

Richard Smith/Julie Adams Concert

We were very

privileged to have Richard play for us whilst on his last European Tour in 2007 and were very pleased to welcome him back during his January European tour, - this time accompanied by his wife Julie

Adams on cello. This was truly a concert not to be missed and clearly the exceptionally large audience thought the same way too. The club was honoured to welcome the Chairman of Arun District Council Ashvin Patel and his wife Kay who both thoroughly enjoyed the concert.

A guitar and cello may seem an unlikely combination, but in fact they blend perfectly well together. Richard says that there are only two other guitar/cello duos in the States, but they play a different type of music. We heard a most wonderful range of music covering the entire spectrum from traditional folk tunes, classical,

Blues, Country and Western, Bluegrass, jazz, pop and evergreens. The

cello wonderfully complemented the guitar. It could be melancholy when bowed or happy when plucked as if a double bass. The audience were subjected to a whole range of emotions - near to weeping at one time with such

sensitive music and then ecstatic with foot tapping music the next. We were nostalgic when we heard wonderful old tunes that time has filtered so that only the best survive but then we were transported back to the present day with some fine popular music. The

programme was so varied and not just instrumental. We also heard some wonderful singing from Julie and Richard. Never has my Carlsbro amplifier sounded so good. All that it required was to plug in a Boss FX unit, a Kirk Sands electro-acoustic guitar (a Richard Smith model naturally) oh yes, and one of the worlds leading guitarists (the hard bit).

The duo must have been quite exhausted after their dramas of the previous few days, but this never showed as we heard some 2¼ hours of world class music that simply could not be bettered - 38 pieces in all. Richard and Julie's troubles started when their flight from Nashville to Canada was delayed and they missed the connection to the UK. They then set out for the UK a day late after spending the night at the airport. When eventually they arrived in the UK, their luggage and Julie's cello had been lost. It took a troubled two days of chasing around trying to get someone to locate and return the luggage which eventually they picked up at Gatwick Airport. Suffering from jet lag and sleepless nights of worry, they then immediately set off for Dunblane in Scotland for their first gig. Julie who is not used to a manual car then drove to Scotland remembering to drive on the right side of the road which in the UK is the left side of the road! They then gave concerts in Formby and Nottingham

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New Members

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

**Steve, Sue, Zoe & Mark
Green**

from Wotton Under Edge

**Catherine, Roderick,
Chester & Franklin Jolley**

from Bognor Regis

**We hope you enjoy
many happy evenings at
the Club!**



Richard & Julie with Chairman of ADC Ashvin & Kay Patel



Richard & Julie in full flow

Chichester Music Festival 7-15th February 2009



The Family Class



Novice age 10-12



Guitar Orchestras



Ron Williams, Chairman of Festival, presents James Li-Kam-Tin with trophy

Richard Smith/Julie Adams Concert ...

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followed by Bognor the next day. Clearly they must have been exhausted and yet as true professionals, it did not show. After another week or so in England Richard flew to Finland for more concerts. Be under no illusion, it is not an easy life touring and bringing so much pleasure to audiences around the world.

The deep resonances of the bowed cello complemented the guitar in tunes such as *For No One*, *Something*, *Mr Bojangles*, Bach's *Badinerie* and Hoagy Carmichael's *Stardust*. The cello, which doubled as a pizzicato double bass ideally suited *If I Had You*. Richard plucks the strings with his finger but always uses a thumb pick and this can give a driving bass line to many of the pieces but can also be very delicate when required. In some pieces such as the *Badinerie*, Richard flat picks the notes with his trusty thumb pick.

Julie sang some wonderful songs – the Beatles *If I Fell* and *Seems Like Old Times*. Richard somehow managed to sing while simultaneously producing some very clever guitar playing – his fingers moving as if on autopilot. A favourite has to be Merle Travis's 1947 amusing song *So Round So Firm So Fully Packed* which strung together lots of the early US TV commercials and attributed them to his girlfriend (in this case a disgruntled Julie!) How Richard managed to sing *If I Had You* while playing the tune and executing the most complicated Joe Pass type bass lines remains a mystery. Richard demonstrated some fast precision playing in Chet Atkins' *Watkins Man* (dedicated to the US door to door salesmen of the 1930s and 40s). Here Richard began the piece at a cracking pace, but as we later heard, he was just in first gear. He then got into faster second gear and finally into a blistering top gear and needless to say, never once stumbled.

