traditional style of harmony and tonality, expressive works produced in a very different era from our own. Their lack of general acceptance so far could be related to the very same reasons that Segovia did not wish to take them into his repertoire (whatever those reasons were).

So for guitarists this recording offers something of a challenge and an opportunity. It is not often that a recording is issued these days in which nearly all the pieces will be unknown to most listeners. Yet there is a sense of adventure in such a project as there still is with the Bèrben series. The works offered are written by masterly composers and contain a world of feeling and colour. The compositions are deeply idiomatic to the guitar and provide a coherent panorama of aspects of Spanish musical culture before the Civil War came along and messed everything up. It is now up to the classical guitar world to seize the chance to expand horizons and give all this lovely creativity the attention it deserves.

Each item is beautifully interpreted by Robert Moronn Pérez, while that wizard of the recording studio, John Taylor, has once more engineered an impeccable recording from the performances in the Holy Trinity Church, Weston, Herefordshire. Liner notes by Angelo Gilardino

are written from the point of view of a living dedication to the music itself which is rare indeed. We look forward very much to a promised second recording from Robert Moronn Pérez featuring the lost Segovia repertoire written by French composers.

Graham Wade

## CHRISTMAS GUITARS

A. RUIZ-PIPO: *Winter Danza*; ANONYMOUS: *Emmanuel Gloria; Past Three O'Clock; Joululaulu*. R. DURRANT: *A Christmas Eve Lullaby; The Secret Dance of the Pets; An Acoustic Winter Solstice; A Christmas Wish; The Polar Bear; This World Needs to Sing; A Christmas Eve Lullaby (coda); All the Animals*. P. CARTLEDGE: *A Northern Winter Night*. P. JEWSON: *Because of Christmas Day*.

### Richard Durrant

Long Man Records 0262CD

Richard Durrant is a guitarist and multi-instrumentalist who writes and performs in a variety of styles including classical, pop, folk and jazz. This range of types is reflected in this fascinating, enthralling and thoroughly entertaining recording. To help him achieve this end he has gathered together ten other excellent musicians performing on piano, organ, guitars, percussion and vocals plus the choir of St. Nicolas & St. Mary School, Shoreham. Also on the programme is none other than the genius comedian/scriptwriter that is our own beloved Barry Cryer who is featured as narrator on *The Polar Bear*, a five-movement suite for solo guitar and one of the many highlights on this programme.

The disc begins in fine fettle with a rousing version of Antonio Ruiz Pipo's famed *Danza* (from *Cancion y Danza No. 1*) featuring guitars, bass and percussion. What has this to do with Christmas you may ask? Well the answer comes two-thirds of the way through with the sudden appearance of *Good King Wenceslas* appearing alongside the tune of *Danza*. This sounds a dreadful concept when written down but in reality it works splendidly well.

There is something rather moving and emotive when listening to young children singing, especially Christmas-related music. This happens several times on this disc, sometimes as soloists, other times as a full-blown choir. A special mention should be given to the lovely naïve quality of the voice of one Felix Durrant on the Mike Oldfield-like *All the Animals* and also the powerful and well-controlled singing of Amy Kakoura who features on several tracks.

*Christmas Guitars* is nothing if not an eclectic mix of styles and instrumentation; of the 18 tracks there are only three in which Durrant has not been involved in the composition, or arrangement, of the music. Every piece has something new to offer and there does not appear to be any 'programme fillers' – all are of equal outstanding merit.

If this review appears before Christmas then this recording is well worth tracking down for playing during the festive season.

Steve Marsh

## MYSTERIOUS BOUNDARIES

COUPERIN: *Les Barricades Mystérieuses*. J.S. BACH: *Allemande and Chaconne from Partita No.2 for solo violin BWV 1004; Aria and Variation No.1 from the Goldberg Variations BWV 988; Prelude from Partita No.3 for solo violin BWV 1006*. GRANADOS: *Spanish Dance No.4 (Villanesca)*. SATIE: *Gnossienne No.1*. MONTERVERDI: *Nigra*

Sum. ANON: *Pange Lingua*. COUPERIN: *Les Barricades Mystérieuses* (baritone guitar).

**Tony McManus** (metal-strung guitars)  
Compass Records 7-4612-2 CD

While in the coffee bar at the 2013 *City of Derry Guitar Festival* (reported elsewhere in CG), I became aware of a gentleman who was road-testing a locally-built classical guitar. It was clear from the hefty chunks of the *Chaconne* that this man knew his stuff but wasn't a classical player in the strictest sense, the clearest visual evidence being occasional use of the left-hand 'thumb-over' technique that we know was applied in the early 19th century but is generally considered incompatible with classical guitars from Torres onwards.

The stranger, it emerged, was Scottish-born Tony McManus, who was billed to appear the following evening under the banner of 'Celtic acoustic guitar'. Using his own metal-strung instruments and fielding the established folk club mix of songs, solos and stories, McManus soon proved himself equally adept at all three. But it was that impromptu *Chaconne* amid the plastic cups that made the most lasting impression.

So how does McManus fare on this 2013 release, which he prefaces with two modestly-worded paragraphs confessing his lack of formal credentials? Well, it's certainly not for those who perceive the metal-strung guitar as strictly a folk and popular instrument to be denied access to the concert platform in the same way that our own classical guitar once was. But for the rest of us, the textures McManus generates offer a novel and engaging take on what's essentially a programme of established transcriptions and arrangements. There are occasional rough edges, such as the intonation in the *Prelude* from BWV 1006. This is regrettable, since the *campanella* fingerings and percussive hammer-ons McManus applies elsewhere in the same piece rank among the highlights of the disc as a whole. But perhaps it's the less familiar choices of *Nigra Sum* and *Pange Lingua* that capture the imagination most readily, both items being well-suited to their new surroundings and enjoying the advantage of having had few, if any, nylon string outings with which to make comparisons.

A sincere and persuasive away fixture that deserves a hearing.

Paul Fowles

#### IAN WATT

DOWLAND: *Preludium; Galliards (The Earl of Essex and Queen Elizabeth); Two Fancies; Semper Dowland Semper Dolens*. McLEOD: *Fantasy on themes from Britten's "Gloriana"*. WALTON: *Five Bagatelles*. WILSON: *Dreammusic*. BRITTEN: *Nocturnal after John Dowland Op.70*.

#### Ian Watt

Nimbus NI6226 CD

Still in his early twenties, Ian Watt is known for his capacity to handle the heftiest programmes with skill and maturity. My first encounter was, if memory serves, at Nürtingen 2006, where the adolescent Watt expressed great interest in the fact that I owned an original 1965 copy of *Julian Bream in Concert*, complete with the spoken announcements cut from the 1993 CD reissue.

So it's fitting that this 2013 release, in addition to marking Britten's centenary and 450 years since Dowland's arrival, commemorates the eightieth birthday of the guitarist and lutenist whose words were captured on a reel-to-reel tape recorder all those years ago. Also in the mix are two premiere recordings, one of which has obvious Britten links while the other, *Dreammusic* by

Thomas Wilson (1927-2001), is something of an outsider. It should also be mentioned that the Dowland transcriptions are interspersed with the later offerings.

This leads to one minor criticism of an otherwise triumphant innings, namely that the chronological shifts generate something of a bump. I'm thinking in particular of the Dowland *Preludium* leading into the 8'32" exploration of *Gloriana* themes by John McLeod (b.1934). I say this with no disrespect to McLeod, whose past dealings with the guitar include a substantial concerto that was premiered by Ian Watt and reviewed in CG July 2010. The present solo work is also something of a heavyweight, although McLeod throws in a couple of familiar tunes for those of us whose knowledge of *Gloriana* extends little beyond the *Courtly Dances*. It's also clear by now that Watt is on outstanding form, an impression enhanced in all that follows, so much so that I'll be in danger of exceeding my word limit.

So, as briefly as possible, we have a *Five Bagatelles* distinguished by an unusually waltz-like No.2. The *tempo di valse* indication was omitted from the OUP score but, as I'm sure Watt knows, appeared on the label but not the sleeve of the 1973 Bream LP. In line with current practice, Watt takes the third *Bagatelle* slower than was once customary. Received wisdom is that this was Walton's intention, although I'm still getting used to it. As for the *Nocturnal*, Watt delivers a patrician account in which contrast is central; the variation marked *Musingly* being one of the slowest on my shelf and the ensuing *Very Agitated* one of the quickest.

A superb celebratory release about which I could have said far more.

Paul Fowles

#### SAMBA URBANO

TRAD: *Samba Urbano 1 & 2*. JAIR DE PAULA: *Sambalanço*. MACHADO: *Charango do Vovó*. JOBIM: *Samba do Avô; Garoto*. PEREIRA: *Círculo das Cordas*. PERNAMBUCO: *Graúna*. TAPAJOS: *Ebulição*. MARIANO: *Curumim*. AZEVEDO: *Camundongo*. EL-SALAMOUNY: *Xaxado; Capelinha; O Marinheiro; Forró Variations*.

**Ahmed El-Salamouny** with **Claudio Menandro** (guitar) and **Gilson de Assis** (percussion)  
Amphion 20357 CD

The gentleman currently flagging my driveway, who also happens to be a skilled amateur guitarist, just remarked that doing the rounds of international festivals must be a great way of keeping up with your favourite players. He's right, of course, but I had to point out that I've always seen this as the lesser of two motivations. The first is, and I hope always will be, that the more enterprising festival organisers will introduce outstanding performers who might otherwise have enjoyed moderately successful careers on their own patch while leaving the wider world undisturbed.

One such player is German-born Ahmed El-Salamouny, who first came to my attention when he shared the bill with no less a figure than Carlos Barbosa-Lima at the *Hersbruck Festival* in August 2013 (reported elsewhere in CG). A seasoned practitioner of the nylon-strung 'Latin guitar', El-Salamouny emerged as the driving force in the closing jam, for which he and his percussionist were joined by Barbosa-Lima and Lawrence Del Casale.

A reissue from sessions that took place in 1995, this colourfully packaged disc will surely live up



to all the expectations of anyone who was present at the Hersbruck event. Although El-Salamouny, in an after-hours conversation, was at pains to emphasise he doesn't see himself as a classical guitarist, the fact is that a sizeable chunk of the non-original items here have long inhabited the 'upmarket encore' sector of many a classical guitarist's repertoire. In other words, we're dealing with the type of material that's of traditional and popular origin but displays sophistication by the shovelful.

You'll need to attend a lot of festivals before you hear it done better than this, the background presence of second guitarist Claudio Menandro allowing the understated but endlessly resourceful El-Salamouny the maximum freedom to carry out his role as team leader. Those of us who yearn for the days when playing the guitar was still considered the height of cool will be the first to rejoice in these masterful and streetwise performances.

The time was when I'd have ended this review with the words 'find a copy if you can', but in an age when online traders large and small seem to have access to almost everything, your chances of success were never better.

Paul Fowles

#### DOMENICO SCARLATTI SONATE

SCARLATTI: *Sonatas K391/L79; K544/L497; K165/L52; K490/L206; K27/L449; K208/L238; K209/L428; K380/L23; K11/L352; K322/L483; K213/L108; K140/L107.*

#### Lucio Dosso

Bongiovanni GB 5176-2 CD

It's all go with Scarlatti on the guitar. The time was when just a couple of sonatas might be

served at an early stage in the programme as a change from the usual selected movements from a Bach 'lute' suite. When John Williams devoted a whole side of an LP to Scarlatti in 1972, it was seen as a significant upping of the stakes, no less a figure than Leo Brouwer responding two years later with what must have been one of the first all-Scarlatti recordings by a guitarist. Also active in the field was Carlos Barbosa-Lima, whose two volumes of Scarlatti arrangements were published in 1971. I haven't been able to trace the release date of Barbosa-Lima's Scarlatti recording listed in the *Orphée Database*, although this presumably counts as another early milestone.

