



Guitar Festival Nordhorn A Feast on Six Strings

*Written by Mark de Gooijer, web master of the
DOS Amigos Homepage*

The Guitar Festival Nordhorn (GFN) is an initiative of Kulturhaus NIHZ in Nordhorn, Germany, the enterprise of Bobby Rootveld and Sanna Rootveld-Van Elst.

Together they form the recorder-guitar duo Niet In Het Zwart (NIHZ) (which translates as Not Dressed In Black). Duo NIHZ has performed all over Europe, in South America, India and the Far East.

Kulturhaus NIHZ was intended as a meeting place for musicians, artists and audiences, a home for events like the Guitar Festival Nordhorn and the Recorder Festival Nordhorn.

The first Guitar Festival Nordhorn was held in 2011, in the same year of the establishment of Kulturhaus NIHZ, and now its sixth edition is due. A perfect opportunity to look back at and reflect on five successful years of GFN!

This book serves that purpose. It contains my reviews of the first five years of GFN as published by the DOS Amigos Homepage (<http://www.dosamigos-homepage.nl>) plus interviews with supporters, artists, participants of the professional and amateur competitions. Statistics and a list of participants over the years are included as well.

Writing this book has been an exciting and instructive project for me. I hope that you will read this book with as much pleasure as I experienced in writing it.

With many thanks to all the people that cooperated in the interviews, provided me with photographs and helped otherwise!

Happy Reading
Mark de Gooijer



Feast on Six Strings! Five Years of Guitar Festival Nordhorn

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By Mark de Gooijer

Webmaster of the DOS Amigos Homepage

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Feast on Six Strings



Feast on six strings, the report page on the DOS Amigos Homepage

Feast on Six Strings, five years of Guitar Festival Nordhorn. GFN, as it is called in the corridor chat, following its larger American brother GFA.

2011 saw the first Guitar Festival Nordhorn and the festival will have its sixth edition in 2016. A lustrum indeed and high time to linger a bit over the past years of GFN. That implies history, so we will make a start in the past.

In 1977 I arrived in Enschede, eager to leave my adolescent years in Amsterdam behind and to start a study in electronics at the Technische Hogeschool Twente (THT), the technical campus university in the eastern part of Holland that was established there to boost the area. The great advantage of the THT was the campus, unique in Holland in those days, that offered a room in a student flat for every student. That was hardly possible in the other locations in Holland with a technical university -Delft and Eindhoven- that traditionally suffered from a shortage in student accommodation.

My baggage included books, a home-built stereo set, a small rack of LPs, clothing, a bicycle (you cannot go without as a student) and a classical guitar. Two years before I had fallen in love with the instrument and made my first unaccustomed hand movements. I did not start guitar lessons, my parents would not afford them, so I made my first steps as an autodidact, working from a chord book.

Enschede is located in the eastern part of Holland in a region called Twente, quite near to the border of the German states Lower Saxony and North Rhine Westphalia. Many people from the west of Holland consider this area to be the middle of nowhere. The Dutch poet and songwriter Willem Wilmink (who was born in Enschede himself) emphasized this, writing the following lines about his home town that he nevertheless kept loving his whole life long:

It is the terminus of the train/No one likes this destination/No soul travels down this line/Enschede..

Before I went there, Enschede used to be a thriving industrial town full of textile industry, with well-known names of 'textile barons' like Van Heek, Ten Cate, Jannink and Blijdenstein. After the decline of the textile industry in Holland in the sixties and seventies of the last century, however, most textile factories in Enschede were closed and the city and surroundings suffered from high unemployment and the view of large industry complexes in decline and impoverishing residential areas. That was the situation when I came to this part of the country from Amsterdam and started my study at the THT.

Yet against all odds, in the seventies Enschede established the Twente Conservatory that achieved some international fame and featured education for both classical and jazz musicians, the latter being a rarity in those days. At this conservatory Fred Rootveld, Bobby's father, professional pop musician, and entrepreneur of the Ivory Tower record label, passed the entry tests and completed his study of classical guitar with Louis Ignatius Gall. A pop musician that was admitted to the conservatory, that was a kind of revolution in the then stronghold of classical music! Fred met this challenge valiantly and successfully!

As a student in electronics, I decided to adopt the classical guitar as a serious hobby, so I took my first guitar lessons at the Enschede Musical School with Thea van der Meer who just graduated at the Twente Conservatory. In that way I got acquainted with guitar concerts and later events like the Segovia Guitar Festival in the early nineties. In those days the guitar scene was quite alive and even drew the attention of the organizers of the Guitar Series concerts from Amsterdam. In this way I attended concerts by amongst others the Assad Brothers (that was great!), Manuel Barrueco, Sharon Isbin and David Russell. Unfortunately at the beginning of the nineties the scene declined and the visits of classical guitar icons became rare.

Classical guitar festivals were not common in Twente. The nearest festival was the *Zwolse Gitaarweken*, the famous festival of the Zwolle Conservatory that had been established by the guitar professor Pieter van

der Staak in 1969, but that was more than an hour's drive to the west from where I live. Possibly it would have remained that way forever if Bobby Rootveld had not studied classical guitar at the successor of the then Twente Conservatory in Enschede, the ArtEZ Conservatory.

Knowing the previous history, it was no surprise that Bobby would pick up the classical guitar and study at the Conservatory like his father. Some things you learn at your father's knee! Bobby, however, did not want to study guitar to become a performing classical guitarist or music teacher at a music school alone. Having a background in entertainment, cabaret and vaudeville theatre from his family business, he developed a broader view on performance with the classical guitar and took the extra course *Classical Guitar and Theatre* at the Messiaen Academy.

He realized this approach in two ways. First he met the recorder player and currently his wife Sanna van Elst and formed the Duo Niet In Het Zwart (NIHZ) in 2001. NIHZ translates as *Not Dressed In Black*, black being the standard outfit during performances of many of their classical compatriots. This *nomen* is an *omen* indeed, but for the better! Their performances connected with other art forms (such as paintings, light shows and recitations by a poet or narrator) and included clear elements of theatre and cabaret, so both ear and eye are pleased. That was how I met Bobby (and Sanna of course) in the town of Borne in the old Synagogue at the end of 2004. My wife and I liked their music and started to follow their recitals.

The third field was an initiative for a guitar festival. He enthused a number of friends from the conservatory to establish a festival for the classical guitar and the first Twente Guitar Festival was born in 2006. When I heard from this festival, being an amateur guitarist I overcame my diffidence towards master classes and subscribed. Since then I have been present to witness the history of the guitar festivals in my region.

I liked the festival that much that I started a blog-like report on my web site, the DOS Amigos Homepage. I had established this website in 1998, just to have a practical implementation of my HTML training course with the intention to share the scores of my guitar music world-wide, of course within the confines of copyright, so my collection basically is a (*More than 50 years*) *Dead Composers Society*.

For me, however, the DOS Amigos Homepage was more than a music sharing site. For me it was also a writer's medium besides the fantasy books that I had authored (with even one published for real). I wrote about the composers and their pieces and added *Guitarities* on various guitar-related subjects like stage fright, ensemble quirks and competition playing.