The entire concert was outstanding with every piece superbly crafted and demonstrating not only complete mastery of their instruments, but also a charming musicality. It is therefore difficult to pick out favourites. However, one of the favourite duets has to be *Stardust* where we heard cascades of

harmonics (the falling stardust) as an introduction leading to one of Carmichael's most endearing songs played with such emotion. Probably the most favourite solo has to be Scott Joplin's *Solace* featured in the film *The Sting*. A truly beautiful slow Tango all the more pleasing since these days it is so rarely heard. We must not forget Sousa's *Semper Fidelius* where Richard sounded like a whole marching band complete with snare drum. There were other gems like the grandfather of stride piano James P Johnson's *Snowy Morning Blues*, Don McLean's *Vincent*, Gounod's *Requiem for a Marionette* (the old Hitchcock theme), Fats Waller's *Ain't Misbehavin'* and Berlin's *You're Just in Love* where the boy/girl duet is simultaneously played on the lower and upper strings on the guitar. One novel tune Richard has recently worked out is Keith Mansfield's theme from the old Grandstand TV sports programme. Here to reach all the notes and so as not to ruin a good descending bass line Richard tuned the 6th string to Db. I wonder how many other pieces require that tuning? Needless to say the piece was totally accurate with all of the voices of the original orchestra present and correct.

Rapturous applause produced 2 encores. *Somewhere over the Rainbow* and *Cavatina*. I think the audience could have listened all night and there is no doubt Richard could play all night. I saw his crib sheet of pieces to play. This was 5 pages of A4 cellotaped together – 30 pieces per page - his menu of 150 pieces he could call upon. There is no doubt that even this is just the tip of the iceberg as far as his repertoire is concerned. Many bought cds to remember a truly outstanding concert. For those who missed it you can always check out Richard's website richardsmithmusic.com Thanks Richard and Julie for such a memorable evening and we all eagerly await your return when hopefully we can have an additional workshop where we disciples can try to get on the bottom rung of the very high ladder that you command. Any chance of a 4 hour concert next time?

TW

Guitar France 2009

This is a 5 day course from 5th—10th August 2009 run by Gary Ryan and Craig Ogden at Bagnoles de l'Orne in Normandy France. This is a wonderful event in a beautiful part of France. For more details visit <http://www.guitarfrance.com> or tel. 01689 840076

	Chichester Festival 2009 Under 18	1st
650	<i>Novice age under 9</i>	Non-competitive
650a	<i>Beginner age under 9</i>	Francesca Clayton
651	<i>Solo Novice age 10-12</i>	Non-competitive
651a	<i>Solo Beginner age 10-12</i>	Ayesha Gyening
652	<i>Novice age over 13</i>	Yoshiki Tobino
653	<i>Solo age 12 & under</i>	Matthew Veck
654	<i>Family Ensemble</i>	The Jenkin Duo
655	<i>Solo age 12-15</i>	James Li-Kam-Tin
656	<i>Guitar Solo Bach age 12 & under</i>	James Li-Kam-Tin
657	<i>Bach Class age 13-18</i>	Karim Bedda
658	<i>Guitar Solo Open Age 18 & under</i>	Sam Brown
659	<i>Duet age 12 & under</i>	Rose Duo
659a	<i>Family Duet</i>	The Forsyth Duo
660	<i>Novice Duo</i>	George Robinson & Andrew Creswick
661	<i>Guitar Duet Age 18 & under</i>	Inazuma Duo
662	<i>Guitar Trio or Quartet Age 12 & under</i>	Guns 'n' Roses Quartet
663	<i>Trio or Quartet 13 and above</i>	Kaminary Quartet
664	<i>Guitar Orchestra</i>	The Prebendal Ensemble
664a	<i>Advanced Guitar Ensemble</i>	Ryusey Ensemble
665	<i>Guitar + other instrument or voice</i>	Philip & Patrick Sowden
665a	<i>Self acc song</i>	Zoe Barnett
665b	<i>Self acc song age 10 & over</i>	Alex Blake
666	<i>Junior Recital Class Age 12 & under</i>	Zoe Barnett
666a	<i>Intermediate Recital Class Age 12–15</i>	Patrick Sowden
667	<i>Advanced Recital Class Age 18 & under</i>	Karim Bedda
668	<i>Technical Perfection age 12 & under</i>	Zoe Barnett
668a	<i>Technical Perfection age 12-15</i>	Adam Lack
668b	<i>Technical Perfection Class Age up to 18</i>	Sam Brown