Now, as 2013 draws to a close, I'm finding it difficult to name all the dedicated Scarlatti CDs to have come my way over the last few years. It's quality merchandise, of course, and there are those out there who love it to bits. But are we not in danger of reaching saturation level?

The present offering from Lucio Dosso ticks all the boxes and enjoys the benefit of a particularly warm sound capture. I also found myself drawn to Dosso's take on ornamentation which, although often of the cross-string variety, is invariably spacious and unfussy, thus steering clear of all the jangling and clattering that's so often bugged me in the past. In fact, Dosso's tempos generally tend to be on the slow side, which is perhaps no bad thing. After all, no guitarist is going to outpace a professionally-handled harpsichord, but the guitar does have an advantage when it comes to intimacy and lyricism.

Stylish and engaging Scarlatti from a performer who knows the turf, but maybe it's time to move on.

Paul Fowles

#### MY GUITAR

Y. NOUSIS: *Five Pieces for Little Lizetaki; Naxos Suite; Five Short Ideas; A Piece for Majo; Naxos Suite; Grenzenlose Fantasie; Aegean Fantasy.*

#### Yorgos Nousis

Available from CD Baby

Here is a very good player indeed, interpreting his own compositions and arrangements in an extremely professional offering. The simple but attractive sleeve design, clear recording quality, excellent level of playing and the music itself is all of a high standard.

The music ranges from slow and quietly romantic through to highly charged and rhythmic works covering a variety of contemporary styles. Several of the tracks incorporate other pieces cleverly intermingled with Nousis' own, such as the multi-styled *Grenzenlose Fantasie* where, from out of nowhere snippets of the theme from J. S. Bach's *Fugue BWV847* keep appearing.

Recommended.

Steve Marsh

#### LAST LIGHT

BRENDON RANDALL-MYERS: *Making Good Choices.* SAHBA AMINIKIA: *Persian Dances for Guitar Trio.* MATTHEW CMIEL: *How to Shatter Light.* CLAYTON MOSER: *Screaming from the Skies.* ANTHONY PORTER: *Needle-Play.* DANNY CLAY: *A Place that Inhabits Us.* GARRETT SHATZER: *The Transition.* DAN BECKER: *Last Light.*

#### Mobius Trio

www.mobius trio.com

The Mobius Trio, formed in 2010, consists of guitarists Robert Nance, Mason Fish and Matthew Holmes-Linder. When first considering this ensemble their philosophy was based upon the risky principle of

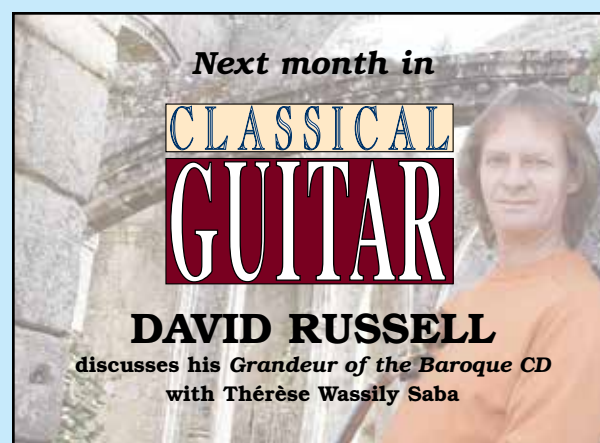
only ever performing music, which they themselves had commissioned and therefore all the tracks on this disc are, I would imagine, premiere performances. What luck then that they seem to have chosen wisely in their choice of composers, as each and every one of the works on this, their debut album, is of such high class. The interest level throughout is on a level par for each track; the music is exciting, out of the ordinary, entertaining and fascinating.

Throughout, the trio play at a high level of technical and musical virtuosity and this has to be one of the finest debut albums of contemporary music to come my way.

None other than Sergio Assad has said of them "...the most inventive and exciting young guitar ensemble today." – that just about sums it up.

Highly recommended.

Steve Marsh



## BACH'S LUTE WORKS FROM THE GUITARIST'S PERSPECTIVE : VOL. II, BWV 998/999/1000

Tilman Hoppstock  
Prim-Musikverlag Darmstadt  
ISBN 978-3-941734 - 08-1

This amazing book deserves to be read by all guitarists intending to play the music of Bach. Following on from Volume I, a masterpiece of scholarship, Tilman Hoppstock now offers the second book in his intended trilogy. The publication is quite dazzling in its brilliance, including not only hundreds of musical examples but also a compact disc performing the extracts printed here.

In an introduction Hopkinson Smith, an authority on the lute music of Bach himself, comments that Hoppstock's 'study is exhaustive without ever being pedantic and his creativity is certainly refreshing'. He also points out that 'from the guitarist's perspective' in the title is something of a misnomer implying a 'somewhat narrower point of view and a more technically limited approach'. But 'His work, even though it relates time and again to the guitar, grows out of a much broader and more universal musicality'.

Hoppstock's Vol. I, published in 2009, dealt with Bach's Suites BWV 995/996. He now proceeds to *Prelude, Fugue and Allegro*, BWV 998, the *Prelude* BWV 999, and what must be the most popular *Fugue* for most guitarists, none other than BWV 1000. The publication is 335 pages in length so there is a massive amount of meat round every bone. The copious musical examples throughout are played for us on an accompanying compact disc with 99 tracks. Also included, no effort spared, is one of the finest bibliographical lists concerning Bach and the guitar you are ever likely to encounter, as well as a magnificent list of musical editions.

The *Prelude* BWV 999 is a piece that so many guitarists perform and Hoppstock's analysis can help both virtuoso performers and the amateur player. His discussion covers the sources, instrumentation, key and notation, different instrumentation, musical editions, harmonic analysis, melody and bass structure, the final bar, articulation and dynamics, arrangement and fingering concepts, ranging, with musical examples, over nearly twenty pages of text. You will not find a more thorough introduction anywhere else.

Could this be scholarly overkill for the less competent player? The answer will depend on the individual. Certainly we should learn as much as we can about every piece we play if any performance is to be founded on insight and knowledge and not just animal instinct. If the author makes a very nourishing meal (covering 18 pages) out of the comparatively miniature *Prelude*, just think of the veritable banquet set out for the *Fugue*, BWV 1000 (131 pages) and the *Prelude, Fugue, and Allegro*, BWV 998 (127 pages).

But if we left it there, something vital would be left out - nothing less than a further chapter (21 pages) on the *Hidden Messages?* in the fugues of BWV 1000 and BWV 539. 'The fascinating subject of numerical symbolism and hidden messages' leads us, as the author admits, into 'a highly sensitive minefield', a controversial area associated with 'religiosity and profession of faith or with sacrilegious and profane games with numbers'.

Such phrases however, as 'Bach has in fact immortalised himself tri-triadically with his signature in the organ fugue', 'the de-coding of Johann Sebastian Bach's name also displays the symbolic power of the threefold triad', and 'In particular the

The new book published by Prim - Musikverlag:

Tilman Hoppstock

Bach's Lute Works  
from the Guitarist's Perspective



Vol. 2

BWV 998, 999, 1000

PRIM - MUSIKVERLAG DARMSTADT

final research step, the third hierarchic level, presents a challenge to micro-gematric decoding technology', lead to a growing suspicion that something fishy is going on. Especially when Hoppstock suddenly discovers the elements of 'For he is a jolly good Fellow' (sic) within Organ Fugue BWV 539 and on page 311, (against all logical odds), brings together Handel, the Beatles, the Duckberg stories (about whether J.S. Bach was the 'conceptual founder' of Donald Duck!) and the numbers of the Trinity all within a single sentence.

Tilman Hoppstock's last paragraph laments the frequent mis-spelling of both of his names, claiming that he was named after the sculptor Tilman Riemenschneider (1460-1531). (Point of information: 'Riemen' in German is vulgar slang for 'prick' or 'cock', and Schneider means 'cutter'!).

At this point, as a footnote implies, we are back in the realm of the Allan Willcocks hoax where the guitarist 'invented' the life of a non-existent composer (1869-1952) and played and recorded compositions allegedly by this mysterious Englishman but actually written by Hoppstock himself. Just as well that the author advises us that this final chapter 'is therefore in no way connected with the other sections of the book'.

Hoppstock thus cannot resist an elaborate joke at the end of the book where readers are at first intrigued, then confused, and probably fooled (unless they pay attention to the small print). Such extravagances, such liberties, are perhaps a small price to pay. But does the final chapter diminish the publication's overall sense of integrity? In years to come it may be that Tilman Hoppstock will feel quite ashamed of this silly, unnecessary spoof. Jokes and the mixing of genres are dangerous toys to play with in a scholarly context. We need to take our artists and scholars seriously and to rely on their words and judgement. Leave the stand-up comedy stuff to the politicians - they are so much funnier.

Graham Wade



## EVOLUCIÓN

John Mills

DPJ Films DPJDVD-003

In this fascinating DVD, John Mills, now one of the elder statesmen of the British guitar scene, explores the concepts of the romantic guitar and how these principles have been incorporated into his own playing. A wide range of topics are covered including guitar construction, posture and right hand technique, vibrato, compensation and tonal shading, dynamics, rubato and portamento, etc. There are complete performances of Tansman's *Entrée* and Torroba's *Elegía*, and partial performances of other works such as the slow movement from Torroba's *Sonatina*, Tansman's *Barcarole*, Albéniz's *Capricho Catalan*, Llobet's arrangement of *El Mestre*, etc.

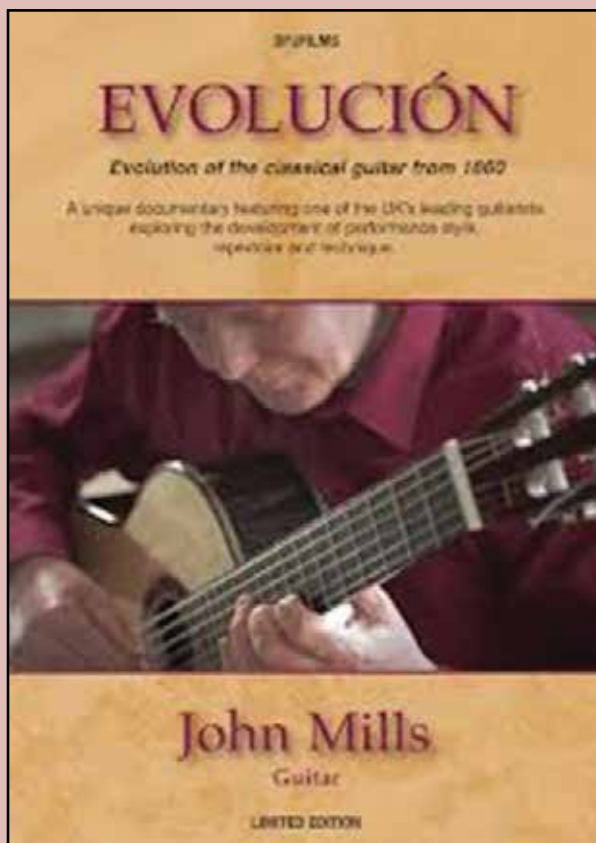
The production method is to have John Mills talking not to camera but to a person off-camera who sometimes interjects comments and occasional enthusiastic cries of 'fantastic!'. This slightly oblique method leads to a sensation of eavesdropping a private lesson or conversation and was perhaps a subconscious reflection of public broadcasting policies where only a very few individuals are ever allowed to talk straight into the camera but must refer constantly to the presenter. Where the presenter is invisible however, certain problems occur. The viewer, for example, is never sure here of the status of the hidden observer. Is our secret sharer a pupil, the producer, a professional player, or merely a fan? The result is that John Mills has to speak sideways to get his points over. One understands that this is a presentational problem and in some instructional DVDs the star speaking direct into the camera can seem to be too dominant a presence.