I had not tried my mettle in journalism yet, so the first Twente Guitar Festival was the start of writing about the guitar and their players. And I have done that ever since until the last Twente Guitar Festival that I attended: during festivals my notepad and pencil are my companions. No, no tablet or laptop, the light from their screens would disturb the concerts, let alone the tapping or keystrokes.

In every history there are developments. Bobby Rootveld had a clear view of what he wanted to do after his graduation. His dream was a cultural centre for music where he could organize festivals, courses, master classes etcetera for a living, a meeting place for guitarists all over the world. To this end he roamed the region and beyond (in Germany) and finally found a suitable place in Nordhorn in the German state of Lower Saxony just over the border.

In fact Nordhorn is a city much like Enschede. It had become relatively wealthy because of the textile industry with well-known names like Povel, Rawe and Niehues Nordhorn (famous for the NINO-Flex product). Unfortunately in the end the textile crisis stroke here too and all textile factories were closed, leaving the city in relative poverty. However, also here things got slightly better and Bobby found a nice place in the vicinity of the old *NINO Hochbau* that now houses all kinds of small companies. That place became Kulturhaus NIHZ, Kulturhaus being German for House of Culture.

Unfortunately Bobby's dream appeared to interfere with the plans of the rest of the board of the Twente Guitar Festival, with a painful separation as a result. The birth of the Guitar Festival Nordhorn was not without labour pains!

I have participated in the Nordhorn Guitar Festival from its first edition in 2011 and wrote impressions of these festivals on the DOS Amigos Homepage just like I did for the Twente Guitar Festival.

I got the idea to write an anniversary book on the occasion of five years GFN with some more information than the reports than I already wrote on the DOS Amigos Homepage. A large part is dedicated to the *people* that made the festivals.

The book contains a section about Duo NIHZ and Kulturhaus NIHZ, Bobby and Sanna Rootveld, the organizers of the festival. Other chapters are reserved for interviews with the volunteers and supporters, artists that have appeared at the festivals, participants of the professional-student and amateur events of the festivals. Additionally there is some information about the luthiers that crafted the prizes of the professional competition.

In its existence the festival achieved a lot of partnerships with companies and cultural foundations. A special chapter pays attention to these contributors of the festivals.

After the five chapters with the festival history you will find some statistics concerning artists, participants and the most popular pieces at the festival competitions. These statistics conclude the book.

As a tribute to Louis Ignatius Gall, the principal guitar teacher of Bobby and his father, you will find an impression of the festival that was held in Kulturhaus NIHZ in 2014. In a certain way Louis Gall has contributed to the establishment GFN.

I hope that you will enjoy reading this book as much as I did with the writing and last but not least enjoying my participation in these festivals.

Happy Reading and Happy Playing

Mark de Gooijer/DOS Amigos Homepage

NIHZ: Duo and Kulturhaus

Kulturhaus NIHZ, that's Bobby Rootveld and Sanna Rootveld-Van Elst. Please tell us something about yourself. What's your name, where do you live, what's your current occupation?

Sanna: Yes, Kulturhaus NIHZ, who could have foretold that we would start it! Bobby and I have now know each other for sixteen years, almost, and we have been together for fifteen years. We first met at the conservatory, first year, first lesson. What was the subject?

Bobby: Music History, Contemporary Music, in the first lesson they played Stockhausen with the eight helicopters (*Helicopter Streichquartett*).

Sanna: That was a lesson by David Rowland. Well, we started to make music together right away, so we created a duo. We were supposed to have a name for the ensemble. (Laughing) I remember, I was ill, so Bobby made up the name. We had to think of the name for the subject of Musiconomy, but I was too sick with a fever to think of one. I found it a good idea, *Niet In Het Zwart* (Not Dressed In Black).

Bobby: We just got a roasting because we were not dressed in black during a lunch concert just before.

Sanna: And because we did not have a name yet. So that made for a nice combination of motivations!

Would you recommend the festival to your friends and relatives?

As you know, I am recommending it here, there and everywhere with the result that I usually come in with a group of people.

Mark de Gooijer



Mark de Gooijer in action at the competition GFN 2013

Mark de Gooijer is long-time amateur guitarist and the web master of the DOS Amigos Homepage. He has been a supporter of the Duo NIHZ from 2004. In this role he got involved with the Twente Guitar Festival and the Guitar Festival Nordhorn as a listener, master class visitor, amateur competitor and journalist.

Please tell us something about yourself. What's your name, where do you live, what's your current occupation?

My name is Mark de Gooijer and I live in Hengelo in the eastern province of Overijssel, close to the German border. I am married with Erna and have two daughters. In the meantime I am the granddad of my eldest daughters' daughter Iris. I earn my living (and the necessary coin for guitar activities) as a technical author with Thales, writing manuals for the operation, diagnosis and maintenance of radar systems.

Which person or event made you decide to dedicate yourself to the guitar?

When I attended Grammar School, I had a few classmates who played the classical guitar during the breaks at school. One of the guys lived close-by and had a great room for music sessions. I really liked that, so I decided to give it a go myself, starting playing a Spanish souvenir guitar that I bought from one of my sister's boyfriends. Despite the fact that the family at home was not quite interested in my classical noise, I made a start as an autodidact.

Please tell us something about your musical training. Where and with what teachers did you study?

I could not convince my parents of the use and fun of guitar lessons. When I started studying Electronics at the Twente University in Enschede, however, I got the opportunity to take lessons for a moderate fee that I could afford. I started with Thea van der Meer at the School of Music in Enschede. After I was sent away from that school (subsidy matters, the council of Enschede would not subsidise an inhabitant of the nearby Hengelo) I had a number of private teachers: Rob Wagenvoort, Ed Westerik of the then Segovia Guitar Quartet, Robert Horna from Poland and Jaap Majoor.

Which teacher influenced you most? Which aspect of your play benefited from this?

They all taught me something useful: Thea van der Meer taught me to select ambitious repertoire myself rather than following a standard method and tuned her technical exercises to the pieces that I was playing. Rob Wagenvoort taught me the fun of duo and ensemble playing. Ed Westerik was an advocate of an own style (*One John Williams in the world is sufficient, being an imitation does not add anything*). Robert Horna showed me how to be adventurous with music. Jaap Majoor appeared an advocate of technique and ambition in the repertoire. Counting all up, I guess that Ed had the most influence, simply because I have had lessons with him for quite some time, much longer than the others.

Who are your favourite concert musicians? Are there guitarists amongst them?

I frankly admit that the first musician that stimulated my interest in classical music was not a classical musician but a (classically trained) pop musician, the Dutch keyboard player Rick van der Linden of the pop groups Ekseption and Trace. He used classical material that made me curious about the music behind it.

Once I was hooked on classical music I particularly liked the play of Alicia De Larrocha with as highlights the piano music by Albéniz, Granados and Mompou.

Of course I had my classical guitar favourites too. For some time they were (obviously) John Williams and Julian Bream. Later on I discovered players like the Assad brothers, David Russell, Manuel Barrueco and Sharon Isbin. And now with the generation of skilled guitarists that followed, a choice of favourites becomes more and more difficult because there are so many good players. I have some, however, after I heard their Naxos releases, such as Victor Villandangos, Graham Anthony Devine and Marco Tamayo. You see, if the quantity of good guitarists is large, it becomes difficult to have a few favourites only!