	Chichester Festival 2009 Over 18	1st
670	<i>Adult Novice</i>	Joanna Morris
671	<i>Solo Intermediate</i>	Samuel Stormont
672	<i>Intermediate Duet</i>	Sue & Andy Duo
672a	<i>Novice Duet</i>	Debian Duo/Tom Rimmer & Richard Frenkel
673	<i>Advanced Duet</i>	John Mason & Diana Green
674	<i>Guitar + other Instrument</i>	Tom & Diana Rimmer
675	<i>Trio or Quartet</i>	Arcadia Quartet
676	<i>Guitar Orchestra</i>	Regis Guitars
677	<i>Solo open</i>	Linda Kelsall- Barnett/Mitch Callow
678	<i>Bach Open</i>	Linda Kelsall- Barnett
679	<i>Recital open</i>	Linda Kelsall- Barnett
680	<i>Song accompanied by Guitar</i>	Tom Jeffers
681	<i>Flamenco Class</i>	Ray Reddick

Chichester Music Festival

Yet another record number of entries were achieved for the guitar section of the Chichester Festival of Music held in February 2009. There were a total of 146 entries in 28 classes for the under 18s and 70 entries in 13 classes for the over 18s. We were very fortunate in having the highly respected guitarist and composer Helen Sanderson as adjudicator over the two weekends of the Festival. Helen was very encouraging to all the players and suggested how their performances could be improved. Helen is very perceptive in spotting an Achilles Heel in a performance and can always suggest a remedy. She has the remarkable ability to produce copious notes of copperplate writing for all the performers in the short time available— an art long since lost by many with the advent of computers and keyboards.

Many of her comments on performances applied equally to the children and adults and also to some advanced players as well as beginners. Firstly ensure that you are comfortable before you start playing. The footstool height may have been adjusted for someone of a different build to yourself, so take time to adjust it if necessary. Ensure the guitar is in tune. To avoid a false start, think through the first few bars before playing and get the tempo right.

There is the temptation to pull the strings upwards in an attempt to produce more volume. However, this just produces a rasping Bartok Slap sound as the strings hit against the frets. It is better to pull the strings sideways – this is how to pluck the strings – the other technique is used for plucking chickens! Left hand thumbs have a tendency to creep around the fingerboard. The thumb should always be hidden behind the neck, so that the fingers come down perpendicular to the fingerboard thereby not fouling adjacent strings. Right hand fingering should alternate between *m* and *i*, many players were repeatedly plucking with *i* which Helen likened to running a race and then hopping part way through. Although it is possible to play simpler pieces like this, as the music get more challenging this will not be possible so it is better to learn correctly from the beginning.

For general playing, Helen recommended playing over the sound hole. This not only produces a good tone but is also central for changing to ponticello for a more cutting sound or *tasto* for a more mellow tone.

The pulse is the most important part of a piece, this should not slow down for ornamentations or when the going gets tough. That is not to say the piece should be played robotically, but the fundamental pulse must always be there. Wrong notes can go unnoticed, but glitches in the pulse will stand out. Nearly everyone should play with more colour and dynamics. Helen likened some playing to the flat Dutch countryside and advised going for a more dynamic landscape. Don't be afraid to exaggerate the colour, since minor changes can go unnoticed by the audience sitting some way away. She likened this to an actor on stage who has to make exaggerated gestures in order to convey his feelings. Conversely a film or television actor can convey his feelings with a facial gesture to a close up camera shot, but this would not be seen from the stage.

Helen advised that singing is a good way to understand a piece of music. When singing you are totally free of the technicalities that can dominate when playing the guitar. Furthermore, when singing, you are forced to breathe and pause. The guitar requires space to breathe. Unlike a wind player, the guitarist can keep playing and never pause for breath. Rests are just as important as notes. Furthermore at the conclusion of a section there is a tendency to rush into the repeat or the next section without paying due heed to the rest required.

