

Duo Transatlantique Concert



The first concert of the new season of the WSGC took place on a miserable wet evening after nearly 2 days of relentless rain. It was therefore reassuring to see a large audience turn out in such atrocious conditions to see the wonderful Duo Transatlantique – Maud Laforest from Lille, France and Ben Beirs from Baltimore USA. The audience were well rewarded for braving the weather by seeing one of the finest displays of partnership.

Maud first visited our club in March 2007 as a guest at our Young Professional evening where an up and coming young musician is promoted. Maud gave a first class concert then and it was a pleasure to

invite her back together with her duet partner Ben. They explained that they were giving a series of 7 concerts in the UK mostly to non-guitarists and that it was a pleasure to play for a guitar society. The programme was therefore a most enjoyable mix of readily understood music with no heavy stuff for the obscure aficionado.

The concert began with a most rousing rendition of *Jongo* by the Brazilian composer Paulo Bellinati. This immediately grabbed everyone's attention. The piece was originally written for solo guitar, but at the request of the Assad brothers, Bellinati produced an arrangement for two guitars. We were told that the music tells you to improvise in the percussive sections. If you closed your eyes, it was difficult believe these effects were achieved on a guitar and not on a complex set of drums and bongos.

This was followed by a *Concertant* written by the largely unknown composer and loyalist from the time of Louis XVI. Antoine de L'Hoyer. He was a lutenist and his music bridged the classical and early romantic eras. The manuscript for this piece, which was written for 2 guitars in 3 movements, was only recently discovered.

The first half finished with 3 movements from the film *Amelie* which Maud had transcribed for 2 guitars from the soundtrack which was written for piano, accordion and strings. (The movements were *Waltz*, *Story from another Summer* and *Waltz of the Monsters*.) This was a very French piece and adapted so well for the duo.

The second half began with two Sonatas K234 and K115 by Domenico Scarlatti originally written for harpsichord. Ben explained that 1685 was a good year for music: since Bach, Handel and Scarlatti were all born in the same year! Although Italian, Scarlatti lived for a time in Spain and the inspiration from the Spanish guitar can be felt as we heard the sonatas return back to the guitar

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New Members

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

Matthew Veck & Malcolm Spencer

from Brighton

Louis, Alastair, Manu & Sophie Jenkin

from Aldwick

Nigel Dobinson

from Paghham

Francesca, Julian, Fiona & Nicolas Clayton

from Chichester

June Spirit

from Chichester

Emily, Chris, Michelle, Zara & Harry Spirit

From Oving

We hope you enjoy many happy evenings at the Club!



Beat out dat rhythm on the guitar



With Debbie & Fiona



With Terry's 64 year old car



With Marcus Martin & Sasha



With Deputy Mayor Jim Brooks



With Daphne Snocken

Duo Transatlantique 2nd Oct 2010

Duo Transatlantique Concert ...

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again. With these pieces I was amazed at the large span of Maud's left hand. The Duo's playing was totally together.

There then followed a *Prelude, Fugue and Variations* from Cesar Frank. The formal part of the concert finished with 2 pieces by Scott Joplin – *The Maple Leaf Rag* and *Cleopha*. What a wonderful choice to finish on. But no, this was not the end. Rapturous applause was rewarded by two encores – The exciting *Miller's Dance* by de Falla and finally

the restful *Clair de Lune* by Debussy.

In contemplative mood, one may ask what better sound is there than the classical guitar? The answer is surely 2 guitars when they are so together and balanced as this duo was. There is so much going on at any time than a single guitar could never cope with all the harmonies.

We all had a great evening with a varied and most enjoyable programme – certainly well worth getting a little damp for. Let us hope it is not too long before the Dynamic Duo return. TW

The Duo Off Stage

Where and how did you both meet?

We were both studying guitar at the Peabody Institute of the John Hopkins University in Baltimore. We both started at the same time in 2002 and had the same teacher. Originally we played in a quintet which then reduced to a quartet and we eventually opted out of the ensemble and formed a duo in Jan 2003.

Where have you played?

As a duo, all over the USA, France and the UK.