What is your favourite classical piece? What is your favourite classical guitar piece?

My favourite classical piece is the *Peer Gynt Suite* by Edvard Grieg. This piece has been haunting me from childhood with the stories my father used to tell about the movements. One of my favourite guitar pieces is the (16 minutes) *Chaconne* by Johann Sebastian Bach. And I particularly like the oeuvre by Johann Kaspar Mertz.

Who is your favourite guitar composer?

At the moment? Johann Kaspar Mertz! And some other rather unknown guys from the 19th century like José Ferrer and Alfred Cottin.

At what age did you perform for an audience for the first time? What was the occasion?

I had my first public performance at the age of 19. The occasion was the performance practice of the School of Music. I played a few Renaissance pieces by heart, because at the time I could not yet play from sheet music.

Did you ever make recordings and CDs? If so, how did you experience recording and listening to the result?

I have made recordings from the time that I had a tape recorder with reels. Not many, because recording with tape and cassette was quite tedious. That changed a bit when I bought a digital recorder. I made some collections of my recordings on CD, but only for private use, I consider them not good enough for a professional publication. You can listen to a few of them on the DOS Amigos Homepage.

My experiences with recording and playing back were sometimes confronting, recording causes performance stress and I am quite good in hearing (during recording and playback) where things went wrong (even things a listener won't notice), which amplifies the performance stress. On the other hand it provides practice for stress conditions and an exercise in hearing the things you do right! I hope to develop the recording skill sufficiently to be able to play freely. As a positive experience I can mention that it becomes easier to value your own interpretation once you have achieved that freedom.

What is your opinion about competitions? Do they have a positive influence on the player or do they distract the players from the essence of music?

I am in two minds about this. I have never seen music as a medium in which you compete with other musicians. Nowadays competitions are a necessary evil, I guess, a way of getting to know yourself as a player, particularly under stress conditions, and a way of making yourself known in the world. As I see it now, competition does not bring out the most positive, particularly if money or fame (that in fact is money too) is involved. I think it does distract from the music if you are not immune to the negative aspects of competition. On the other hand, if you are able to stay yourself, the result can be breath-taking, as I heard in many preliminaries and finals.

What do you like best: Playing before an audience, or playing before a jury in a competition setting?

Playing before an audience. I tried competition a number of times, and looking back I play more comfortably and freely in front of an audience of music lovers.

How did you find out about the Guitar Festival Nordhorn?

Having regular contact with Bobby Rootveld, I knew about his plans to establish a festival in Nordhorn. I was curious, so I subscribed and kept on visiting it the years after.

Which expectations did you have of the Guitar Festival Nordhorn?

My expectations were high. Kulturhaus NIHZ is a nice place and Bobby and Sanna have a lot of contacts in the guitar world and they succeeded in engaging famous players for master classes and concerts. I was not disappointed!

How did you experience the amateur competitions?

I did not subscribe for the first edition, but did participate in the next four competitions. It was stressful playing in front of a jury, it's quite different than playing before an audience, but over the years it went better. Meanwhile, however, I started questioning the concept of competition for an amateur like me, so now I have become a bit reluctant in participating.

Please tell us something about your preparations for the competitions.

Well, it's important to select the right (not too difficult) piece and start preparing in time, a week in advance is not enough even for a relatively easy piece. Preparation involved more detailed study of the pieces than I was used to: the piece has to be really ready for a competition, there must be a clear and reproducible musical idea to it. Additionally I practice the presentation, i.e. coming up and announcing the pieces. I simulate the stress conditions by means of recording (and playback) and playing before small audiences. That has worked out reasonably well in the past although the competition stress is a mean one. The first time was the worst and the last time was weird, I was over-concentrated and consequently lost the match.

What is your experience with the atmosphere at the festival?

I like the relaxed atmosphere amongst artists and participants. The competition stress amongst the competitors is not very obvious. I did not see it myself (I go home relatively early), but sometimes the atmosphere even becomes student-like. That has positive and negative side-effects, so I heard.

Have you had a good contact with the artists?

The contact with the artists that were my master class teachers was good. For the others, well I listened to them and I greeted them on the go, but with all those new people at the festival it is hardly possible to get acquainted with everyone.

How were your master class experiences? Which teacher impressed you most?

I have had quite a number of positive experiences both at the Guitar Festival Nordhorn and the Twente Guitar Festival, I remember one occasion when I was quite depressed after a master class, but that did not happen at the GFN. I was impressed by Pavel Steidl (his expression and fluent style is great), and I liked the relaxed and to the point style of Annette Kruisbrink and Arlette Ruelens. A fun experience was with Gaëlle Solal, we had a good laugh and have been shaping nails for an hour with everybody making pictures of my nails. I still use her 'just follow the tip' approach.

How was the contact with your fellow-competitors?

Well, I do not see the participants of the competition as rivals, at least not right away. At most a bit of rivalry creeps in for me when I start comparing performances afterwards. So I do not talk to them "with my hand on the trigger". As far as I met them, the contact was good, particularly afterwards when everybody was relieved that the job was done and could relax. It's great to enjoy that together, having fought the good fight like Paulo Coelho states it.

How did you experience the audience during your competition performance?

I was glad that there was an audience, it adds to the atmosphere that is necessary to play, but surprisingly during playing I did not notice them. I remember that at one occasion I noticed children on the street that were peeping through the window to look at me, but the audience in the hall was quiet and did not distract me at all.

Which workshops did you participate in? How were your experiences?

As a rule, I participate in every workshop the festival has to offer because it's fun. Doing so, I met other people in the same setting and that makes having a chat more easy. In many cases there are two workshops at the

The 1st Guitar Festival Nordhorn

On a beautiful day in Spring...



Spring near the Lonnekermolen, just over the border near Nordhorn

On a beautiful spring day... - no, I will not continue with the lyrics of a famous song by the Dutch cabaret artist Leen Jongewaard *On a beautiful Whitsunday* – I left my ‘big girl’ behind at home (my ‘little’ girls already left home) and got into the car for a little drive to Nordhorn, just over the Dutch/German border.

It was great weather and all trees and plants had just discovered in the week before that it was high time to become lush green. The sun painted a beautiful palette of colours on the leaves in the woods along the road.

I followed the route of the ancient E8, the highway that took many trucks right through crowded town centres. Since then the road numbering has changed – the E8 now is between Turku in Finland and Tromsø in Norway – and there is the A1/A30, the new highway to Germany and beyond.

I passed Oldenzaal with its roundabouts (one of them is notorious for sideslips) and headed for Denekamp along the Paasberg. At that point you are on the dead straight road that seems to connect the church towers of Oldenzaal and Denekamp. Dead straight? Not quite. Just before Denekamp I met the consequences of modern town planning, thoroughfare is prohibited in the centre of town and you have to follow a long and winding bypass.

I reached the old canal between Almelo and Nordhorn and passed the deserted customs offices at the border (this peace and quiet is caused by the Schengen Treaties). Only the cigarette booth and the international supermarket seem to reflect the motto *Ueber der Grenze scheint die Sonne*.