When playing in ensembles or an orchestra it is important to keep an eye on the conductor or leader so that the timing is held at the correct beat. Helen advised that when the guitar competes with a loud voice or other instrument, it is advisable to play a little nearer the bridge (but not ponticello). This will give a more strident tone that will cut through the sound of the other instrument or voice.

This was yet again a very enjoyable festival with some wonderful playing. Having seen many festivals now, the most striking feature is how the performances improve year on year. We were treated to some outstanding concert performances not only from the advanced players, but also the beginners played very well indeed.

As always many thanks are due to Sasha and Nina for getting the show on the road. Not only during the weekends of the festival, but for all the work behind the scenes – encouraging entries, collecting fees, preparation in timetabling, collating certificates, chasing trophies etc so that the festival runs

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Chichester Music Festival ...

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smoothly. Thanks also to the helpers (Jez, Maureen, Debbie, Julie, Moyria and Ian) for manning the door, helping Helen, keeping the refreshments go-

ing, washing up and generally tidying up. Thanks also to the teachers, but above all, to all those who took part and shared their wonderful music with us.

TW

The World Youth Guitar Festival 2009

The WYGF is a residential festival for young classical guitarists aged 8 -18 years old. It runs from 11th – 14th August 2009 in Cheltenham and is organised by Helen Sanderson. For more details see www.wygf.org or phone 01962 860192.

Offstage Richard & Julie

Richard and Julie kindly gave this interview following their most successful concert on Saturday evening:

One by one the old pioneers and masters have passed on – Merle Travis, Chet Atkins and recently Jerry Reed. The baton has now passed on to you and your generation. What other guitarists are there up at the top?

There are a lot of very good guitarists still out there - Guy van Deusser, Tommy Emmanuel and Tom Bresch (Merle's son).

With these superb players, there must be an element of competition which raises the standards ever higher. Are the players secretive in what they play or with their techniques?

Not at all, they are all very open and quite happy to share what they know and have learnt.

Which guitarists do you admire the most?

There are a number – obviously Merle Travis, Chet Atkins and Jerry Reed but also Django Rheinhardt, Joe Pass and the classical players.

Have your tastes in music changed with age?

Not changed, but more broadened. My earlier influences were the finger pickers, but now I listen to a much wider range of music which I try to incorporate into my playing. For example I now encompass Joe Pass type walking bass lines in my music

I understand that you do not read music, but work everything out by ear. Is this true?

Yes, I do not read music, but I am fortunate that I can very quickly work out just about anything by ear.

No matter how complicated the piece? How long does it take?

If I am familiar with the piece, not very long at all. However, if I have not heard the piece before I have to get to know it in addition to working it out.

What are the most difficult pieces to play?

Really the latest piece I have learnt until muscle memory kicks in. Some Scott Joplin can be tricky because of the bass lines which were obviously not written for the guitar.

Do you practice and do you do exercises?

I don't do exercises, but if I have not played something for a long time I sometimes will run through it. Really my muscle memory is quite good, but I often work on different licks which I then string together and incorporate into my playing. For example, Sweet Georgia Brown involved a lot of improvised licks strung together.

I have seen you play the banjo, do you play any other instruments?

No, and in fact I don't play the banjo now. There are so many superb bluegrass players that I would sooner play guitar with them.

What kind of music do you like?

All types really. Living in Nashville, I have got more into bluegrass music and there are some

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superb banjo and fiddle players there.

Do you have regular local gigs or are you on the road a lot?

Local gigs are nice when they occur, but they are not regular like every Tuesday I play at a certain venue. I do tour a lot –

What countries have you played in?

All over the USA and a lot of Canada. I have played in Europe obviously in England, Scotland and Wales, but also in Holland, Germany, France, Italy and Poland and I am going to play in Finland at the end of this tour. I have also toured in New Zealand. I would like to play in Australia and Japan.

Wow! That all sounds very tiring. Hopefully you will not have any more experiences of lost luggage and instruments?

