

## Summer School Brant Broughton

I was lucky enough to be among the students of Graham Wade's guitar course the first week of August. A great experience indeed! Every day had its high points and a special atmosphere. Brant Broughton House takes you to another world; no traffic, no shops, a mansion with very good accommodation surrounded by parks. Next to the house a late 14th century beautiful church with fantastic acoustics, where all the concerts were given.

After Graham's witty welcome speech and his friendly words to introduce his wife Beth and the assistant tutor Gerry Kerr we all felt at ease. He also stated the theme of the week: 'Relationship between technique and interpretation.' The first evening concert was given by Graham Wade, guitar, sublimely supported by the Leodian String Quartet. They played Haydn, Boccherini, Vivaldi and Castelnuovo-Tedesco. My preference was for Vivaldi's *Concerto in D*, with its beautiful 'ringing' Largo — played by Graham with integrity and Boccherini's penetrating *Quintet in E minor* was of a delightful clarity of musical language. On Monday John Duarte gave a lecture. Theme: 'Critics and criticism'. In order not to enter the vicious circle I shall not try to criticise his criticism on critics! After tea-break we all went into the garden and sat down on the grass. Questions were asked and soon it was quite clear that John Duarte is a man of great experience and learning. The atmosphere was more relaxed and to me, the subjects far more interesting.

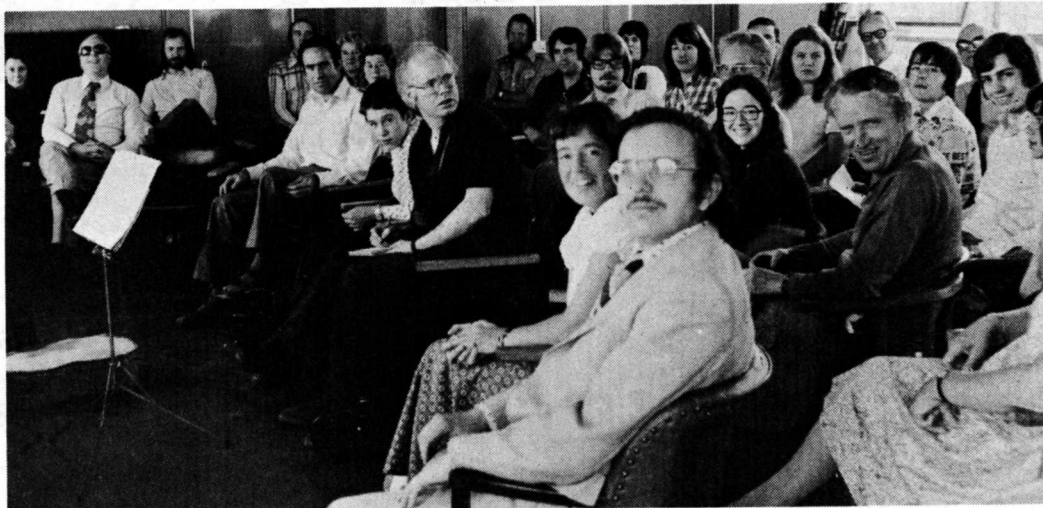
The evening duo concert given by Lynne Gangbar and John Mills was a great success and well received by the audience. They played in perfect unity with great skill and freshness. We all enjoyed the fine atmosphere created by Lynne and John's kindly and relaxed attitude. Among other things they played Lawes, Vivaldi, Bach and Carulli. The six Spanish and South American folk tunes were played in a very romantic way and I liked it!

John Mills also gave a master class next morning and here he showed another aspect of himself — a kind approach of the pupils, strictly criticising, but only in a positive manner.

On Tuesday Juan Martin

gave a performance and owing to Graham's very clear and fascinating exposee of flamenco music in the morning we could enjoy this concert completely. Juan Martin played with incredible craftsmanship. The high point for me — and I believe for all of us — was one of his own compositions: *Moorish dance*. Without dispute one of the world's best flamenco players.

Next day Dorita y Pepe gave a recital of South American folk music, and again thanks to Graham Wade's lecture in the morning about folk music we were able to enjoy this perfor-



Graham Wade with his class

mance to the full. Dorita and Peter amused us with the entertaining way of introducing their songs. The brilliant high point was her song *Cuckoo-ru-Cuckoo* where her powerful voice made me think of the trumpets of Jericho.

On Thursday Turibio Santos from Brazil gave a recital which was recorded by BBC3 and will be transmitted during one of their regular monthly programmes on Saturday evenings under the title of The Classical Guitar. Turibio Santos is a very refined guitarist. He does not drown the audience in his feelings, plays smoothly and yet very sensitively.

Friday night brought the most important concert of the week 'The Student's Concert!' A new experience for many of us. Although nerves, trembling fingers and wondering why we could not tune the guitar in accordance with our duo partner, (unconscious of the fact that our partner was not tuning the same string!) our efforts were apparently well received by the audience.

Amongst those of us taking part I feel that it is appropriate to mention Paul Galbraith who, at only 13, was the youngest student at the course and who,

all agreed, showed tremendous promise. He played Sor's *Study in E minor* in the right speed, well concentrated and musically interpreted. And Joseph O'Connor who played *Ultima Cancion*. What's so special? Joseph told us: 'I have wanted to play *Ultima Cancion* ever since I first heard John Williams play it but I could not find the music. So when I saw he was hoping to play it on television one night, I recorded it, and spent the next day writing it down from the tape recording. I didn't care how difficult it was, it is such a beautiful piece and I was determined to play it.' And indeed Joseph played it sensitively and with skill.

After this Student Concert and a drink in the bar it seemed that many of us were lost in thoughts. Happy to go home again but knowing that we had to go back to the 'madding crowd'. One thing was certain, each and every one of us had gained tremendous experience upon which to build during the coming year before, hopefully, we meet again at Brant Broughton in 1978. Thank you Beth, Graham and Gerry.

Els Breukers.

## Letter from Castres

The 1977 Rencontres Internationales de la Guitare took place in a quiet town in Southern France this July. This summer, students had the opportunity to study with Javier Hinojosa, the Mexican composer and musicologist, flamenco artist Paco Pena, and the Uruguayan classical guitarist Abel Carlevaro. Hinojosa is an authority on vihuela music and other Renaissance and Baroque styles. He brought with him a fascinating collection of

microfilms for the use of the students, who were also able to experiment with his various lutes, vihuelas and baroque guitars as in most cases, they did not possess such instruments themselves. Paco Pena's students (and non-students who collected like magic for a two week festival) were most in evidence; strains of flamenco could be heard in every cafe bar and late into the night at the campsite and college where most of the students were housed. Sleeping was sometimes difficult, but they certainly added a pleasing flavour to the environment. In fact the most notable participants of the final student concert were a flamenco duo composed of an Englishman who walked casually out on stage in a bowler hat, and his Scottish partner who appeared shortly after in a lovely kilt borrowed from a certain lady in town.

I can report more fully on Abel Carlevaro's course in which I studied. Carlevaro is best known in Europe for his four books of technical exercises, parts of which are valuable to any technique but on the whole too demanding on those unfamiliar with the