Willkommen in Deutschland.... My sense of excitement became stronger, compare it to what you feel just before the school outing as a kid. I was on my way to the first edition of the Guitar Festival Nordhorn.

I drove straight ahead, crossed the railway and went right in the direction of the old NINO, the long declined imperium of textiles tycoon Niehues in Nordhorn

Nordhorn is no unfamiliar place to me. My mother in law used to go there to buy cloth at the NINO for her sewing class participants. Besides Nordhorn used to be an attractive destination when the petrol was still pretty cheap in Germany.

We went there, often with my mother in law and the kids, for refuelling, some shopping at Kaufhalle and Klaas und Koch, and coffee with sandwiches at the Vechte Restaurant. At times we gave the children a dime to operate the Rotamint (a well-known German gambling machine), provided the old lady was not there that trusted all of her change (?) to the machine's hungry slot.

Unfortunately now in the United Europe everything is equally expensive everywhere, so our petrol trips are past.

In the distance I saw a remnant of the NINO imperium, a high factory building with two towers that has a new name now: *Kompetenzzentrum Wirtschaft*. In its neighbourhood Kulturhaus NIHZ was situated in a quiet street. This would be my destination for the next three days.

I found a free (!) parking place for the car and walked with guitar and bag half a block from there.

Finally I felt quite prepared for the very first Guitar Festival Nordhorn!

Master Class Arlette Ruelens

There is always one master class at the earliest possible time. This time I was the lucky guy. Master class at Friday 10 am, actually the opening hour of the festival.

My teacher this time was the Belgian guitarist Arlette Ruelens. Together with Annette Kruisbrink she forms the Anido Guitar Duo that would perform at the festival too. She practices her art not only on the six strings, she's capable with the paintbrush too.

As a subject for this festival I had prepared a *Sonata* by Paganini, known as *Manuscript 87*. The piece starts with a relatively slow *Minuetto* and ends in style with a much faster *Rondo*.

I needed to acclimatize a bit first. That's a kind of standard effect that I have experienced with many master classes before. Currently it is just a mild form of stage fright that takes about two lines of music to subside, of course a bit dependent on the tempo of the piece. High tempo causes requires longer acclimatization.

After I played the *Minuetto* including a self-made cadenza, Arlette Ruelens revealed herself as a musician with a subtle sense of style and detail. We worked on a number of fingerings and interpretation issues.

There was sufficient time left to go through the *Rondo*. Apparently I was not aware of the timing, because I played it much faster than I originally planned. It went all right without hurry induced stumbling!

Yet this piece required some improvement concerning alternating strokes (yes, it's a weak spot), fingerings and interpretation choices. I left the class with some useful notes on the score and a bit of homework!

Workshop Flamenco



Edsart Udo de Haes, flamenco guitarist

The guitarist Edsart Udo de Haes represented the flamenco style at this festival, the ancient traditional Spanish style that gives a prominent role for singing and dancing besides the guitar.

I knew Edsart Udo de Haes by his workshops a few years ago. At that occasion I found out that flamenco was not my style (I remember that my finger nails got worn off after half an hour of rasgueado practice), yet I learnt to listen to this music better than I did before after his instruction and concerts. One of the causes are his to the point introductions about his music. In this way you hear more about styles like *Granadina*, *Buleria* and *Solea*.

I was a bit late after my first master classmaster class, so I could not join in. Yet I saw a few ladies from the (small) group of amateurs at this festival working diligently with rasgueado and quintuple tremolo.

Ziatas Guitar Competition Cat. 1

The Guitar Festival Nordhorn features a competition that enables guitarists to measure themselves with colleagues on stage under supervision of a competent jury.

The original intention was to organize a competition on conservatory student/professional level (traditionally indicated with Cat.1) and on amateur level (guess what the Cat. number will be). The number of entries for Cat. 1 was so large, however, that there was no room left in the schedule for an amateur competition. Three days is not such a long period.

:-))) Will I have to enroll for the amateur competition next year to improve on this?

Now I am touching a distinctive issue, with this first edition the students/professionals were quite a majority. The number of amateurs (including myself) was a mere 4 against 30 1st Category entries. This affected the attendance with for instance the evening concerts. A bit of a pity, I guess.

Many students/professionals apparently join competitions on *Hit and Run* basis, i.e. "*No place in the finals? Off we go!*"

It looks like a trend nowadays. Competitions yield useful (and sometimes frustrating) experience combined with exposure and network. Particularly the network, the fragile fabric of sometimes accidental contacts, may provide you with a stage, recording or a Maecenas in the future. Competitions and travelling take time, however, and many want to and have to study too. Apparently this brings some haste in life.

OK, back to the reality of the competition. Every year I find it spectacular to see how people dedicate themselves to their instrument and music, against the winds of time, against all governmental nagging against

“left-wing hobbies” as the main reason of our current right wing government for cuts of culture budgets. They all work with heart and soul for the Muse, hoping she will once smile!

There were 30 entries, in the end 25 people appeared on stage. Quite a number, I remember a few past festivals with 20 guitarists in the preliminaries at most.

Seven jurors were available to assess the playing technique and musicality of the competitors. They were Alberto Mesirca from Italy, Johannes Möller from Sweden, Annette Kruisbrink and Arlette Ruelens of the Anido Guitar Duo, Edsart Udo de Haes - all guitarists - George Ziatas, luthier and finally Lyz Day, harpsichordist and educationalist.

The timing was strict and the breaks were well organized, because assessment is an exacting business.

As a service for the report, I got a list of participants with names and pieces in advance. That was quite useful for the quick notes. The list also offered some data for a study on the age brackets. Most of the participants were in the group 20 – 30 years, with one extreme: 59! Apparently this competition is attractive for senior conservatory students and guitarists who have just graduated.

Together with the list, I got the request to participate as a public jury *hors concours*. To help me adjudicate I received a scoring form with categories that had a humoristic and quite clear description. The score of 100 points, the absolute maximum, was described as “The New Segovia”.

To be honest, I am not waiting so much for a new Segovia. Quite a number of contemporary guitarists have surpassed him in technique, style and expression. I admit, however, that this would not have been possible without his pioneering. His historical significance for the guitar, guitar music and guitar compositions is beyond discussion. As long as you put his play and sound in the perspective of his days, you’ll consider him as a man of consequence. Despite the quirks he had at times (just ask Manuel Ponce and Heitor Villa-Lobos).

Marcos Flavio was the first one to hit the stage. He started with the *Allegretto* from the *First Sonatina* by Federico Moreno Torroba (1891 - 1982). He played the joyous piece with a powerful and varied tone and got me in the mood with his enjoyable approach. Until he played his second piece, *Estudio 2* by Heitor Villa-Lobos (1887 - 1959). Heitor, what are you doing to me! A true scale nightmare, difficult for both player and audience...

During his play this first candidate already showed me that the size of the hall –not quite spacious - caused a lot of sound to arrive with the audience. For some players this appeared to be a disadvantage, a robust touch literally could outplay the audience.

Juliane Bergemann started with the romanticism of Johann Kaspar Mertz (1806 - 1856), one of the two *Romanzen* from *Bardenklängen*. I immediately noticed why I like this music when she succeeded to touch my heart with her tone. Don't be afraid, that was not lethal.