We moved house last year and during my quiet periods I am building a recording studio. I can then record my next cd and hopefully by letting out the studio I will not be so dependent on all the touring. But I do enjoy touring.

What else have you planned for this year?

I am playing with my brothers at the International Guitar Festival at Raalte in Holland in May and then at a big classical guitar event at Koblenz in Germany. Fabio Zanon, Manuel Barrueco, Pepe Romero, David Russell and Eliot Fisk will be there. *(As will Lorenzo Micheli who played for us last year, Gabriel Bianco - who plays for us in June and Judicael Perroy who will play for us next season).*

Nice to see you are getting recognised and are up there with other top players. I believe you have a number of dogs at home - how many do you have?

We have seven dogs mostly small ones like miniature daschunds but also a chocolate Labrador. Some are strays and some get passed to us as we are known locally as the dog people. Julie's mum is minding them while we are away.

I also asked Julie a few questions:

Do you lead separate professional lives or do you always play together?

We lead separate lives really. If an orchestra or a quartet requires a cello then I will go and play. But I also play in informal smaller gigs.

Which do you prefer?

I like both really, but it is more relaxing doing the sort of thing I do with Richard.

I was going to ask if you sing, but the answer from last night is obviously yes. Do you play other instruments?

I play the piano and I used to play the trombone. I have also tried other instruments like the flute, but I like the register of the cello.

Do you come from a musical family

Neither of my parents are professional musicians, but they do play. In fact they met while playing in a winning youth Orchestra which toured America and Europe. My father played tuba and my mother the clarinet.

TW

Hago

This year, HAGO, the Hampshire Guitar Orchestra, is 10 years old! We've become a mixed ability group that specialises in playing music not normally heard on guitar, something made a little easier because like a string quartet we have 4 sizes of instrument. We play about 8 concerts a year for charity, usually to people who have never heard the guitar live. It's great fun!

Over recent months we've added new repertoire and we need a couple more players to make these pieces come alive. It's not hard, actually, and we reckon Grade 5 or above is ideal for the parts we have in mind.

If you haven't heard us, we're coming to WSGC on April 25th with our unique blend of styles and smiles – come and see us then or ring Derek on 023 9247 9200.

We really do believe it's something unique and fun!

Derek Hasted – musical director

You can learn more about Hago by visiting their website on <http://www.hago.org.uk> or see their 10th anniversary video on <http://www.youtube.com/watch?v=mivj498Rwu8>



*The Quartet tour Bognor Sur Mer
L-r Michel, Jean-François, Nicolas, Philippe*



*Gangster Michel, his wife Cécile
and his 'Maigret' Citroën*

Editor's Piece

And so in no time at all, it seems we are now well into 2009. We have had two very successful concerts – US guests Richard Smith and Julie Adams in January and the French Versailles Quartet in March. We have also hosted the most successful guitar section of the Chichester Music Festival to date. Having been to many such festivals now, there is no doubt that the standard of performances improves year on year regardless of the age or the ability of the players. Well done everyone with so many demands on our time these days, it is so nice to relax and unwind with our favourite instrument and if we can share that experience with others then so much the better.

It is a sobering thought that we have just three more concerts this season. Please do not miss the opportunity to see these world class performances on your doorstep. The concerts are listed on the back page of the newsletter. Our next concert on 25th April is a charity concert given by HAGO and the WSGC is the worthy beneficiary of this concert (thanks Derek). A fun evening is guaranteed where the whole spectrum of music will be covered. There are reduced admission charges of only £5 for members and £8 for non-members for this event. As always under 16s are free and students half price.

The 9th May sees an unusual duo of guitar

with piano as Paul Gregory and Yoko Ono, both respected musicians in their own right, play pieces written by famous composers for this combination of instruments.

Our final concert of the season is then given by Gabriel Bianco from Paris on 13th June. Gabriel was the winner of the prestigious Guitar Foundation of America competition last August. Part of his prize was a tour of over 50 concerts across the US and Canada. We are very privileged to see him before he hits the other side of the Atlantic.

I am glad to report that we have another workshop given by that ever popular guitarist, composer, teacher, professor and raconteur Gary Ryan on Sunday 24th May. One to one slots are bound to be oversubscribed and we shall have to draw lots again, but all are more than welcome to attend as spectators for this fun packed and educational tutorial.