The substance of the instruction however will prove valuable to many types of players. John Mills is advocating a return to the guitar from the standpoint of tone quality and colour, away from a more mechanical style. In doing so, he argues powerfully for a sympathetic re-appraisal of the Segovian repertoire, though he has no high hopes that such an evaluation will take place for many years to come.

This DVD is an ideal compendium of John Mills's central philosophy of the guitar, and certainly the rich harvest of his performing concepts has never been gathered together before in this way. This synthesis of John's wisdom is a valuable document of a style of guitar playing that many younger players have hardly considered throughout their studies.

The rub comes when students attempt to put some of these tips into practice. John Mills, like Segovia, has a natural aptitude for creating beautiful sounds from a guitar, a combination of natural ability, a superb gift of aural perception, and hands, both left and right, exactly the right shape and size for enabling the guitar to sing like an enchanted bird. Moreover, John can take any guitar, even a poor one, and endow it with the gift of profound sonority. The perfection of his playing is the product of endless dedication to practice and self-improvement. But the bedrock of his genius has always been the result of enormous natural musical gifts which would have transferred themselves to almost any instrument if he had so desired. Fortunately for us, John Mills chose the guitar.

Nevertheless, it is fascinating to hear John Mills talk about his personal approach to this difficult instrument. The deceptive ease of John's art will remain something of a phenomenon. Most guitarists will respond to this DVD with increased



respect and admiration for a player who has established a unique niche among the world's finest players. The fact is that John Mills is a highly individual performer and a great guitarist, a unique artist, and a national treasure. However much he explains his method of tackling the guitar, nobody can ever arrive at the same destination. What he does with the instrument is ultimately beyond explanatory definition or description. Whatever secrets he shares with us here, the mystery of his art is always somewhere else. And like so many of the most eminent players, he gets better all the time.

Graham Wade

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## EV CLASSICAL GUITAR PROTECTOR FROM KLING-ON

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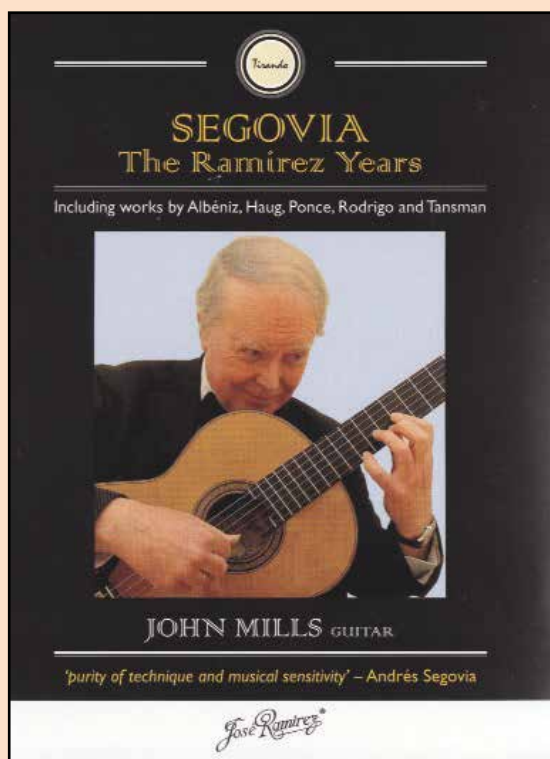
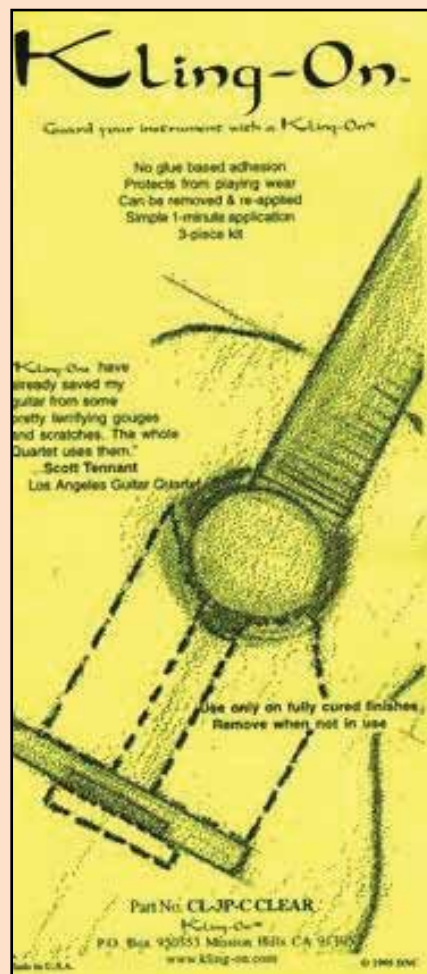
Here we find an advanced version of 'removable' plastic Golpé plates designed to fit over any guitar surface in order to allow a player to effectively convert a standard Classical guitar into a Flamenco model. The pack information states this; 'NB the words most and compatible... Safe for most Nitro-Cellulose. Compatible with Matte/Satin finishes.'

The plastic guards are durable and the player has to peel off the backing in order to then stick the shaped guards just below the 1st string and just above the 6th string...thus one can strike with the thumb and/or nail tips.

The plates are not intended to stay on permanently and so the backing must be retained and used again and again. I found that the plates fitted easily onto my Aria Classic, a few 'air pockets' had to be smoothed out, I played a while and then I peeled the guards off easily.

I feel sure that guitarists who cross styles and do have to strike the top of a very expensive guitar will find these protectors very handy. The only product number I saw seemed to be EV-3P-C. Kling-On also produce a guard for plectrum guitars too. If you want to save your guitar from self-inflicted damage, then go for this.

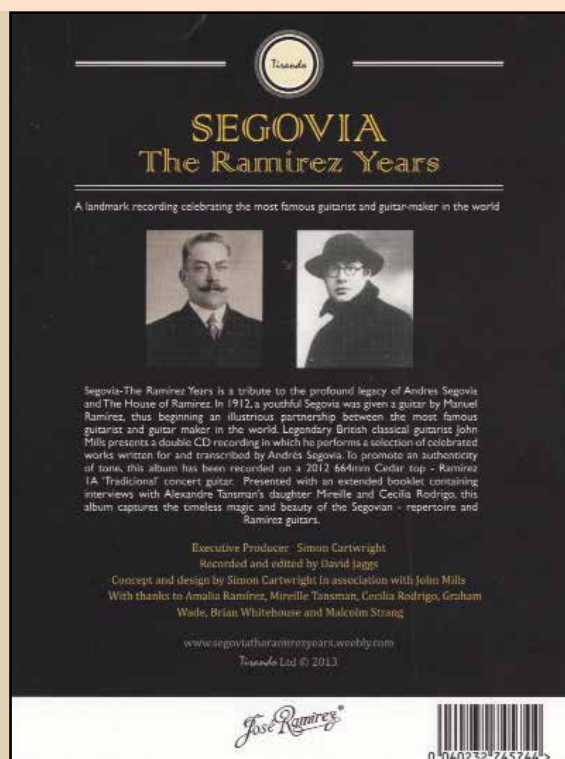
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## VICENTE AMIGO

Union Chapel, London. 24 September 2013.

Although this concert was part of the *Tierra* album tour, including the performers from the recording, the flamenco guitarist Vicente Amigo first started with some very welcome solo flamenco pieces from his recent recordings. The venue was intimate and Amigo's playing was as warm, communicative and technically brilliant as always. He was then joined by the rest of his flamenco ensemble – Paquito González (cajón), Rafael de Utrera (singer) and his cousin Añil Fernández (second guitar) to perform some flamenco style pieces from Vicente Amigo's more strictly flamenco recordings. Rafael de Utrera is an award-winning singer from Utrera in Seville. He has worked accompanying many of flamenco's finest dancers. He sang *Autorretrato* (self-portrait); a piece written by Vicente Amigo and which Enrique Morente sang so movingly on Vicente Amigo's album *Paseo de Gracia*.

Then the flamenco ensemble were joined by the full group, which included the Scottish musicians, with whom he recorded his recent CD called *Tierra*, including Mike McGoldrick on tin whistle and Uilleann pipes, John McCusker on



fiddle, Guy Fletcher on piano and Hammond organ, Donald Shaw on accordion, Ewen Vernal on double bass and Danny Cummings on percussion and drums. Any nervousness that one might have had about whether one could combine flamenco with Celtic music successfully was immediately put into the background as one watched Vicente Amigo perform: he was so absolutely happy and comfortable and clearly inspired, that

any criticism was reduced to a mere intellectual exercise. In short, it was a musically successful evening and the combination of the Celtic and flamenco musicians and musical instruments worked well.

Thérèse Wassily Saba

## STEPHEN DODGSON MEMORIAL

St James's Piccadilly, London. 3 October 2013. St James's Church was absolutely full for this very special concert, with a large number of musicians in the audience. Most of the performers in the concert had been students of Stephen Dodgson's from his many years of teaching music theory and composition at the Royal College of Music, London. The concert was given the title of 'The Midst of Life' – a Hearty Celebration of the Life and Music of Stephen Dodgson (1924–2013)' and the profits of the concert were given to the charity, the MAE Foundation, which provides musical instruments and music lessons to refugee children from Burma, living in the refugee camps along the Thai border.

Stephen Dodgson wrote a solo guitar piece for John Williams in 1994 called *The Midst of Life*, which he played in this concert. This was the first time I had heard the piece, although John Williams told me that he has been playing it in concert for many years. It is a very emotional piece with



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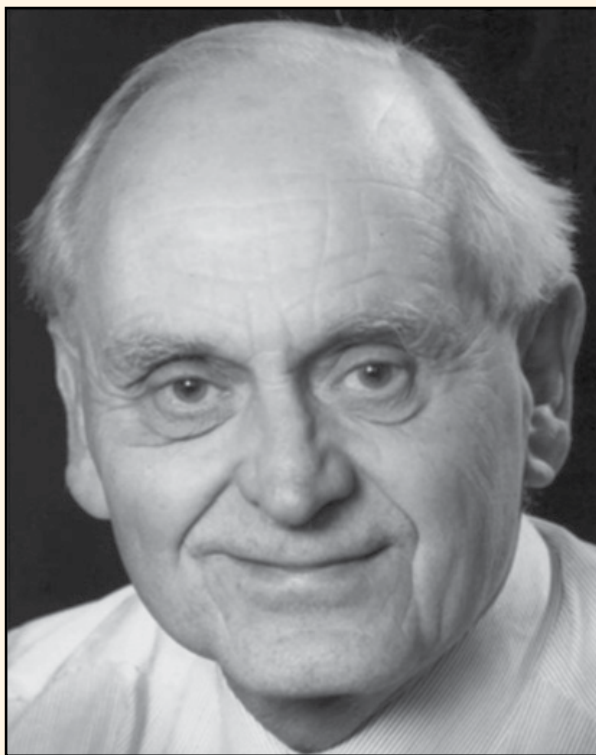
**Ana Vidovic**

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a strong rhythmic element and also, like so many of his pieces, one can feel a thread of conversation in it. When Stephen Dodgson was writing this piece, the young composer Tim Stevenson died suddenly, and Stephen Dodgson said that his death strongly influenced the direction, which the piece took.