Her next piece appealed less to me, it was the *Toccata* from *2 Suggestions* by – I hope I spell it right, because Internet did not help me – a certain S. Betous. The piece had a very bitter sound, which did not alter the fact that Bergemann played it well.

Raphael Ophaus played a *Rondo* by Dioniso Aguado (1784 - 1849), a quite virtuoso piece. Unfortunately the guitarist overstretched the virtuosity a bit too much, with a clear risk of slips.

Pavel Kukhta made a good start with *Paisaje Cubano con Fiesta* by Leo Brouwer (*1939). The *Paisaje* breathed tranquility and the *Fiesta* was a feast. Well played with lots of atmosphere and contrasts. He continued with Heitor Villa-Lobos (1887 - 1959). I'm not sure how I got this, but since I have heard all *Etudes* by Villa-Lobos in a single evening concert, I started to more or less dislike them. *Etude 12* is the ill-famous *Squeek and Screech Etude*. I did not like the piece, but I liked the technical performance and finishing.

For a while, the stage became the domain of Judith Beschow. She played a piece of old (I have heard Robert Horna play it many times on my lessons) the *Songe Capricorne* by Roland Dyens (*1955). She started the atmospheric piece very well, but she just failed to take the necessary risks in order to express the fervour in spots where the composition demanded this.

Florian Moritz started with a piece in baroque style, an *Allegro* by Georg Philipp Telemann (1681- 1767). His tuning was remarkable, with a capo on the first fret. Moritz played Telemann quite virtuoso, a bit too much to my taste.

His finishing became audibly better in his second piece, the *Cadenza* from the *Concert for Guitar and Orchestra* by Heitor Villa-Lobos (1887 - 1959). Villa-Lobos composed this work for Segovia. The latter, however, refused to play this piece until Villa-Lobos added this *Cadenza* as a challenge for the guitarist. Yes, Segovia was not the easiest person to get along with. In this piece Moritz made me forget the impression with the Telemann piece, he played well and added the right contrast.

Philipp Stahl brought back an old memory with me, the *Sonate in A* by Anton Diabelli (1781 - 1858) that I played myself many years ago. He played the *Minuetto quasi Scherzo* from this Sonata. *Scherzo* does not mean *Allegro* by definition. Unfortunately Stahl played it so and consequently the piece became too much of a hurry. *Prelude 2* by Heitor Villa-Lobos (1887 - 1959) was his second piece. After a good start he completely drowned out the guitar in the fast arpeggio section. That was a shame!

Leva Baltmiskyte presented a musical version of a creepy story by Edgar Allan Poe, the *Usher Waltz* by Nikita Koshkin (*1956). It is a waltz with a quite cynical sound. She expressed the cynicism well, but unfortunately her play was a bit chaotic at times.

Idit Gold was next. She is the oldest competitor in this competition, with a lot of experience in the guitar business, as it shows from her web site. My admiration for her courage to take up the cudgels against all young guitar gods and goddesses of this afternoon!

When she started playing I almost automatically thought about the guitar divas of old, she played with a presence and volume that would have made Olga Lowina proud. Oh no, Olga is only known in Holland, so for the international audience I would say that she would have made Ida Presti proud.

With this approach she struck up with *Prelude in D* from *Cello suite Nr. 1 BWV 1007* by Johann Sebastian Bach (1650 - 1750). She remained in the Baroque era with *Prelude & Rondo* by Henri Purcell (1659 - 1695). She played the music with power, flair and a casual slip.

Mrs. Gold made room for Veronique van Duurling. She set the tone with the *Mozart variations op. 9* on Mozart's *Es klinget so herrlich* from *Die Zauberflöte*, as we all know by Fernando Sor (1778 - 1839). To prevent problems with the stopwatch, she left out the less significant repeats. She started the *Introduction* in an original way –maybe a bit too fast- and played a nice lyrical tone in the variations.

Elliot Simpson ascended the small stage and played a *Prelude* by a composer that was utterly unknown to me. That's no surprise considering my slightly minor interest in the contemporary repertoire. Despite the fact that he breathed a bit too much in tennis mode during his *Inner (and outer) Game of Music*, he presented a nice piece of music with a clear structure. That's quite important for an amateur listener to contemporary music like me.

The next candidate - Ozan Uygur – looked familiar to me. One of the past festivals maybe? He started full of ambition with the *Prelude* from *Lute Suite BWV 1006* by Johann Sebastian Bach (1650 - 1750). In the last few years I have seen quite a few candidates that slipped up on this piece. Ozan Uygur played it neatly up to the last measure. No Killer-Bach this time!

Maria Gordillo played a well-known piece, *Sevilla* from *Suite Espanola*, Op. 47 by Isaac Albéniz (1860 - 1909). She played with passion but could not prevent from getting caught in the trap of the little slips. I guess that's the danger of passion indeed.

Marcus Sich had Astor Piazzola (1921 - 1992) on his programme, *Milonga del Angel* to be specific. He played the arrangement technically correct, but I slightly missed the melancholic swing and the sustain of the slow accompaniment

Domenico Scarlatti (1685 - 1757) was the subject of Mikkel Nielsen, two *Sonatas* with unspecified Kirkpatrick number. His first one was so *overthrilled* that I lost contact with the musical structure. Technically smart, musically less interesting for me. Fortunately this improved in his second *Sonata* that required retuning of even two strings!

Katrin Endrikat entertained us with *Sevilliana* Op. 29 by Joaquín Turina (1882 - 1949). She filled the hall with sound during the loud sections, at the cost of a little inaccuracy with some musical transitions.

Kunhwa Lee strove for the prizes with the last two movements from *La Catedral* by Augustin Barrios (1885 - 1944). He interpreted the *Andante Religioso* clearly with a nice tone and added some interesting emphasis in the *Allegro Solemne*.

Luigi Legnani (1790 - 1877) is known as guitar virtuoso and accompanist of Niccolò Paganini who was pushed a bit to the second place by the latter. Yet he composed quite a number of works that clearly demonstrated his virtuosity. That also showed from *Fantasia* Op. 19, played by Eline Hofstra. She followed Legnani's example, but at times I failed to follow the connection between sections of the *Fantasia*. There were some illogical pauses (rests?) and some sections did not fit together.

Heitor Villa-Lobos (1887 - 1959) seemed to be Raúl Gutierrez' favourite, he played *Etudes* 11 and 12. Both were heaaavy studies that caused me some trouble to assess that the notes he was playing were actually the correct ones. I think I have had it with the *Etudes* by Villa-Lobos since that heavy concert in which they were all passed the review. One thing was quite clear, the volume of his guitar sound was overwhelming.

Lore Raus was an old acquaintance from the then Scharpach Competition in Enschede. She played movements from *Whirler of the Dance* by Carlos Rivera. It is a contemporary composition which has its technical requirements for the player. Lore had to find her way in the beginning, but after a while she performed the complex musical texture very well. In the slow section she created a beautiful atmosphere.