How often do you meet and how on earth do you manage to practice living so far apart?

We meet perhaps twice each year for maybe 3 weeks. We will typically rehearse for a week and then spend a fortnight giving concerts. We obviously practice on our own but we discuss interpretation on Skype or the Internet. It is not possible to duet over Skype because of the time delays involved.

Are you from musical families?

Maud: My parents love music and used to play a little but not now. My brother plays violin and harpsichord.

Ben: My family are really artists, my dad works on stained glass windows, my mother is a teacher, my sister paints and my brother is a very accomplished electric bass player in Bluegrass. He is also a record producer.

Do you have time to play other instruments?

Maud: I use to play the oboe, but not now.

Ben: I play the electric bass.

How do you earn a living when not as a duo?

Maud: I teach privately and also give some solo concerts.

Ben: I teach at the Peabody Preparatory School – adults and youngsters and also give solo concerts.

What concerts are you giving in the UK?

We are giving 7 concerts in the UK - mostly to enthusiastic music societies in smaller villages. On Monday we are going to a church in Weston near Stevenage to record some of the pieces we played tonight – Jongo, the Hoyer, Amelie and the Scarlatti.

I change my strings once a year whether it is necessary or not! I see you changed your strings after the concert. How often do you change your strings?

When giving concerts or after intensive practice maybe every week! We want the guitars to sound at their best for the recordings.

There is obviously a knack to this because it takes me ages to change the strings and they take a fortnight to settle afterwards.

Maud: I would recommend getting an extra hole drilled in the bridge so there are then 2 holes for each string. The string can then be looped around very quickly. It is also important to trap the loose end of the string at the tuning peg with successive winds of the string. For speed, I also recommend a peg winder. Also keep tensioning the string like a bow.

TW

The WSGC is a registered charity and part of our remit is to help in the education and furtherance of the classical guitar. To this end, this year, we were able to offer support for two youngsters (Robert Mathias and Patrick

Sowden) to attend the West Dean International Guitar Festival and for Sam Brown to attend a course in France recommended by Judicael Perroy. You can read of Patrick's and Sam's experiences below.

Patrick Sowden at West Dean



There were lots of great opportunities at the West Dean Festival. It usually started off with Gerald Garcia leading the orchestra. About 25 people played in the orchestra, playing *'In the Steppes of Central Asia'* by Borodin, which took lots of time to work on its rhythm and tension. It was worthwhile practising the piece because in the concert it went very well and gripped the audience. After the orchestra there was ensemble practice. There were four ensembles, and I was in Steven Gordon's ensemble. We played two Bach classics: *Concerto in Am* and *Andante* from *Brandenburg IV*. We also played *Rondeau* from *Abdelazar* by Purcell.

Lunch usually followed which was very tasty, (that's what you expect from a posh college!) We then could go to the learning zones. For example, Helen Sanderson's zone was about breathing exercises and using the left hand for the bass and melody. Shortly after that you could go to formal or informal repertoire classes. You could

choose a selection of 2 or 3 professionals each day. You could watch or play music to a professional and learn the musical elements in the pieces.

In the week you were allowed two private lessons. My first one was with Andrew Gough and he taught me about how music theory is important. So he tested me on different theory things like keys and time signatures. We then worked on a piece called *Danza* by Ruiz Pipo that I am doing for my Grade 8. He taught me to sing out the melody and to use different fingers in the bass for my right hand. My second private lesson was with Ben Verdery and we worked on *Choros no.1* by Villa Lobos. He told me to keep the rhythm straight by using a metronome. He was a fun teacher to work with and I look forward to having these private lessons again because they are vital in this course.