There was another work for guitar on the programme, which had also been fuelled by the death of a colleague composer: *Echoes of Autumn* for viola and guitar performed by Benedict Cruft and Tom Ellis. It was written in 1998 in memory of the Spanish composer and pianist Antonio Ruiz-Pipó. The musical dialogue between the mournful viola part and the guitar part flowed well and was fast-paced, passing through changes of mood and expression, as if two friends are having a very animated conversation together.

I hadn't heard much of Stephen Dodgson's non-guitar works before but I definitely fell in love with his other works during this concert. I found his musical ideas flowed so easily on any instrumental combination that he wrote for and he was full of musical ideas and the colours he produced in the orchestration were fresh and inspired with each change of instrumentation; his ability to make full use of each instrument's possibilities was impressive. The four movement *Duo for Flute and Harp* (1958) was very beautiful; the *String Quartet No. 7* performed by the Tippett String Quartet was so engaging, that I felt absolutely compelled to listen and didn't want the music to stop; and thus it continued with *Shine and Shade: Variations in Contrasting Hue* for recorder and harpsichord performed by Richard Harvey and Maggie Cole; *Second Invention* from Book 5 for solo harpsichord performed by Maggie Cole; *Sonatina for Solo Violin* performed by Benedict Cruft; ending with the *Sonata for Brass Quintet* (1963) performed by the Zone 6 Brass Ensemble.

Stephen Dodgson's wife, Jane Dodgson (née Clark) is a professional musician – a harpsichord player – and so Stephen Dodgson wrote many pieces for harpsichord, which have been welcomed by harpsichordists, who are very excited to explore contemporary music on their instruments. It was a concert that will remain with me for years to come.

Thérèse Wassily Saba

## JOSÉ TORRES TRIO

Purcell Room, London. 8 October 2013.

This was the flamenco guitarist José Torres' first performance in London. His Trio combines flamenco guitar with a full drum kit played by the Finnish percussionist Karo Sampela and the unusual addition of the viola played by Jasio Velasco. It all seemed like a very good idea, however, the viola player's contributions were more pointillist in style, adding notes here and there but nothing solid for us to catch onto; he seemed more interested in showing how much like a guitar he could be, preferring to hold the instrument horizontal and pluck or strum the strings which rendered them inaudible at times, despite the use of a microphone.

I found it difficult to find a focus in each of the compositions that José Torres played, each travelling away from the traditional flamenco structures, but not making a musical statement. There was some novelty in José Torres's use of the 'spider capo', which blocks only certain strings. It is a great idea but it needs to be put to a more musical end, to move it past the novelty factor.

The flamenco dancer Melissa Calero, who was a guest performer on this occasion, seems to intuitively follow the musical meanderings of the Trio with a strong sense of connection. This was really held the performance together. Her dancing was focused, creative and a pleasure to watch.

Thérèse Wassily Saba

## JENS BANG-RASMUSSEN

Bolivar Hall, London. 18 October 2013.

There was a very small audience for this first concert of Jens Bang-Rasmussen. This was Danish guitarist, Jens Bang-Rasmussen's first concert in London. He has a very clear idea of the interpretation he wants to achieve and the bass line melodies always sing through clearly but unfortunately much of the other supporting musical lines in the pieces are less easy to follow because of dead and unclear notes in the *Serenata Española* by Joaquín Malats and the *Spanish Dance No. 5* by Enrique Granados.

The Danish composer Kim Helweg wrote *Andagio* for Jens Bang-Rasmussen as a preparation study for a work for cello and guitar, exploring the possibilities of the instrument. *Andagio* made good use of the guitars timbral possibilities, so it will be interesting to see the final piece for cello and guitar.

Jens Bang-Rasmussen introduced us to some very pleasing Danish nineteenth-century repertoire which he has researched and published; he performed only solo works such as *Polonaise*, Op. 2 No. 1 by Henrik Rung (1807–1871) and *March* by Søren Degen (1816–1885) on this evening but explained that both composers had written a great number of works for the guitar in chamber ensembles as well and much of it written for young players. Rung's *Polonaise* has a sweetly singing melody, which Jens Bang-Rasmussen performed with clarity and technical control.

Thérèse Wassily Saba

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# RINCÓN FLAMENCO

## No.70: DVD/Book Reviews

By PAUL MAGNUSSEN

**Manual de la guitarra flamenca  
Técnicas, Estilos básicos y falsetas  
by Paco Serrano  
Guitart Flamenco Edition**

### Overview

Paco Serrano, as regular readers of this column will know, is one of my favourite flamenco guitarists. He is also one of the few to have pursued a formal degree in music, thus enabling him to take up his present position as Professor at the Córdoba Conservatory.

This is his flamenco guitar method. It is not aimed at absolute beginners, but assumes a moderate familiarity with the guitar, including the ability to play basic chords, scales, arpeggios, etc. It shares this approach with other good-quality methods, such as Dennis Koster's and Gerhard Graf-Martínez's.

However, should you be a rock-bottom beginner, there are several other good methods available that do start from scratch. I would recommend those of Juan Martín (*El Arte Flamenco de la Guitarra*), Juan Serrano (*Basic Techniques*) and Juan Grecos (*The Flamenco Guitar*—now out of print, but obtainable second hand). And of course a good teacher cannot be too strongly recommended.

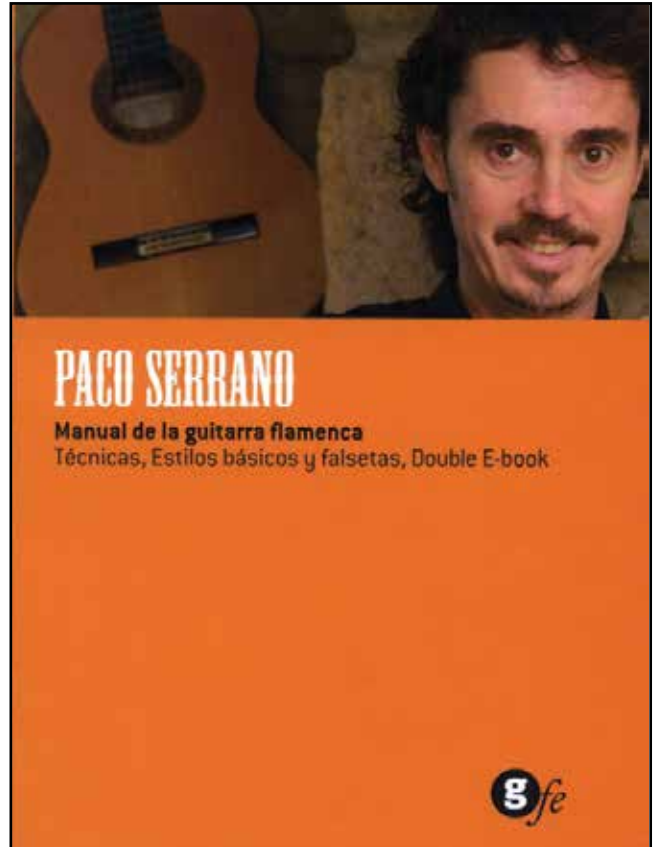
### Presentation

Everything is included in the PAL DVD, which comes in a case that is slim but of standard height and width, thus fitting into the usual DVD storage. The material consists of a spoken introduction; a section on basic techniques, with commentary; another on basic phrases of the *compás*; and then a variety of Paco's own *falsetas*, played both slowly and up to tempo, as one would expect. The technical standard of these latter is low- to middle-intermediate, with perhaps a couple of high-intermediates.

The language throughout is Spanish. Also on the DVD are translations of all Paco's comments into English and Italian, and the sheet music of the *compás* variations and the *falsetas*.

The music consists of PDFs; but for some inscrutable reason, the translations are Word docs, so you will need some app capable of reading these (even more strangely, the Italian Introduction is a .docx file, although the others are .docs). The PDFs have no page-numbers, definitely an oversight.

The *falsetas* are given in staff notation and tab; but for some reason, the *compás* variations are only in the former. Sharp signs are, fairly self-evidently,



missing on the Gs of the final bars of the 2nd to 5th systems of the *soleá*.

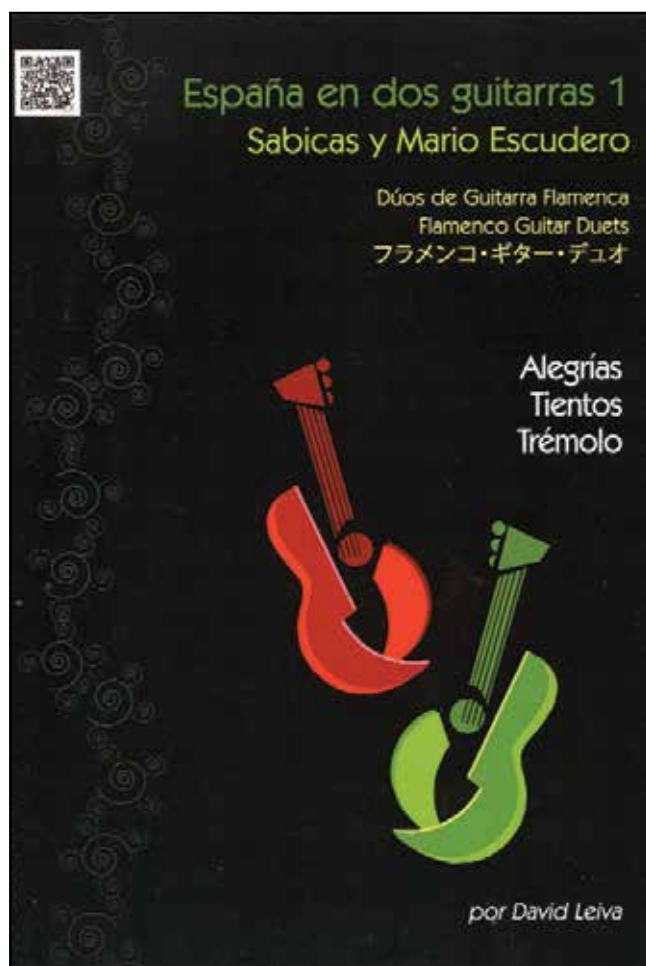
Paco's comments are also subtitled in Italian on the DVD. The **Subtitle** button on your remote allows you to switch to English, or turn the subtitles off (but if your child has dropped the remote in the goldfish bowl, you're stuck with the Italian).

### Contents

The techniques demonstrated in the second section include thumb, three kinds of *rasgueado*, arpeggios and *alzapúa*. Some nice *falsetas* are involved in demonstrating these, but are not notated in the books. They should, however, be easy enough to pick up visually and by ear, should you feel so inclined.

Then comes the material on specific *toques*. The basic phrases of the *compás* are demonstrated for each; and then several *falsetas* are played for a selection of the styles. The styles illustrated are as follows; the numbers in parentheses are the number of *falsetas* given for each:

- Soleá (5)
- Fandangos de Huelva (5)
- Fandango "abandolao" (i.e. Verdiales, etc.)
- Tangos (5)
- Tientos



- Seguiriyas (5)
- Bulerías (4)
- Colombianas
- Tarantos
- Garrotín
- Farruca (3)
- Alegrías (5)
- Peteneras
- Guajiras

The *compás* of *garrotín* is given in its traditional key of A, not Sabicas's habitual one of C. An anomaly is that the *compás* of *alegrías* is given in E, but the *falsestas* are in C.