Kirill Dudinsky dedicated the first section of his performance to *Valse Nr. 3* by Augustin Barrios (1885 - 1944). His technical approach was fine, but the musical aspect became a bit underexposed because of his formal approach “Valse is Valse, one, two and three” and the superficial phrasing. Then he switched to Heitor Villa-Lobos (1887 - 1959) with *Etude 12*. His rhythm was OK, I got the piece. Just a shame of the slips in the fast runs.

For a change, Matt Peters had prepared just one single piece. When I noticed that it would be *Etude 11* by Heitor Villa-Lobos (1887 - 1959), I could not help a deep sigh. *Another one, again!* Until he started *playing!* Where other candidates performed a *study*, Peters brought *music!* I liked his interpretation very well, he knew how to play the piece. No false virtuosity, just musical expression!

Renata Arlotti came with a piece that I had not heard much, the *Suite in modo Polonico* by Alexandre Tansman (1897 - 1986). This is a contemporary piece with the structure of a baroque suite. Besides old dance motives, Tansman also used traditional Polish dance forms. The piece has quite a number of small movements, *Entrée, Galliarde, Kujawiak Mazurka, Tempo de Polonaise, Kolysanka 1, Reverie, Alla Polacca, Kolysanka 1* and *Oberok Mazurka*. I did not count the movements, I admit. She played the *Suite* assertively and extracted the music from the notes with a warm tone.

Hitoshi Miyashita played variations on a well-known baroque theme, the *Variations sur La Folia* by Mauro Giuliani (1781 - 1829). After the theme the first variation came more or less as an unpleasant surprise, but bit by bit the performance became more beautiful.

Blazej Sudnikowicz was the last candidate of the afternoon. He played *Pavane on the death and resurrection of certain illusions* by a certain Witold Szalonek. I was glad that I could copy this looong title from the Internet. Sudnikowicz presented this contemporary work with a powerful intention.

25 participants! Quite a session! That particularly applies to the jury, I guess.

In the mean time I had filled in my score list. That was no easy task!

One of my problems was the way you compare your own playing skills to the ones of the person you are judging. I heard someone postulate that you would have to play much better than a candidate if you wanted to give him

unsatisfactory marks rightly. I guess this restriction does not apply to a listener. Well, I am a bit of a guitarist and all candidates technically and often musically play much better than me. So I was quite moderate with my low marks, despite the fact that the listener in myself objected at times.

Another disadvantage of judging is a slightly greater focus on problems during playing. During writing of this report I found an increased sensitivity for this. Well, it did not get out of hand, although I resemble a reviewer at times.

I did notice, however, that the players who told a story with their music got high scores from me. It did not matter whether they played classical or contemporary. Contemporary that triggers my imagination and tells a story appeals with me, even though this genre is not my favourite.

My scores remained in the range 70 – 90, most around 80 and a top score on 90. I am curious if my scores and those of the jury correspond!

Dinner Time!

A separate topic for a special service of this Guitar Festival Nordhorn, the creature comforts and a roof above your head.

One of the logical essentials of a visit to international events is the arrangement of a sleeping place and meals. If you are lucky, you have family or friends around for the stay. In most cases, however, you will have to find a hotel or youth hostel and restaurants in the vicinity.

Particularly for hotels you must walk the town in the dead of the night. That's a shame if you want to sit and talk after the workshops and concerts and enjoy a glass or two, possibly enriched with a few percent of alcohol. Nordhorn is not different, even though the town centre is just a walk of 15 minutes away from Kulturhaus NIHZ.

For this purpose Kulturhaus NIHZ has a staying facility with about ten places. Sufficient capacity for the weekend workshops. In many cases the stay is included in the workshop price.

There is a dormitory for the participants and separate rooms for the instructors. It is clear that you have to make some arrangements for making your toilet - there is a schedule for the shower - but with many gentle sheep in a pen that should be no problem. Good for the team building, provided nobody is snoring at night!

A place to sleep alone is not sufficient to survive. That's the reason why Kulturhaus NIHZ takes care for breakfast, lunch (soup, sandwiches and meat balls) and dinners.



The food is OK here!

It was very nice that I could get a meal there. Driving home and back to Nordhorn alone again would take an hour and the schedule did not allow for that time. Well and fish and chips for three days in a row...

The ladies in the organization - Angie, Sanne en Lyz – were quite busy to prepare the homely yet nourishing meal. Besides provisioning and cooking that included carrying pans, crockery and cutlery downstairs vice versa and the dishes (OK a dishwasher does the job but it still requires loading and unloading!)

Vegetarians could have their meals too!

Day One had a menu with Mexican Wraps with fresh salad, minced meat melange and a vegetarian mix. Of course the chilli sauce was there! Day Two offered a Menu Hollandaise with baked potatoes, fresh salad with finishing and hamburgers in meat- and vegetarian variants. Day Three provided Pasta, a nice exercise for my Maltese pasta mode (fork-only).

There was the nice social aspect of eating together. A good opportunity to have a chat and get acquainted.

A good move, arranging for the meals!

Statistics

Participants Professional Competition

As the table shows, quite a few (16) players participated in the Nordhorn Competition more than once. 14 of them made attempts in two consecutive years.

Name	2011	2012	2013	2014	2015	Participated
Marcos Flavio	x	x	-	-	-	2x
Juliane Bergemann	x	-	-	-	-	1x
Raphael Ophaus	x	-	-	-	-	1x
Pavel Kukhta	x	-	-	-	-	1x
Judith Beschow	x	-	-	-	-	1x
Florian Moritz	x	-	-	-	-	1x
Philipp Stahl	x	-	-	-	-	1x
Leva Baltmiskyte	x	-	-	-	-	1x
Idit Gold	x	-	-	-	-	1x
Veronique van Duurling	x	-	-	-	-	1x
Elliot Simpson	x	-	-	-	-	1x
Ozan Uygur	x	x	-	-	-	2x
Maria Gordillo	x	-	-	-	-	1x
Marcus Sich	x	-	-	-	-	1x
Mikkel Egelund Nielsen	x	x	-	-	-	2x
Katrin Endrikat	x	-	-	-	-	1x
Kunhwa Lee	x	x	x			3x
Eline Hofstra	x	-	-	-	-	1x
Raúl Gutierrez	x	-	-	-	-	1x
Lore Raus	x	-	-	-	-	1x
Kirill Dudinsky	x	-	-	-	-	1x
Matt Peters	x	-	-	-	-	1x
Renata Arlotti	x	-	-	-	-	1x
Hitoshi Miyashita	x	-	-	-	-	1x