In the evenings there was a concert by one of the professionals. They were all fantastic to watch and hear. The church provided a great atmosphere and the acoustics made the guitar project so that everyone could hear the guitar clearly. The first concert on Saturday was by Ben Verdery, who either composed or arranged the pieces himself. It was very interesting and I especially enjoyed the *Blue Danube*, because he put a famous orchestral piece onto the guitar, which I thought was very clever. On Sunday Berta Rojas played, which was personally my favourite, because she showed technical perfection in all her pieces, and she played all of the pieces of *'Pictures of Sark'* by Vincent Lindsey Clark, which I knew and had played. Also on Sunday there were three afternoon concerts, the first of which was Helen Sanderson, who played familiar pieces, and I especially enjoyed the Tarrega. The second concert was given by the West Sussex Guitar Club, which was a highly exciting concert, because I played in duets with Zoe - *Slovak Polka*, and then with My Dad, Philip - *Divertimento*. After that concert, we listened to Stephen Gordon, who played a Baroque guitar and a

19th century guitar. It was very interesting to listen to a guitar that is different to a classical guitar.

On Monday Roland Dyens played an exhilarating concert. He did amazing improvisation and played Choros no 1 by Villa Lobos, which he played fluently and added lots of things in to make it a pleasurable piece. On Wednesday the Mandolinquents played. They were very interesting with their variety of instruments and their jokes in between. This made it a funny and brilliant concert in the Sussex Barn.

On the 26th of August there was a student concert,

a great opportunity for people on the course to play their favourite piece to everyone, including the professionals. I played Choros no 1 by Villa Lobos. I especially liked the few people who had composed their own piece, because it shows that they have good knowledge of music and I hope to compose in the future. Linda played *Songe Capricorne* by Roland Dyens which finished the concert in style. Thank you West Sussex Guitar Club for your contribution because I thoroughly enjoyed the week.

Patrick Sowden

Sam Brown in France



View from Sam's window

This year the misfortune of my presence crashed on a little-known guitar course near Rodez, France. Chateau d'Entraygues is exactly the type of home-from-home associated with "Picturesque French Village", replete with river, countryside and some forty very serious guitar students, mostly young adult.

As far as I could see, the theory behind the 8-day course was a simple one: take a guitarist, give him a 1½ hour lesson every day, a play-what-you-like concert every evening and an indecently large amount of time to practice, and see what happens. It seems to have worked.

Although the town centre was an easy saunter away, we spent most of our time practicing anywhere there was space (I counted the riverside, a

stairwell, and a washroom as my major haunts). No mean feat, since the town centre consisted of two cafes, a bistro, restaurant, coffee house, bar, wine shop, and much-frequented ice cream parlour. Two or three nocturnal excursions meant, variously, an "explosive" fireworks display, a house party, and a jazz concert in the town square.

Exercise mostly entailed the horrifying realisation that my third-floor bunk was up seven flights of stairs, but swimming was a good strategy given the pre-cooked atmosphere, and some unplanned kayaking presented an admirable opportunity to soak tutors and capsized people I didn't like.

There were a total of seven professionals on the course, only five of whom were official: Judicael Perroy's partner Natalia Lipnitskaya and GFA 2010 personality Florian Larousse seemed to have turned up for the guitaring, the ping pong and the beer, all of which were finally exhausted at around 3am. I was pleased to see that of the five teachers two had visited our stage at Bognor.

Through extensive conservatoire-standard teaching (lit.: systematic annihilation) and some several metric tons of finger-snapping practice, I like to think that as the result of this one week I am playing better than ever before. I won't go into any particular details, because I usually bore people with them anyway.

Innumerable thanks to the WSGC and RSM for supporting me financially. Even without a single cup of tea, the week couldn't have been better.