Finally – and it seems a long way off, but with the increased rotational speed of our planet it will soon be here – we have our ever popular Summer Party on July 11th which will set us up for the long summer break before the next season commences again. Please do try to support as many events as you can both for your enjoyment and to keep the club viable.

Alison & David Stonestreet Profile



Hello everyone, we are Alison and David your librarians.

David first became interested in playing the guitar in his teens influenced by Lonnie Donegan (he formed a skiffle group with friends) and then by Segovia and began lessons with Len Williams (John Williams father) at the Spanish Guitar Centre in London.

Alison began playing the guitar in her early

twenties, her love of this instrument influenced by Narciso Yepes, and had lessons with Lock Aitken at the Spanish Guitar Studios also in London.

It was at the Studios that our paths crossed when David also joined Lock Aitken and we have been together ever since!

Unfortunately, due to pressure of work and family ties, the guitar took a back seat for many years although we never missed an opportunity to go to guitar concerts in London.

In later years we both started playing the guitar again and took lessons with Thomas Hartman at a college in Richmond and since then the guitar had been an important part of our lives.

We retired to the coast in 1998 little knowing of the wealth of guitar activities available in this area, but it was not long before we sussed this out! We became involved in the club through Sasha's Monday evening ensemble class and stepped in to man the Library when Pam Davis retired.

Is there life outside the guitar? Yes, our other interests include family, and for David, astronomy, sport, art, and for Alison, recorders, arts and crafts, languages - and if we have a moment to spare we can be sometimes seen hitting a few balls at the golf range.

The Quartet Offstage

An informal chat with two of the players – Nicolas and Michel revealed the following interesting facts about the Quartet:

The Versailles Guitar Quartet is made up of Nicolas Courtin, Jean-François Fourichon, Michel Grizard and Philippe Rayer. Nicolas, Jean-François and Philippe all lived near Le Mans and studied together at the Conservatoire de Versailles. A guitar quartet was formed in 1987, but one original member left and was replaced by Michel in 1992. All four now live in the Pays de Loire in France, three in Nantes but Nicolas lives some 150km away. Despite this they often get together to practice on average perhaps once a fortnight but more often for an impending concert or to learn new pieces. All are involved in teaching the guitar – surely Nantes must be turning out some fine guitarists given the standard of the teachers in that town!

Because of the lack of music for guitar quar-

tets, the QGV transcribe and arrange many pieces themselves. This is usually a joint effort with all contributing ideas. The quartet have played all over Europe - France, Germany, Belgium, Spain, Great Britain, Italy, Ireland, Lithuania, The Netherlands, Poland, Romania and Switzerland. All are accomplished soloists and give concerts with other ensembles. Philippe also plays the lute and in fact was gave a superb lute concert three days later in Lewes. Nicolas also sings and plays the saxophone.

All try to find time for other interests. Michel has a classic car – a 1939 Citroen Traction 11BL Perfo (see picture opposite). Nicolas has for some time been writing a novel based on the true story of an aristocratic guitarist in Paris at the time of the French revolution. (Incidentally did you know Louis XIV was a keen guitarist? – I didn't).

TW

Versailles Concert...

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catapulted back to the 18th Century with a wonderful version of Bach's *Brandenburg Concerto No. 3* where the theme was intricately weaved between the players. The performance was a fitting homage to Bach, who would have surely been ecstatic were he present. What a genius he was and how readily his music can be appreciated and still bring such pleasure even 300 years later! The formal part of the concert finished with Stepan Rak's *Czech Fairy Tales*. Nicolas set the story for us in English (to great applause). This involved a fortune teller regaling a story to a group of children who entered an enchanted forest. There they met a witch and a dragon represented by some menacing Bartok slaps, fairies (with shimmering wings who entered the scene one by one as each guitar was added) and elves and hobgoblins. It was if you were walking with the children as the picture was painted with some unusual tone colours.