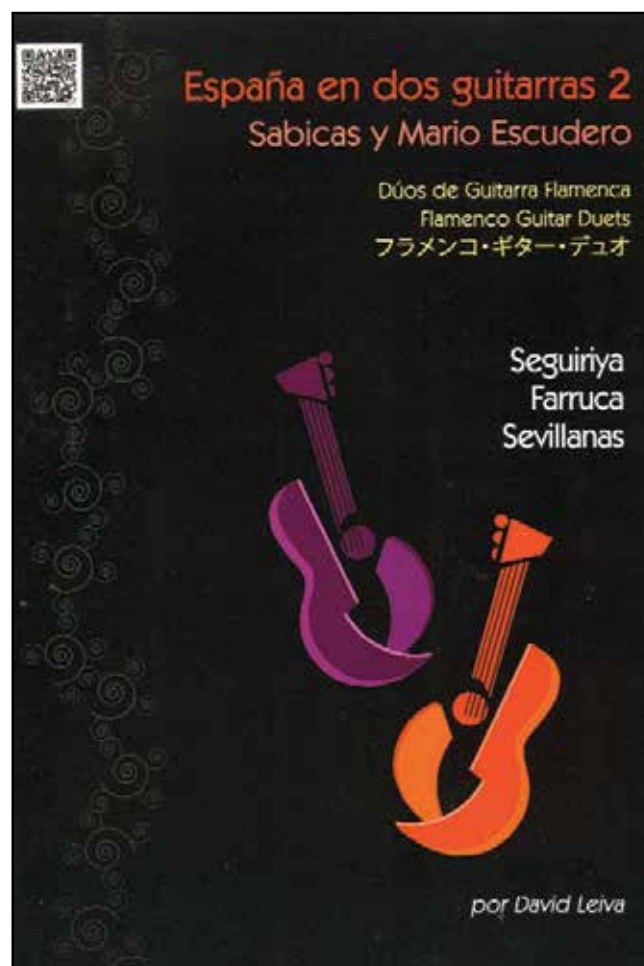
### Printing problems

I had some bizarre problems printing the PDFs on a Mac using Acrobat. Although the *Falsetas* booklet was completely OK, a couple of pages of the *Basic Techniques* booklet—the *bulería* and the *petenera*—refused to print properly, although I tried several different new and old versions. One gave the error message “Insufficient data for an image”.

However, Preview *did* print the pages properly; and of course it comes free with the machine. So if you have a Mac I suggest you use that.

On a PC using Acrobat Pro 9, on the other hand, everything seemed OK.

The Document Summary says that it was produced by OpenOffice 3. I seem to remember that Acrobat on the Mac is pickier about PostScript syntax than on the PC, and this might be the reason for



the problem on the Mac. I have notified Paco about it and will report any developments.

### Summary

The idea of putting the documentation on the DVD is a good one, keeping down the bulk and cost—especially a problem with tutorials in more than one language.

But the overwhelming virtue of this method to my mind is the attractiveness of the *falsestas* (even the simplest) which are modern-sounding (and often syncopated) without being outré, and mostly within technical reach of all but near-beginners.

I make the total time of the DVD somewhat over an hour. It seems a pity that it's not double-sided, so as to tap the American market as well; but so much other material is also unavailable in NTSC that if you're an American *aficionado*, an international DVD player really seems *de rigueur*.

**España en Dos Guitarras**  
**(Dúos de Guitarra Flamenca)**  
**Compositions by Sabicas & Escudero**  
**Transcribed and played by David Leiva**  
**2 DVDs with books of transcriptions**  
**RGB Arte Visual (Madrid)**

### Overview

Sabicas & Escudero only ever produced two albums of flamenco guitar duets together; but these were enough to establish them almost certainly as the



greatest such duo of all time, a model for the later duets of (for example) Paco de Lucía and Ricardo Modrego.

El records commendably reissued both of these albums on a single CD (reviewed in CG 03/12); but transcriptions have been thin on the ground. My own of the *bulería* from *Fantastic Guitars* appeared in CG of 09/04; Paco Peña and John Williams can be seen playing the *farruca* from the same album on YouTube. But the only other previous transcriptions I'm aware of are Alain Faucher's.

Sr. Leiva is Professor of Flamenco Guitar at the Barcelona Conservatory. Now he has transcribed six of the pieces from the other album, reissued over the years under various titles before él's definitive edition. The transcriptions come in two volumes, each consisting of one DVD and one book, as follows:

#### Vol. 1

Alegrías «Solera gaditana»  
Tientos «Camino del monte»  
Trémolo «Improvisación»

#### Vol. 2

Seguiriya «Sentimiento flamenco»  
Farruca «La farruca»  
Sevillanas «Sevillanas corraleras»

#### The Books

First there are an introduction and a table of symbols in Spanish, English and Japanese, the same for each volume. The transcriptions are then presented in staff notation and tablature (*cifra*), the second below the first

The books are spiral-bound to open flat.

#### The DVDs

The DVDs are an amazing job. They are double-sided PAL/NTSC. The menus are in the languages mentioned above.

- The first menu lets you select a piece, at either full or slow speed.
- The next lets you choose either or both guitars, with or without the compás-beat of a *cajón*, in any combination (with little pictures of the instruments), or just the beat of the compás with the picture.
- The next lets you choose which phrase you want to start at, and whether you want it to cycle continuously or keep going (little cassette-player icons). If you choose to cycle, the **Skip** button moves you on.
- When you press **Play**, you get (using the duo setting as an example):
- At the top of the screen, separate pictures of Sr Leiva's left and right hands for the 1st guitar.

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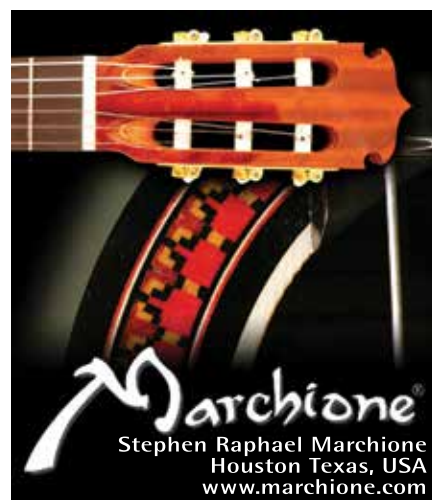
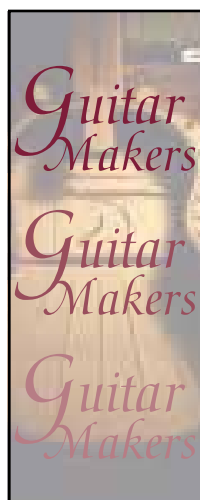
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- The same for the 2nd guitar at the bottom
- The tab, with the beats of the *compás* marked, below each hand, and a position indicator moving with the music (if you have Finale, you'll be familiar with this feature).
- If you have a button on your remote for **Camera Angle**, you can even control that!

### Summary

*España en Dos Guitarras* is differentiated from *Fantastic Guitars* by the fact of having moderately decent stereo separation, which makes it much easier to transcribe—the latter is fiendish, I know from experience.

I haven't been through the pieces to make a note-by-note comparison with the originals; but they sound accurate to me, and I've been listening to these albums for decades. The only reservation I have is that the *sevillanas* are shown with the capo at the same position throughout. I think Sabas or Mario may have cheated and moved the capo—for example, on *Sevillana 3*: the C-shapes are considerably easier if you put it four frets up. But that's trivial.

So congratulations to Sr. Leiva for producing a landmark in the literature.

## Letters to the Editor

*Letters for publication should be kept short and to the point. We reserve the right to edit or abbreviate as we consider necessary. Please enclose a prepaid envelope if you want a reply.*

THE OTHER day I read a good review of my 5 Etudes for guitar published in *Classical Guitar Magazine*, March 2012. It is written by Chris Dumigan.

Yes, it's a long time ago but I think it is good to let you know about your mistake.

In that review I passed away in 2010. That Bo Hansson was an organ player in progressive rock music and composed i.e. *The Lord of the Rings*.

I am a composer and guitarist in the classical area and I am still alive and healthy!!!

Welcome to visit [www.bohansson.com](http://www.bohansson.com) for information about me.

BO HANSSON  
Sweden

*My mistake. I had of course heard of the 'Lord of the Rings' Bo Hansson, and it never occurred to me that there would be two composers with exactly the same name. My humble apologies and best wishes go to this Mr. Hansson*

Chris Dumigan

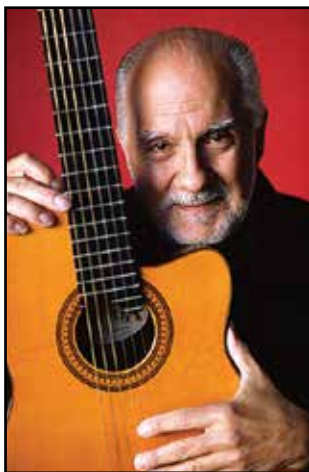
*Publishers take note: a simple way to avoid the Doppelgänger phenomenon is to include at least some basic biographical details in the Preface. A fair proportion of publications come with little or no information regarding the composer or the music. Reviewers expect to do some research when reviewing but the extra information always helps. Ed.*

## OSCAR CASTRO-NEVES 1940 – 2013

OSCAR CASTRO-NEVES was born 15 May 1940, in Rio de Janeiro, Brazil. From a musical family Castro-Neves was one of eight children. He took up the *cavaquinho*, a small, traditional Brazilian guitar, and piano from an early age with the encouragement of his mother, who played the guitar, and an uncle who played the cello..

By the time he was 16 Castro-Neves had become a popular success in Brazil. A well-known recording artist heard Castro-Neves play at a party in Rio. Castro-Neves's composition "Chora Tua Tristeza" (Cry Your Sadness) went to the top of the Brazilian charts. Castro-Neves and three of his brothers started a quartet that played in an around Rio. Castro-Neves, together with Antonio Carlos Jobim and others, became part of the then new bossa nova movement.

When he was 22 years old Castro-Neves went to the USA and played in an early Bossa Nova concert at the Carnegie Hall in New York. In 1966, he decided to move permanently to the U.S.A, where his exceptional guitar technique and original musicality quickly received wide critical acclaim.



He toured throughout the USA playing in concert with saxophonist Stan Getz, Lalo Schifrin, Sergio Mendes, Frank Sinatra and other household names. Castro-Neves lived in Southern California and wrote and arranged the music for a number of Hollywood films, including 'Blame It on Rio', 'Sister Act II', 'Back in the Habit', 'L.A. Story' and 'Dirty Rotten Scoundrels'. He also wrote the music for the US television series 'Watching Ellie'.

Over his long career Castro-Neves worked with some of the world's finest musicians including Yo Yo Ma, Michael Jackson, Barbra Streisand,

Stevie Wonder, João Gilberto, Eliane Elias, Lee Ritenour, Airto Moreira, Toots Thielemans, John Klemmer, Carol Welsman and Diane Schuur. During the 1970s and early 1980s he was member of the Paul Winter Consort.

Oscar Castro-Neves, after a long battle with cancer, died 27 September 2013 in Los Angeles, USA. He is survived by his wife Lorraine, daughters Felicia and Bianca and four grandchildren.

Maurice J. Summerfield



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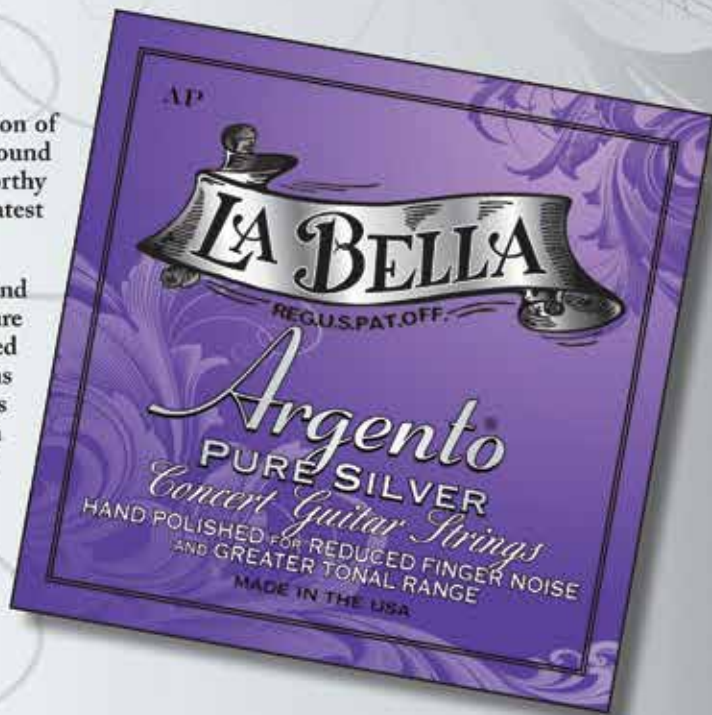
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**Steven Joseph Hickey**, tel. 07716 685 924.