Sam Brown

	WSGC Festival Junior Class Winners 2010	1st
4	<i>Solo Age 12 & under I</i>	Charles Elliott
5	<i>Solo Age 12 & under Grade III+</i>	Lucy Haynes
6	<i>Solo I, under 15 & under Grade 5</i>	Annie Slater
6a	<i>Solo II, under 15 & under Grade 5</i>	Emily Spirit
7	<i>Solo under 15, Grade VI+</i>	Andrew Creswick/Jacob Loveman
8	<i>Technical perfection under 12</i>	Zoe Barnett
9	<i>Technical perfection over 13</i>	Matthew Farrant
10	<i>Bach Class I Age 13 and under</i>	Louis Jenkin
12	<i>Advanced Open Class</i>	Richard Parker
13	<i>Junior Recital I Age 13 & under</i>	Emily Spirit
14	<i>Junior Recital II Age 18 & under</i>	Sam Brown
15	<i>Music from Around the World</i>	Matthew Farrant
16	<i>Guitar duet I Age 12 & under</i>	The Deller & Spirit Duo
18	<i>Guitar Duet Age 15 & under</i>	Zoe Barnett & Patrick Sowden
19	<i>Guitar Duet age 18 & under</i>	Emily Spirit & Sam Brown Duo
26	<i>Voice & guitar</i>	Peter Hopkins
27	<i>Junior Guitar Ensemble</i>	SAMS Elementary Guitar Ensemble
28	<i>Senior Guitar Ensemble</i>	SAMS Advanced Guitar Ensemble
29	<i>Family Ensemble</i>	The Jenkin Duo
30	<i>Student & teacher Duo</i>	All Medallists
63a	<i>Any plucked instrument other than guitar</i>	Curtis Strong

	WSGC Festival Senior Class Winners 2010	1st
51	<i>Intermediate Class I (Up to Grade III)</i>	Ray Reddick/Robin Smith
52	<i>Intermediate Class II (Up to Grade VIII)</i>	Roy Barron
53	<i>Renaissance</i>	Mitch Callow
54	<i>Bach Class</i>	Ashley Nicholls
55	<i>Music Around the World</i>	Samuel Stormont
56	<i>Advanced Class</i>	Nina Rideout
57	<i>Virtuoso Class</i>	Sam Brown
58	<i>Guitar duet advanced</i>	Lydia & Kay Hepworth
58a	<i>Guitar Duet Intermediate</i>	The Beejays/Julian & Yvonne Duo
59	<i>Guitar Quartet</i>	Gala Quartet
60	<i>Guitar Ensemble</i>	The Regis Guitar Ensemble
61	<i>Ensemble Guitar with any other instrument</i>	The Quintessential Quintet
62	<i>Voice with Guitar accompaniment</i>	Peter Watkins/Tom Jeffers
63	<i>Any plucked instrument other than guitar</i>	Tom Jeffers
64	<i>Recital Class — open</i>	Linda Kelsall-Barnett
65	<i>Arrangement Class</i>	Debbie Burford
67	<i>Guitar Concerto Class</i>	Sam Brown with Justin Kwok
C4	<i>Solo Guitar Composition</i>	David Roe/Samuel Stormont/Mitch Callow
C6	<i>Guitar & other instrument Composition</i>	Samuel Stormont

The WSGF 2010

And so another West Sussex Guitar Festival is over. This was our busiest festival yet. There were 117 entries for the under 18 classes and 77 entries for the senior sections. However, when it is considered that there were many classes for duets and ensembles, there were a very large number of participants and indeed family and friend supporters. However, the success of the event need not necessarily be measured in terms of entries but rather more by the standard of the performances which year on year have improved to an unprecedented level. Even newcomers who have never performed before should feel some pride.

Thanks to the adjudicators: We were very fortunate in having two fine and encouraging adjudicators - Vincent Lindsey-Clark (for the under 18s) and Graham Devine (for the seniors). They have a very difficult job particularly when performers are evenly matched. Also remember everyone has strengths and weaknesses in their performances and this also makes adjudicating difficult. It was wonderful to hear the improvement in the pieces when demonstrated by these professionals

Thanks to our Sponsors: We are indebted to West Dean College who offer a place at the International Guitar Festival each year to an up and coming youngster. This year's prize winner was Peter Rogers from Emsworth closely followed by two worthy runners up - Matthew Farrant (Felpham) and Emily Spirit (Oving) who will each receive bursaries of £200 from the WSGC to attend West Dean. Thanks also to West Sussex County Council who have helped towards sponsoring this event. Thanks to Sibelius software who provided the Sibelius First music package as a prize. This was won by Debbie Burford for her guitar quartet arrangement of Leroy Anderson's *Syncopating Clock*. (See letter from Debbie below). Finally, thanks to Maestoso Music Ltd who provided the Luthier Strings as further prizes and to Town Flowers whose magnificent displays always enhance our stage.