Name	2011	2012	2013	2014	2015	Participated
Blazej Sudnikowicz	x	x	x	-	-	3x
Monika Mirnar	-	x	-	-	-	1x
Konstantin Shimulin	-	x	x		x	3x
Andre Weyers	-	x	-	-	-	1x
Nobuhiro Uchimoto	-	x	x	-	x	3x
Martin Zimny	-	x	-	-	-	1x
Glauber Rocha	-	x	-	-	-	1x
Simon Wildau Nielsen	-	x	-	-	-	1x
Aktas Erdogan	-	x	-	-	-	1x
David Sanchez	-	x	-	-	-	1x
Alice Ducoin	-	x	-	-	-	1x
Chiawei Lin	-	x	-	-	-	1x
Wojciech Dabrowski	-	x	-	-	-	1x
Romain Petiot	-	x	-	-	-	1x
Jakob Bangsø	-	x	-	x	-	2x
Jaime Velasco Ayensa	-	x	-	-	-	1x
Yiannis Giagourtas	-	x	-	-	-	1x
Johannes Bauer	-	x	-	-	-	1x
Fabian Freesen	-	x	-	-	-	1x
Oman Kaminsky Lara	-	x	-	-	-	1x
Rolf van Meurs	-	x	-	-	-	1x
Agustin Nazzetta	-	x	-	-	-	1x
Martin van Hees	-	x	-	-	-	1x
Juan Carlos Arancibia	-	x	-	-	-	1x
Augustin Pesnon	-	x	x	-	-	2x
Camillo Sauvalle	-	x	-	-	-	1x
Mr. Schyptschov	-	x	-	-	-	1x
Maxime Bedeneau	-	x	-	-	-	1x
Rocio Lopez Jurado	-	-	x	-	-	1x
Rachel Schiff	-	-	x	-	-	1x
Tobias Juchem	-	-	x	-	-	1x
Kyrill Dudinsky	-	-	x	-	-	1x

Name	2011	2012	2013	2014	2015	Participated
Marcin Kuzniar	-	-	x	-	-	1x
Ekaterina Vasilyeva	-	-	x	-	-	1x
Raphael Silva	-	-	x	x	-	2x
Wang Ke	-	-	x	-	-	1x
Justyna Sobczak	-	-	x	-	-	1x
Thu Le	-	-	x	-	x	2x
Jan de Kloe	-	-	x	-	-	1x
Nikos Karavias	-	-	x	-	-	1x
Roberto Garcia	-	-	x	-	-	1x
Tristan Angenendt	-	-	x	-	-	1x
Robbert Vermeulen	-	-	x	x	-	2x
Rafael Carpena	-	-	x	x	-	2x
Darek Lampowski	-	-	x	-	-	1x
Markus Stich	-	-	x	-	-	1x
Javier Rodriguez Marti	-	-	x	-	-	1x
Mr. Itani	-	-	x	-	-	1x
Grigorri Koval	-	-	x	-	-	1x
Martin Schäfer	-	-	-	x	-	1x
Peter Bacsí	-	-	-	x	-	1x
Necj Kuhar	-	-	-	x	-	1x
Jelena Ratkovic	-	-	-	x	-	1x
Peter Powell	-	-	-	x	-	1x
Vadim Fissenko	-	-	-	x	-	1x
Jorrit Douwes	-	-	-	x	x	2x
Maatta Ollipekka	-	-	-	x	-	1x
Younho Kim	-	-	-	x	-	1x
Yan Kok	-	-	-	x	-	1x
Marcin Chilinsky	-	-	-	x	-	1x
Andrea Ferrario	-	-	-	x	-	1x
Jiho Ban	-	-	-	x	-	1x
Thomas Beer	-	-	-	x	-	1x
Gillian Omalyev	-	-	-	x	-	1x

Name	2011	2012	2013	2014	2015	Participated
Jan Kudelka	-	-	-	x	-	1x
Kristina Värld	-	-	-	x	x	2x
Illja Tosic	-	-	-	x	-	1x
Henrique Almeida	-	-	-	x	-	1x
Christopher Boston	-	-	-	x	-	1x
Jinsae Kim	-	-	-	x	-	1x
Xianji Liu	-	-	-	x	-	1x
Cem Celiskirt	-	-	-	x	-	1x
Illka Turta	-	-	-	x	-	1x
Tobias Juchem	-	-	-	x	-	1x
Mr. Wang	-	-	-	x	-	1x
Andrea Gonzalez Caballero	-	-	-	x	-	1x
Federico Spina	-	-	-	x	-	1x
Markus Lomeijer	-	-	-	x	-	1x
Haruki Noda	-	-	-	x	-	1x
Sergio Bermudes	-	-	-	x	-	1x
Junior Cesar	-	-	-	x	-	1x
Mr. Heideck	-	-	-	x	-	1x
Tal Botnivik	-	-	-	x	-	1x
Dmitro Omelchak	-	-	-	x	-	1x
Andrija Lazarevic	-	-	-	x	x	2x
Damiano Fineschi	-	-	-	x	-	1x
Christian Melas	-	-	-	-	x	1x
Niklas Johansen	-	-	-	-	x	1x
Chiara Fabbri	-	-	-	-	x	1x
Nelly von Alven	-	-	-	-	x	1x
Egor Svezhentcev	-	-	-	-	x	1x
Yucen Du	-	-	-	-	x	1x
Davide Tomasi	-	-	-	-	x	1x
Andres Madariaga	-	-	-	-	x	1x
Luke Pan	-	-	-	-	x	1x

Name	2011	2012	2013	2014	2015	Participated
Joao Monteiro	-	-	-	-	x	1x
Campbell Diamond	-	-	-	-	x	1x
Ruben Kas	-	-	-	-	x	1x
Mikko Zibulski	-	-	-	-	x	1x
Florent Aillaud	-	-	-	-	x	1x
Simon Thielke	-	-	-	-	x	1x
Vaclav Fuksa	-	-	-	-	x	1x
Francisco Chaves	-	-	-	-	x	1x
Alejandro Ovaes	-	-	-	-	x	1x
Jasper Pieteraerents	-	-	-	-	x	1x
Andrea De Vitis	-	-	-	-	x	1x
Chao Pan	-	-	-	-	x	1x
Luis Juarez	-	-	-	-	x	1x
Antero Pellika	-	-	-	-	x	1x
Matteusz Kowalski	-	-	-	-	x	1x
Franco Maigne	-	-	-	-	x	1x
Totals	25	32	26	42	30	-

Participants Amateur Competition

As the table shows, Mark de Gooijer has played most amateur competitions (-) so it's a good thing that he refrains from it this year), closely followed by Nandini Sudhir and Jeanette Couvée.

Name	2011	2012	2013	2014	2015
Mark de Gooijer	-	x	x	x	x
Agnes Mika	-	x	x	-	-
Johan Isselsteijn	-	x	-	-	-
Nandini Sudhir	-	-	x	x	x
Jeannette Couvée	-	-	x	x	x
Filip Optolowicz	-	-	-	x	

Name	2011	2012	2013	2014	2015
Eda Acilar	-	-	-	x	x
Manuel de Roo	-	-	-	x	
Ivor Bos	-	-	-	x	
Tanja Vermeeren	-	-	-	x	x
Diana Belfor	-	-	-	-	x
Ellen Heijboer	-	-	-	-	x
Bram Bakker	-	-	-	-	x
Jule de Vries	-	-	-	-	x
Danny Stefan	-	-	-	-	x
Michelle Hering	-	-	-	-	x
Anne Lüken	-	-	-	-	x
Lass Unke	-	-	-	-	x
Tom Schulte Kolthoff	-	-	-	-	x
Kevin Wiesner	-	-	-	-	x
Totals	0	3	4	8	14

Performing Artists

The table provides an overview of the performing artists that played a concert and/or participated in the lounge concerts.