**Eleftheria Kotzia**, 56 Fernwood, Albert Drive, Southfields, London SW19 6LR. Tel. 020 8785 4054.

email: ellie@eleftheria.info

**Steven Patterson**, BEd (Music) BSc LTCL PGDip, Formosa Street, London W9 2JS (classical & flamenco). Tel. 07595 353 409.

email: stevenpatterson@sky.com

**Thérèse W. Saba**, 9 Methuen Park, Muswell Hill, London N10 2JR. Tel. 020 8442 1489, mob. 07747 856 690.

email: guitar@theresesaba.com

**Timothy Walker**, HonARAM, 16A Algernon Road, London NW6 6PU. Tel. 020 7624 7937.

email: timwalk@talktalk.net

### MERSEYSIDE

**Paul Costello**, 18 Greenbank Road, Birkenhead CH42 7JS. Tel. 0151 512 5158.

email: paul-klaire@pcostello7.wanadoo.co.uk

www.paulcostelloguitar.co.uk

### MIDDLESEX

**Egidio Fedele**, 33, Sion Court, Sion Road, Twickenham TW1 3DD. Tel. 020 8891 5687, mob. 07583 732 421.

email: egidiofedele@tiscali.it

www.egidiofedele.altervista.org

### NORFOLK

**J.E. Crisp**, BA DipMus ALCM, Thetford, Norfolk. Tel. 01842 752 697.

**Bob Parslow**, BA (Hons) Music, LGSM, 70 Sandy Lane, Norwich NR1 2NR. Tel. 01603 620 261.

email: info@bobparslow.co.uk

www.bobparslow.co.uk

### NOTTINGHAMSHIRE

**Catherine Dickinson**, Post Grad RNCM, FLCM, LLCM SMTCL, Spanish Guitar Centre, 44 Nottingham Road, New Basford, Nottingham. Tel. 0115 962 2709.

### SCOTLAND

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www.matthewmcallister.com

### SOMERSET

**Brian Sharman**, Chancel View, Church Street, Wiveliscombe, Taunton, Somerset TA4 2LT. Tel. 01984 623 132.

### SURREY

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**Fiona Harrison**, MM, GRSM, Dip RCM, 14 Westlees Close, North Holmwood, Dorking, Surrey RH5 4TN. Tel. 01306 882 323.

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email: grahame.klippel@btinternet.com

**Simon Larter-Evans**, The Yehudi Menuhin School, Stoke d'Abernon, Cobham KT11 3QQ. Tel. 01932 864 739.

email: reception@yehudimenuhinschool.co.uk

**Myer Rosen**, BA (Hons), LTCL, PGCE, Knowsley, 7 Ash Grove, Guildford, Surrey GU2 8UT. Tel. 01483 35852.

email: myer@rosen.force9.co.uk

### SUSSEX

**Vic Ellis**, 93 Springfield Road, Brighton BN1 6DH. Tel. 01273 558 217.

**Linda Kelsall-Barnett**, BA (Hons) LRAM, 3 The Rimmers, Brandy Hole Lane, Chichester, West Sussex PO19 5RT. Tel. 01243 784 442.

**Kate Lewis**, BMUS, MMUS, Hastings, East Sussex. Tel. 07508 035 626.

email: kate@katelewisonline.com

### TYNE & WEAR

**John Ferguson**, LTCL, 'Glenburn', 4 Burn Road, Blaydon Burn, Tyne & Wear NE21 6EA. Tel. 0191 414 7469.

### WALES

**Jonathan N. Richards**, LTCL, Ground Floor Flat, 12 Hawarden Road, Colwyn Bay, Conwy, North Wales LL29 8NA. Tel. 01492 539 589, mob. 07717 224 098.

email: r.loyd33@ntlworld.com

www.russlloydguitar.com

### WARWICKSHIRE

**Max Phillips**, Flat 13, Merevale Court, Merevale Avenue, Nuneaton CV11 5NQ. Tel. 07864 815 471.

### WEST MIDLANDS

**Mr. R. Bull**, 23 Clent Road, Oldbury B68 9ES. Tel. 0121 421 4275.

### WEST YORKSHIRE

**Michael Christian Durrant**, BA (Hons) Music LCM, email: enquiries@michaelchristiandurrant.com

www.michaelchristiandurrant.com

### WILTSHIRE

**John and Cobie Mills**, 1 Fairways, Dilton Marsh, Westbury BA13 3RU.

**Jon Godfrey**, ALCM, 68 North Malvern Road, Malvern, Worcester WR14 4LX. Tel. 01684 893 414.

### ARGENTINA

**Analia Renee Gomez**, Castelli 90, Piso 17 C, 1031 Buenos Aires.

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### AUSTRALIA

**Edward Roberts**, B.Ed., 33 Gloster St, Subiaco, WA 6008. Tel. 08 9831 9146.

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### BELGIUM

**Norbert Leclercq**, 12 Bld, de la Woluwe (B135), 1932 Woluwe St Etienne.

### BULGARIA

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### CANADA

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### DENMARK

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**Karen Dusgaard Nielsen**, Infanterivej, 42D, 8900, Randers. Tel. 86 40 3124.

**Erling Moldrup**, Bethesdavej 59, 8200, Aarhus N. Tel. 45 86 166 875.

email: erlmol@post10.tele.dk

### GERMANY

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**Jörg Gauchel**, Diplom-Musiklehrer, Annettenstraße 13, D-53175 Bonn. Tel. +49 228 384 736.

email: joerg.gauchel@t-online.de

### INDONESIA

**Iwans Susanto**, Sekolah Gitar Jakarta, Jin Kartini 8c, No 5 rt 0002/8, Jakarta Pusat, 10750. Tel. +62 21 4629 2225.

email: sekolahgitarjakarta@yahoo.co.id

### IRELAND

**Alec O'Leary**, BMus MMus, Kilkenny.

email: alec@alecoleary.com

**Pat Coldrick**, Howth Co. Dublin. Tel. 08 6247 5402.

email: patcoldrick@yahoo.com

www.patcoldrick.com



## ITALY

**Antonio De Innocentis**, Via Dei Vecchi Pini, Coop. Smeraldo, 81023 Falciano-Caserta. Tel./fax 823 471 713.

## POLAND

**Krzysztof Pelech**, Bzowa 35/13, 53-224 Wrocław. email: gitara@post.pl  
www.pelech.art.pl

## PORTUGAL

**Jorge Pires**, tel. +351 965 109 150.  
email: jorgepires.cb@gmail.com

## SERBIA

**Prof. Dr Uros Dojcinovic**, Guitar Studio, str. Licka 3-V, ap. 25, 11000 Beograd, Republic of Serbia. Tel./fax (+381 11) 361 4646.  
email: urosdojcinovic@eunet.rs

## SOUTH AFRICA

**Amalia Maria van der Westhuizen**, UOLM (guitar) UNISA, School of Music, North West University, Potchefstroom.  
email: stringwise@xsinet.co.za

## SPAIN

**Clive Davies**, classical/fingerstyle, offers workshop holidays in Montefrío, Granada. Contact: Apartado de Correos 22, 18270 Montefrío, Granada. Tel. +34 685 201 265.  
email: clidaco@gmail.com  
www.clivedavies.eu

## SWITZERLAND

**Prof. Anders Miolin**, Zürcher Hochschule der Künste, Florhofgasse 6, CH-8001 Zürich. Tel. +4176 562 7026.

email: anders@miolin.com  
www.miolin.com

## USA

**Rupert Boyd**, New York.  
email: info@rupertboyd.com  
www.rupertboyd.com

**Keith Calmes**, DMA, New Jersey. Tel. 732 688 3861.  
email: keithcalmes@rocketmail.com  
www.keithcalmes.com

**Roger Allen Cope**, Guitar Arts Academy, 2026 17th St, Bakersfield, CA 93301-4251. Tel. 661 331 9179.

www.guitarartsacademy.com

**Craig Yarbrough**, 312 West Cedar Ave, Flagstaff, Arizona 86001. Tel. 928 213 0752.  
email: grandcanyonsociety@hotmail.com

# Classical Guitar Societies Directory

**Berkshire Guitar Society**, Richard Butters, 10 The Dell, Woodlands Park, Maidenhead, Berks SL6 3NS.  
www.berkshireguitarsociety.org.uk

**Birmingham Classical Guitar**, small informal meetings on a monthly basis. See web page on Yahoo Groups or contact: Paul Grant, tel. 07760 175 626.

**Blackburn Classical Guitar Society**, Jack Wilkinson, 82 Queen Street, Great Harwood, Lancs BB6 7AL. Tel. 01254 889 555.  
email: jackwilkinson@lineone.net

**Bridge Guitar Circle**, meets Central Library, Albion St, Hull. Contact: Secretary, Sue Jones, 34 Rockford Avenue, Hull. Tel. 01482 75684.

**Brighton Classical Guitar**, small informal group meets every fourth Thursday. Contact: Jim Westbrook, tel. 01273 746 192.

**Bristol Classical Guitar Society**, meets on second and fourth Thursday each month at The Pierian Centre, Portland Square, Bristol at 8pm. Contact: David Evans, tel. 0117 956 7251, or Tony Lewis, tel. 0117 973 4070.  
www.bristolclassicalguitarsociety.org

**British BMG Federation**, Secretary: Sandra Woodruff, 104 Tower Road North, Warmley, Bristol BS30 8XN.  
email: sandra.woodruff@virgin.net  
www.banjomandolinguitar.org

**Bromley Guitar Society**, contact: Denis Stockton, tel. 020 8777 4887.  
www.bromleyguitarsociety.org.uk

**Cambridge Classical Guitar Society**, meets first Thursday each month. Contact: Tim Christmas, tel. 01223 565 552.

**Cambridge Guitar Orchestra**, a performing ensemble, which rehearses every two weeks on Sundays during term time near Cambridge; intermediate or advanced players are welcome.  
www.cgo.org.uk

**Canterbury Guitar Society**, contact: John Kemp, tel. 01227 265 503.  
email: j.kemp@btopenworld.com

**Chester Guitar Circle**, meets first Wednesday each month at Chester Deaf Centre, Southview Road, Chester. Contact: Secretary, Alastair Gambling, 16 Daleside Chester CH2 1EP. Tel. 01270 760 638.  
email: bemusic@btinternet.com

**Classical Guitar Society of East London**, informal meetings on last Saturday each month at 3pm. Contact: Maria Sentivani, tel. 020 507 8299.

**Derby Classical Guitar Society**, contact: Nigel Harris, 9 Glamis Close, Oakwood, Derby DE21 2QJ. Tel. 01332 664 425.  
email: derbycgs@gmail.com  
www.derbycgs.org.uk

**Dorset Guitar Society**, meets on third Sunday each month at Kinson Community Centre, Pelhams Park, Milham Lane, Kinson. Contact: Margaret Tredwell, Secretary, tel. 01425 613 739.