Rapturous applause produced some wonderful encores. We heard a version of Albeniz's *Tango* which had been harmonically enhanced by the pianist Godowsky and was then

cleverly further transcribed for four guitars by the QGV. The final result was an astoundingly rich transcription. Further applause was rewarded with *Porque Te Vas* originally sang in the Spanish film *Cria Cuervos*. The evening ended with a humorous playing of eight hands on just one guitar (now there is a challenge to our own Gala Quartet) playing an old French nursery song *Pirouette, Cacahuete*. After three encores the enthusiastic audience had to reluctantly let the quartet go.

This was a truly wonderful and memorable evening. The performances were all accurate and sensitive as one might expect, but there was something else. That must come from the sixth sense the quartet has developed from playing together for so many years. They were very relaxed and made playing the guitar look effortless. However, we all know that this effect can only be achieved with many hours of hard work and practice. We all look forward to their early return—especially if they bring such fine weather with them again!

TW

Library Update

As you may already know there is an extensive range of sheet music, CDs and guitar magazines in the club library and the data may be browsed by visiting the club's website. There are also very many vinyl records available for loan but the data has not yet been computerized. This is the last phase to be completed and although, we would suspect, not too many of you have access to a record player these days, the work will be undertaken as soon as possible.

In order that the borrowing procedure runs smoothly it would be appreciated if all items taken out on loan could be recorded only via the librarians and also replaced by them upon return. As a reminder the library is open every club and recital evening and on Monday evenings from 6.30 - 7.30pm and 8.30 - 9.00pm during term times.

Thank you to all members who returned various items which had been borrowed in the past and,

unfortunately, overlooked. In this respect there are still some 30 - 40 items (sheet music, CDs and guitar magazines) which are unaccounted for - having presumably been borrowed years ago and these will be listed in the next issue in the hope that a few more memories will be jogged.

May we take this opportunity to thank club members for their donations to the library of sheet music, videos, tapes and guitar magazines. These are very much appreciated.

Alison & David

Alison and David have done a sterling job cataloguing the extensive library database which can be viewed at <http://www.westsussexguitar.com/library/> where over 2000 entries can be viewed under a number of headings.



The Quartet Arrive at the Recital Hall



Huit mains sur un guitare—c'est impossible!

Chichester Music Festival 7-15th February 2009



The Rikkyo Japanese School



The Solo Class



The Intermediate Class



Helen & Sasha conclude a successful Festival

The Versailles Quartet Concert

The WSGC was very proud to welcome Le Quatuor de Guitares de Versailles (QGV) back to the club after a too long delay of some 15 years. In fact they last played at the old School Hall in Bersted Street (our previous home)



in both 1993 and 1994. The members of the quartet remain the same, only the guitars have changed. Philippe now plays an Antoine Papallardo guitar, and the other three play guitars made by the French luthier Daniel Friederich. The presence of this world famous quartet brought many new faces to the Bognor audience which was nearly full to capacity.

The opening piece was Gounod's *Funeral March for a Marionette* – a tune familiar to older members of the audience since it was the introductory music to the Alfred Hitchcock television series. A very hypnotic and cleverly executed piece arranged by the Quartet. This was followed by some of the Catalan composer

Mompou's *Chansons et Danses*. Here we heard what sounded like some children's nursery songs, followed by some very familiar sounding tunes. These were some of the traditional Catalan folk tunes made popular by Miguel Llobet which

Mompou had arranged for the piano. Again the transcription for guitar quartet was arranged by the QGV. The first half finished with some lesser known (at least to guitarists) piano compositions by Villa-Lobos, again arranged by the quartet.

The second half began with *Reverberance* written by the American composer Daniel Kessner and sent to the Quartet via the Internet in 2005. In less capable hands, this atonal piece could surely not have sounded so convincing. The lead part quickly circulated around the members of the quartet - rather like pass the parcel - giving the audience the ultimate stereo (or even Quadraphonic) aural experience! By way of contrast, we were then

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Dates for your Diary

Apr	25th	Hago Charity Concert	Jun	13th	Gabriel Bianco Concert
May	9th	Paul Gregory/Yoko Ono Concert	July	11th	Summer Party
May	24th	Gary Ryan Workshop			

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

Please send contributions for the next edition of *Good Vibrations* by **15th May** to Terry Woodgate, 3, East Ave., Middleton on Sea, West Sussex PO22 6EG tel: 01243 583355 or e-mail to: terry_woodgate@btinternet.com

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