Name	2011	2012	2013	2014	2015
Johannes Möller	x	-	-	-	-
Duo NIHZ	x	-	-	-	[x]
Alberto Mesirca	x	x	-	x	-
Jeremy Jouve	x	-	-	-	-
Judicael Perroy	x	-	-	-	-
Anido Guitar Duo	x	-	-	-	x
Edsart Udo de Haes/ Mario Blanco	x	-	-	-	-
Thomas Müller-Pering	-	x	-	-	-
Nutavut Ratanakarn	-	x	-	-	-
Klemke Guitar Duo	-	x	-	-	-

Name	2011	2012	2013	2014	2015
Roland Dyens	-	x	-	-	-
Zoran Dukic	-	-	x	-	-
Duo Resonances	-	-	x	-	-
Klaus Rentzel	-	-	x	-	-
Real Duo	-	-	x	-	-
Stefan Grasse	-	-	x	-	-
Reinbert Evers	-	-	x	-	-
Daniel Rowland	-	-	-	x	-
Carlé Costa	-	-	-	x	-
Simon Cheong	-	-	-	x	-
Duo SoloNeo	-	-	-	x	-
Gaëlle Solal	-	-	-	x	-
Lorenzo Micheli	-	-	-	x	-
Samuel Klemke	-	[x]	-	-	x
Tom Kerstens	-	-	-	-	x
Hubert Käppel	-	-	-	-	x
Thomas Peperkamp	-	-	-	-	x
Christian Lavernier	-	-	-	-	x
Ben Salfield	-	-	-	-	x
Sabrina Vlaskalic	-	-	-	-	x
Jim ten Boske and Friends	-	-	-	-	x

Most popular Competition Pieces

The choice of pieces for a competition is a tricky one: Time is often limited and you need to pick a piece that is more or less a showcase for your skills. Some competitions ‘solve’ this problem by means of compulsory repertoire. The choice of pieces for preliminaries and finals is free at the GFN, yet you may notice some trends.

Villa-Lobos, Bach and Rodrigo dominate the competition repertoire. Villa-Lobos’ ill-famous ‘*Squeek and Screech*’ *Estudio 12* appears quite popular, closely followed by *Estudio 2*. With Bach, the ‘killer’ *Prelude* from BWV1006 and *Fugue* BWV 1001 were played the most. Rodrigo’s *Fandango* from the *Tres Piezas* was played a whopping 11 times.

Name	2011	2012	2013	2014	2015
Villa-Lobos: Estudio 1	-	-	-	1	-
Villa-Lobos: Estudio 2	1	-	1	2	-
Villa-Lobos: Estudio 7	-	1	-	2	-
Villa-Lobos: Estudio 8	-	-	-	-	1
Villa-Lobos: Estudio 11	1	1	-	-	-
Villa-Lobos: Estudio 12	3	-	1	1	1
Villa-Lobos: Cadenza	1	-	-	-	-
Villa-Lobos: Prelude 2	1	-	-	-	-
Villa-Lobos: Prelude 3	-	-	-	1	-
Bach: Prelude BWV 1007	1	-	-	1	-
Bach: Prelude BWV 1006	1	1	-	1	1
Bach: Largo/Allegro BWV 1005	1	1	-	-	-
Bach: Prelude BWV 1009	-	2	-	-	-
Bach: Allemande/Gigue BWV 996	-	1	-	-	-
Bach: Prelude BWV 998	-	-	-	-	1
Bach: Fugue BWV 1001	-	1	1	-	2
Bach: Grave/Double BWV 1003	-	-	-	1	-
Bach: Sonata BWV???	-	-	-	1	1
Bach: Prelude BWV 995	-	-	-	1	1
Rodrigo: Fandango Tres Piezas	-	5	-	4	2
Rodrigo: Passacalle Tres Piezas	-	1	-	1	1
Rodrigo: Zapateado Tres Piezas	-	-	-	2	1
Rodrigo: Invocación y Danza	-	-	1	-	-
Rodrigo: En los Trigales	-	-	1	-	-
Rodrigo: Junto al Generalife	-	-	1	-	1
Ginastera: Sonata Op. 47	1	2	-	1	-
José: Sonata	-	2	-	-	-
Torroba: Sonata	1	-	1	-	-
Torroba: Turija	-	1	-	-	-
Torroba: Romanza	-	-	-	1	-
Mertz: Romanze	1	-	-	-	-
Mertz: Elegie	-	1	-	-	-
Mertz: Fantasie Hongroise	-	-	2	-	1

Name	2011	2012	2013	2014	2015
Mertz: Tarantella	-	-	2	1	-
Mertz: Capriccio	-	-	1	-	-
Aguado: Rondo	1	1	1	-	-
Brouwer: Paisaje	1	-			
Brouwer: Hika	1	-			
Brouwer: Sonata	-	1	1	-	2
Brouwer: Tres Apuntes	-	-	1	-	-
Brouwer: Elogio de la Danza	-	-	1	-	-
Brouwer: Fuga	-	-	-	-	1
Brouwer: Decameron Negro	-	-	-	-	1
Dyens: Songe Capricorne	1	-	-	-	-
Dyens: Nuages	1	-	-	-	-
Dyens: Saudade 3	-	1	-	-	-
Dyens: Libre Sonatina	-	-	1	-	1
Turina: Sevilliana	1	-	1	2	-
Turina: Sonata	1	-	1	-	1
Turina: Fandanguillo	-	1	-	-	-
Turina: Homenaje a Tárrega	-	-	1	-	-
Tárrega: Carnaval de Venezia	1	-	-	-	-
Tárrega: Capricho Arabe	-	1	-	-	-
Tárrega: Recuerdos de Alhambra	-	1	-	-	-
Tárrega: Jota Aragonesa	-	-	1	-	-
Tárrega: Prelude	-	-	-	1	-
Tárrega: Gavota	-	-	-	1	-

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Guitar Festival Nordhorn A Feast on Six Strings

*Written by Mark de Gooijer,
web master of the DOS AmigosHomepage*

The Guitar Festival Nordhorn (GFN) is an initiative of Kulturhaus NIHZ in Nordhorn, Germany, the enterprise of Bobby Rootveld and Sanna Rootveld-Van Elst.

Together they form the recorder-guitar duo Niet In Het Zwart (NIHZ) (which translates as Not Dressed In Black). Duo NIHZ has performed all over Europe, in South America, India and the Far East.

Kulturhaus NIHZ was intended as a meeting place for musicians, artists and audiences, a home for events like the Guitar Festival Nordhorn and the Recorder Festival Nordhorn.

The first Guitar Festival Nordhorn was held in 2011, in the same year of the establishment of Kulturhaus NIHZ, and now its sixth edition is due. A perfect opportunity to look back at and reflect on five successful years of GFN!

This book serves that purpose. It contains my reviews of the first five years of GFN as published by the DOS Amigos Homepage (<http://www.dosamigos-homepage.nl>) plus interviews with supporters, artists, participants of the professional and amateur competitions. Statistics and a list of participants over the years are included as well.

Writing this book has been an exciting and instructive project for me. I hope that you will read this book with as much pleasure as I experienced in writing it.

With many thanks to all the people that cooperated in the interviews, provided me with photographs and helped otherwise!