**Durham University Guitar Society**, c/o Dunelm House, New Elvet, Durham. Contact: Elaine Young, Secretary, Van Mildert College, Durham. Visiting tutor: Peter Batchelar.

**Ealing Guitar Society**, meets first Sunday each month at St Matthew's Church Hall, North Common Road, Ealing W5 at 7.30pm. Contact: Steve Dell, Flat J, 10 Sutherland Road, West Ealing, London W13 0DT. Tel. 020 8621 1394.  
www.guitarsociety.blogspot.com

**Enfield Classical Guitar Society**, contact: Secretary, Mrs J. Warwick, 43 Morley Hill, Enfield, Middlesex EN2 0BL.  
email: Enfield\_Classical\_Guitar@hotmail.com  
www.enfieldclassicalguitarsociety.org.uk

**Farnham - Mozart Guitar Players** meet every Tuesday during term time. Contact: Musical Director, Myer Rosen, Knowsley, 7 Ash Grove, Guildford GU2 5UT. Tel. 01483 35852.

**Federation of Guitar Societies UK**, a group of societies mainly in the South of England that coordinate their activities through an annual meeting and concert in June.  
email: guitar@martinshaw.plus.com  
www.FederationofGuitarSocieties.org.uk

**Fretful Federation Plucked Orchestra**, an orchestra of mandolins, mandolas, mandocellos, guitars and mandobass in Brighton. New members are welcome. Contact: Ian, tel. 07939 368 874.

**Gloucestershire Guitar Society**, The Pavilion, Cheltenham, GL51 6PN. Contact: Simon Cartwright, tel. 07500 804 367.  
email: glosguitarsoc@hotmail.co.uk  
www.glosguitarsoc.weebly.com

**Greenwood Classical Guitar Club**, an informal group meeting every Friday 7.30-8.30pm at the Greenwood Centre, School Road, Hampton Hill, Middlesex TW12 1QL. Contact: Martin Shaw, tel. 020 8891 6889, or simply turn up.

**Hampshire Area Guitar Orchestra**, meets fortnightly and has vacancies for intermediate and advanced ensemble players. Contact: Derek Hasted, tel. 023 9247 9200.  
email: dir@hago.org.uk

**Hastings & Rother Classical Guitar Society**, meets on third Wednesday each month at The Beacon below St Mary's Terrace, West Hill, Hastings at 8pm. Contact: Richard Butler, tel. 01424 465 414.  
www.hrcgs.org.uk

**Haverhill Classical Guitar Society**, contact: Colin Shulman, tel. 01440 705 371.

**Hereford Guitar Ensemble**, contact: Robin Burgess, tel. 01432 340 515.  
email: robpburgess@hotmail.com

**Hertfordshire Guitar Orchestra**, meets twice monthly and is always looking for good ensemble players. Contact: Tom Parsons, tel. 01923 245 559.  
www.hertfordshireguitarorchestra.com

**Highland Classical Guitar Society**, c/o Roger Niven, 'Iona', High Street, Avon, Ross-shire. Tel. Fortrose 21012.

**Hounslow Guitar Society**, Hounslow Music Service, De Brome Building, Boundaries Road, Feltham TW13 5DT.

**Lauderdale Guitar Society**, meets on second Monday each month at Lauderdale House, Highgate Hill, London N6 5HG.  
email: denniscooke@supanet.com  
www.lauderdaleguitarsociety.org

**The Lute Society**, contact: Secretary, Chris Goodwin, Southside Cottage, Brook Hill, Albury, Guildford, Surrey GU5 9DJ. Tel. 01483 202 159, fax 01483 203 088.

**Manchester Acoustic Guitar**, meets on third Tuesday each month at the Urmston Cricket and Lawn Tennis Club, Moorside Rd, Urmston. All acoustic and classical guitar styles welcome. All you need is an interest in the guitar, not necessarily to be able to play. Contact: Chris, tel. 0161 747 3851.  
www.manchestracousticguitar.com

**Manchester Guitar Circle**, est. 1946. Informal evenings on first Thursday each month at Flixton House, Flixton Road (opposite Rothiemay Road), Manchester M41 5GJ. Visitors always welcome. Contact: Paul Fowles, tel. 07831 416 358.  
email: guitarcircle@hotmail.com  
www.guitarcircle.co.uk

**Midland Guitar Society**, Contact: Gaynor Sams, tel. 01773 872 548.

**Midlands Fretted Orchestra**, meets fortnightly on Thursdays at St. Mary's Hall, St. Mary's Road, Bearwood Smethwick, B67 5DH at 7.30pm. Contact: Danielle Saxon Reeves, tel. 01384 893 987.  
email: daniellesaxonreeves@yahoo.co.uk  
www.m-f-o.co.uk

**National Youth Guitar Ensemble (NYGE)**, Musical Director: Gerald Garcia, Coordinator and Administrator: Liz Larner, tel. 0773 683 9134.  
email: info@nyge.co.uk  
www.nyge.co.uk

**Newent Guitar Society**, contact: Secretary, Keith Sandall, Holts House, Holts Road, Newent, Glos GL18 1BT. Tel. 01531 820 436.

**Norfolk and Norwich Classical Guitar Club**, meets fortnightly in Norwich, contact: Tom Llewellyn, tel. 07903 501 519.  
email: tom\_llewellyn1@btinternet.com

**North Bucks Guitar Club**, meets on third Sunday each month. Contact: Kevin Cook, tel. 01296 427 836.  
www.northbucksguitarclub.org.uk

**North Devon Guitar Society**, meets on third Tuesday each month in Barnstaple. Contact: Terry Bourne, North Lodge, Filleigh, near Barnstaple, North Devon EX32 0RE. Tel. 01271 74529.

**North East England Classical Guitar Society**, with the Newcastle Guitar Orchestra, which meets alternate Wednesday evenings in King's Hall, Newcastle University.  
email: enquiries@northeastclassicalguitar.co.uk  
www.northeastclassicalguitar.co.uk

**North East Scotland Classical Guitar Society**, meets on second Monday each month at Queen's Cross Church, Aberdeen. Contact: Peter Stock (chairman), tel. 01467 642 729.  
email: info@nescgs.co.uk  
www.nescgs.co.uk

**The Northumbria Guitar Society**, contact: Pete Boothby, Engine Cottage, Accomb, Hexham NE46 4RL. Tel. 01434 600 340.

**North Wales Guitar Circle**, meets on second Tuesday each month at The Anglesey Arms, Menai Bridge, Anglesey at 7.45pm. Contact: Jane or Dave Sinnett, tel. 01407 831 480.  
email: jane.sinnett@btinternet.com  
www.northwalesguitarcircle.co.uk

**Nottingham Classical Guitar Society**, contact: Ian Jones, tel. 0115 923 1038.  
email: IanJones66@yahoo.co.uk

**Oxford Guitar Society**, Denis Arnold Hall, Faculty of Music St Aldate's Oxford OX1 1DB, meets the last Wednesday each month. Contact: Steven Greenslade, tel. 07989 240 195.  
email: steveg@harmanscosts.com

**Peña Flamenca de Hull**, meets on first Sunday each month at the Blue Bell, Hull at 8pm. Contact: Secretary, Ron Burbela, 40 Warton Avenue, Beverley, E. Yorks HU17 0JB. Tel. 01482 863 553.

**Peña Flamenca de Londres**, contact: Secretary, Ron le Voi, Flat 6, 45/53 Myddelton Square, London EC1R 1YD.

**Pendon Guitar Society**, contact: Peter Li, 15 King Henry Mews, Harrow-on-the-Hill, HA2 0JS. Tel. 020 8423 3202.

**Putney Guitar Society**, contact: Secretary, Chris Blade, 18 Gwendwr Road, West Kensington, London W14 9BG. Tel. 0171 603 1820.

**Richmond Guitar Society**, meets on fourth Sunday each month at Richmond Parish Rooms, Church Walk, Richmond upon Thames, Surrey from 7-9pm. Tel. 020 8891 6889.

**Saddleworth Classical Guitar Society**, contact: Hazel and Colin Davies, tel. 01457 875 378.

**Southampton Classical Guitar Society**, meets on last Wednesday of each month at 7.45pm. Contact: Wayne Lines, tel. 01329 310 792.  
www.scgs-guitar.org.uk

**South Lincolnshire Guitar Society and Orchestra**, meets fortnightly on Tuesdays at Central School, Grantham. Contact: Peter Constable, The Elms, 3 Sleaford Road, Ruskington, Lincs NG34 9BP. Tel. 01526 834 120.

**South Wales Guitar Society**, contact: Chairperson, Kate Williams, 18 Westbourne Crescent, Whitchurch, Cardiff. Tel. 02920 339 590.

**Surrey Guitar Society**, meets on second Wednesday each month at Tanyard Hall, Gomshall at 8pm. Contact: George Swallow, tel. 01306 886 196.

**Swansea Classical Guitar Circle**, meets every Wednesday at Sketty Park Community Centre at 7.15pm. Contact: Secretary, Graham Davies, tel. 01792 541 799.

**Warwickshire Spanish Guitar Society**, contact: Peter Pettifor, 73 Lodge Road, Stratford-upon-Avon CV37 9DN. Tel. 01789 263 697.  
email: peter.pettifor@ntlworld.com

**Wealden Guitar Society**, meets on second Wednesday each month at the Frant Church, Frant, Tunbridge Wells. Contact: Tom Rimmer, tel. 01892 740 322 or Ray Love, tel. 01732 832 459.

**West Sussex Guitar Club**, The Regis School of Music, 46 Sudley Road, Bognor Regis, West Sussex PO21 1ER. Tel. 01243 866 462.  
www.westsussexguitar.org

**West Yorkshire Classical Guitar Society**, contact: Secretary, Michael Christian Durrant. Tel. 07706 213 271.  
email: info@wycgs.co.uk  
www.wycgs.co.uk

**Wirksworth Classical Guitar Group**, contact: Jonathan Priestley, 5 Cooks Yard, West End, Wirksworth, Derbyshire. Tel. 01629 825 129.

**Worcester Classical Guitar Society**, a performing society of junior and senior orchestras and ensembles, meeting regularly during term time. Contact: Andrew Filer. Tel. 0121 445 3345.  
email: secretary@worcesterguitar.co.uk  
www.worcesterguitar.co.uk

**ARGENTINA**  
**Musical Centre 'Franz Liszt'**, Directresses: Ana M. Polinori and Mariana Vlaho, Montevideo 967 (1019), Buenos Aires.

**AUSTRALIA**  
**Canberra Classical Guitar Society**, meetings are on third Sunday each month at Wesley Uniting Church in Forrest, Canberra from 2.30–4.30pm.  
www.classicalguitarcanberra.org.au

**Classical Guitar Society of South Australia**, Lincoln Brady, 19 Emerson Drive, Morphett-Vale, Adelaide, SA 5162. Tel. 08 832 51052.

**The Classical Guitar Society Sydney**, PO Box 829, Bondi Junction, N.S.W. 1355. Tel. 02 9453 3113.

**Classical Guitar Society of Victoria**, the Melbourne branch meets on second Tuesday each month at St Stephens Church, 360 Church Road, Richmond. The Geelong group meets on last Wednesday each month at Vines Road Community Centre, Hamlyn Heights.  
www.melbourneguitar.com

**Classical Guitar Society of Western Australia**, contact: PO Box 201, Karrynup, Western Australia 6921.  
www.guitarwa.com.au

**Hobart Guitar Society**, tel. 03 6224 6655.  
www.hobartguitarsociety.org

**BULGARIA**  
**Classical Guitar Association (CGA)**, PO Box 879, 40900 Plovdiv.

**BRAZIL**  
**BRAVIO- Associacao Brasileira de Violao**, QI 25 bl. L apt. 501 – Cond. Sgo Wolff, Guara 2, Brasilia, DF 71060-250. Tel. +55 61 3367 6589, or 9968 5528.  
email: bravio@gmail.com  
www.bravio.blogspot.com

**Fernando Sor Guitar Association**, Géris Lopes Consalter, Rodovia BR 116 No. 12500, b. São Ciro 'brasdiesel', Caxias do Sul, RS 95055-180.

**BULGARIA**  
**Association of Guitarists in Bulgaria**, 11 Otets Paisiy Street, 2500 Kyustendil. Tel. +359 887 651034.  
email: bratsvo\_kn@abv.bg

**CANADA**  
**Guitar Hamilton**, Hamilton, Ontario, Director: Emma Rush. Tel. 905 807 4792.  
email: info@guitarhamilton.com  
www.guitarhamilton.com

**Guitar Society of Toronto**, 3 Benson Ave. Mississauga, L5H 2P1. Tel. 416 964 8298.  
www.guitarsocietyoftoronto.com

**The Halifax Guitar Society**, 6199 Chebucto Road, Halifax, Nova Scotia, B3L 1KY. Tel. 902 423 6995.  
email: ecormier@hotmail.com

**Vancouver Guitar Concert Association**, 1807 Collingwood St, Vancouver, BC, V6R 3KA.

**COSTA RICA**  
**Asociación Guitarrística Costarricense**, Apartado 373-1009, San José, Costa Rica. Tel. 21 44 53.

**CZECH REPUBLIC**  
**Classical Guitar Society**, The Czech Music Society, Vladislav Blaha, Renneska 25 639 00 Brno. Tel./fax +420 543 242 407.

**DENMARK**  
**The Danish Guitar Society**, c/o Jeff Duckett, Karlemosevej 7, 4.tv., 4600 Koee.  
email: post@danskguitarselskab.dk  
www.danskguitarselskab.dk

**EGYPT**  
**Cairo Classical Guitar Society**, President: Sherif S. El-Salhy, 7 Abdel-Hamid Said St, Apt. 22, Maarouf, Cairo 11111. Tel. +202 575 8097, fax +202 341 4168.

**FINLAND**  
**Helsinki Guitar Society**, President: Jussi-Pekka Rannanmäki. Vanha Stoilastie 3, 00850 Helsinki.

**GERMANY**  
**Koblentz International Guitar Society e.V.**, Bahnhofstraße 58, 56068 Koblenz. Tel. 0261 973 72 65.  
email: info@koblentzguitarfestival.de

**Kultur u. Gitarre**, meets on first Sunday each month at Bistro Stadthalle Dillingen/Saar, 10.30am. Contact: Dietmar Kunzler, MittelstraBe 69a, 66126 Saarbrücken.

**HONG KONG**  
**Hong Kong Guitar Information Alliance**, G/F 14 Nanking Street, Yaumatei, Kowloon. Tel. 852 2780 4864, fax 852 2770 5520.

**IRELAND**  
**Classical Guitar Society for Northern Ireland**, meets on first Sunday each month at the Ulster College of Music, Belfast. Contact: Keith Thompson, tel. 028 9070 3311.  
email: secretary\_CGSNI@lycos.co.uk  
www.cgsni.org

**Cork Classical Guitar Circle**, est. 1960, meets on last Wednesday each month at Cork Arts Society Rooms. Contact: Secretary and Treasurer, Laurence Egar, Herbert Park, Cork. Tel. 021 504 832.

**Dublin Classical Guitar Society**, meets last Thursday each month at Booterstown Parish Centre, Booterstown Ave, Blackrock.  
email: dublinguitarcircle@yahoo.co.uk

**ISRAEL**  
**The Guitar Society of Israel**, The Rubin Museum, Bialik St. 14. Tel-Aviv 65241.

**ITALY**  
**Florence Guitar Association**, Via del Bargellino 15, 50014 Fiesole, Firenze. Tel. 055 597 012.

**JAPAN**  
**International Guitar Orchestra Association**, 143-14 Fujisawa, Fujisawa-shi Kanagawa-ken, 251-0052. Tel. +81 466 23 8338, fax +81 466 23 9337.  
**Japan Federation of Guitarists**, est. 1966, Akira Ugajin, Secretary General, Japan Federation of Guitarists. Wada Bldg. 5F 6-14-4 Shimbashi, Minano-ku, Tokyo. Tel. +81 3 3438 1819, fax +81 3 3438 1899.  
email: jfg@guitarists.or.jp  
www.guitarists.or.jp

**MALAYSIA**  
**Alor Setar Classical Guitar Club**, contact: Chairman, Chan Kok Peng, 29 Taman Sultan Abdul Halim 05300 Alor Setar, Kedah.  
**Kota Kinabalu Guitar Society**, contact: Secretary, Lawrence Chong, HSE. No. D47, Lorong Raja Udang 2A, Taman Kingfisher, 88400, Kota Kinabalu, Saba.

**NETHERLANDS**  
**Gitaarsalon Guitar Society**, Westerstraat 217, 1601 AH Enkhuizen. Tel. +31 228 562 469.  
email: gitaarsalon@recuerdos.nl  
www.gitaarsalon.nl

**NEW ZEALAND**  
**New Plymouth Classical Guitar Society**, meets on first Sunday each month. Contact: Dominique Blatti, President, tel. 06 752 7400.  
email: dominiqueblatti@gmail.com  
http://npcgs.weebly.com/society-info.html

**PERU**  
**Centro de la Guitarra/Intermusica**, Jr. Carabaya 421, Lima 01. Tel. 461 4670, or 933 1599, fax 336 6442.  
email: intermusica@rocketmail.com

**POLAND**  
**'Gitariada'**, ul Gdynska 5/g/16, 80-340 Gdansk. Tel. 058 578 083.

**Wroclaw Guitar Society**, PO Box 1063, 50-131, Wroclaw.  
email: wtg@op.pl  
www.gitara.wroclaw.pl

**SERBIA**  
**Yugoslav Association of Classical Guitarists**, (Guitar Art Festival) Bosko Radojkovic, director; Bul. Kralja Aleksandra 530, 11000 Belgrade, Serbia and Montenegro. Tel. +381 64 140 7583, fax +381 11 262 3853.  
email: guitart@yubc.net  
www.gaf.co.yu

**Yugoslav Guitar Society & Foundation Uros Dojcinovic**, str. Licka 3-V, ap. 25, 11000 Beograd, Republic of Serbia. Tel./fax (+381 11) 361 4646.  
email: urosdojcinovic@eunet.rs

**SINGAPORE**  
**Tomas Music Consultants Pte Ltd**. 01-97 Roxy Square II, 50 East Coast Road, Singapore 428769. Tel. 65 6344 3671, or 65 6344 3615.  
email: enquiries@tomas-music.com  
www.tomas-music.com

**SWEDEN**  
**The Swedish Guitar and Lute Society**, est. 1968. Contact: Secretary, Erik Möllerström, PO Box 24038, S-104 50, Stockholm, Sweden. Tel. +46 8 660 1374, or +46 8 1059 82. Annual summer courses in July.

**TURKEY**  
**Izmir Guitar Club**, Kibris Sehıterı CAD. No. 138/1, D.301 Alsancak, Izmir. Tel. 90 232 464 5287.

**USA**  
**Austin Classical Guitar Society**, PO Box 49704, Austin, TX 78765.

**Chicago Classical Guitar Society**, PO Box 4485, Skokie, IL 60076-4485.  
www.chicagoclassicalguitarsociety.org  
**Classical Guitar Society of Upstate New York (CGSUNY)**, President: Frederic Hellwitz, CGSUNY, 8 Banta Place, Stamford, NY 12167. Tel. (607) 865 8775.  
www.cgsuny.org

**Classical Guitar Society of Western Carolinas**, Roger A. Cope, President, 300 North Main St, Hendersonville, NC 28792-4900. Tel. 704 693 7666. Fax: 704 692 2630.

**Cleveland Classical Guitar Society**, Erik Mann, Executive Director.  
email: info@clevelandclassicalguitar.org  
www.clevelandclassicalguitar.org

**The Columbus Guitar Society**, 120 E. Northwood Ave, Columbus, OH 43201.

**The Connecticut Classical Guitar Society**, PO Box 1528, Hartford, CT 06144-1528.

**Denver Classical Guitar Society**, Patrick M. 'Rick' Keller, Director. 1601 Ivanhoe, Denver, CO 80220. Tel. 303 321 5690.

**Grand Canyon Guitar Society**, in Flagstaff, Arizona, meets on first Monday each month. Contact: Craig Yarbrough, Executive Director, tel. 928 213 0752.  
www.canyonguitar.org

**Guitar Houston**, 4149 Bellaire Blvd, 229 Houston, TX 77025. Tel. 713 665 2712.  
www.neosoft.com/~guitar/index.htm

**Lancaster Classical Guitar Society**, for students, professional teachers, performers and enthusiasts with monthly meetings, 2–5 pm last Sunday of month (except July & August) at Ware Center, Millersville University, 42 North Prince Street, Lancaster, PA. 17603, Ernesto Tamayo, Artistic Director, Steve Schram Executive Director.  
www.lcgs.us/lcgs/#events#events

**Long Island Classical Guitar Society**, meets on last Sunday of month (except July & August) with Harris Becker as Artistic Director. Contact: LICGS, c/o Dennis Rief, Executive Director, 182 Parkside Ave, Miller Place, NY 11764. Tel. 631 821 5270.  
email: lcgs@lcgs.us  
www.lcgs.us

**Miami Classical Guitar Society**, PO Box 0725, Miami, Florida 33265-0725. Tel. 305 386 3103. Carlos Molina, President.

**Milwaukee Classical Guitar Society Ltd**, 1522 East Kane Place, Milwaukee, Wisconsin 53202. Tel. 414 765 9398.

**New Jersey Classical Guitar Society**, President: George Schindler, 267 South Street, N. Providence NJ 07974.

**New York City Classical Guitar Society**, meets on first Thursday each month, also has an International Artist Series and Salon Series, and NYC Guitar Orchestra. Contact: John Olson, President, PO Box 1691, New York, NY 10101.  
email: president@nyccgs.com  
www.nyccgs.com

**Philadelphia Classical Guitar Society**, 2038 Sansom St. Philadelphia, PA 19103. Tel. 215 567 2972.  
www.PhillyGuitar.org

**St. Louis Classical Guitar Society**, William Ash, President, PO Box 11425, St. Louis, MO 63105.  
email: info@guitarstlouis.net  
www.GuitarStLouis.net

**Tampa Bay Area Guitar Society**, 3310 Chase Jackson Branch, Lutz FL 33559. Contact: Eric Guerrazzi, President  
email: e.guerrazzi@tampamicrowave.com

**Tuscon Guitar Society**, meets the first Thursday of every month and presents an International Guitar Series from October–April. They also host a guitar orchestra. Contact: Julia Pernet, Chairman, PO Box 40686, Tuscon, AZ 85717. Tel. 520 577 2814.  
email: tuscongs@gmail.com  
www.tusconguitarsociety.org

**Utah Classical Guitar Society**, contact: Roy Johnson, Director, 1121 E. 200 So. Salt Lake City, Utah 84102. Tel. 801 364 7431.

**Washington Guitar Society**, c/o President: John Rodgers, 4500 Connecticut Ave, NW a605 Washington, DC 20008.

**WEST INDIES**  
**Classical Guitar Society of Trinidad and Tobago**, PO Box 1312. Port of Spain, Trinidad and Tobago. Contact: Secretary, Stephen Cockburn.

● When sending new listings please state in this order: country, county, full name, qualifications, address, telephone number email and web address. If changing areas, please also state old country and address so this can easily be deleted.



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