Thanks to the participants: There would, of course, be no event without the participants who year on year are performing better and better. It is clear that everyone put in a great deal of effort for the event. Well done all the teachers who are

encouraging best practices in their students. Chris Sweatman represents a new generation of teachers who was himself a student not so long ago. He must feel particularly proud of the way his pupils gave their best. For the children we must also thank their supportive parents and family who make it all so worthwhile learning to play our wonderful instrument.

Thanks to our helpers: There are many helpers to thank for the successful festival. Obviously Sasha and Nina are key players in the event. Nina working tirelessly behind the scenes and Sasha multitasking both front of house and backstage as MC, video and still photographer, guitar tuner and roadie - arranging the stage for each performer and as general coordinator and printer. There is also much work done behind the scenes processing all the entries - entering names and addresses, classes entered, producing the certificates and programmes etc. Although now living in New Zealand, our web-master Jez Rogers has done an invaluable job working out the timetables for the festival and producing the appointment slips. This is a difficult job with nearly 200 entries to accommodate and the difficulty is compounded by last minute changes. Please try to get your entries in as early as possible. Finally we must thank our helpers who worked tirelessly at the event - Julie Insull, Alison and David Stonestreet, Maureen Burgen, Tony Poulett and Moyria Woodgate.

Vincent Lindsey Clark tips: Vincent's main concern was to see a performance - not just a piece of music played on stage. Because of quiet voices, it was not possible to hear the titles of some of the pieces played. It is therefore important to walk confidently onto the stage, look at and address the audience in a loud, clear voice (do not mumble into the music you are about to play) and - smile. If you are confident, the audience will be at ease and in turn you will play better.

A criticism of many of the performances was that the pieces were played too fast resulting in errors and a loss of rhythm and musicality. Vincent advised trying to record yourself playing and then listening to the result. Never sacrifice musicality for speed.

Vincent was very concerned with the tone produced from the guitar. It is important to buff

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the fingernails before playing otherwise a scratchy performance can ensue.

Vincent gave an impressive demonstration on playing hammer-ons and slurs. It is important that the left hand fingers come down vertically onto the fingerboard and that slurs snap off horizontally. There should be no wobbly or flat fingers if loud, clear notes are to be heard. Also try to control the left hand so that the fingers are always hovering just above the string. If the fingers fly off the string there is no economy of movement, mistakes can then occur and a time delay when playing the next note. Try to make changes of position seamless so that someone listening would be totally unaware of the position change.

It is important to spend some time tuning the guitar before playing otherwise the audience suffers and you become uncomfortable in your playing. You cannot really retune once you have started.

With regard to duets it is important to look at one another particularly when starting and finishing a piece. Vincent said this had been likened to an aeroplane flight where if the take off and landing are ok, then the rest of the journey can be on autopilot. Where there is a conductor, try to look at the conductor from time to time to ensure you are all together particularly when there are rests. Above all, it is important to listen to one another, do not just plough ahead playing your part.

Graham Devine tips: Graham also thought that many of the pieces were played too fast resulting in a loss of musicality. If you feel the piece galloping away, then you really must pull back on the tempo. If a section is difficult, then practice just those few

bars repeatedly on each practice session until you can eventually negotiate them without trepidation.

For the Bach, Graham said that generally there is a conversation going on or a question and answer session. Try to identify these elements and give the guitar a different voice for each speaker. Also listen to the pieces played on the original instruments – cello, violin etc. Beware of repeating parts in an identical manner – try perhaps to include ornamentation on the repeat. With Bach, try to avoid playing sections on just one string but play across the strings where possible. Beware that the printed fingering in music is not necessarily the best – where possible experiment with alternative fingering.

TW

Letter from Debbie Burford:

Dear Sasha and WSGC

I just wanted to say a very big thank you to West Sussex Guitar Club for the 'Sibelius First' computer programme, which was my prize for winning the arranger's class at the recent guitar festival. I am still recovering from the shock and have not dared to open it yet!

Having spent the past ten years arranging music for guitar ensembles, I found that the most frequently asked question was, "Do you have Sibelius?" Now I can finally say that I have!

I would especially like to thank Tony Poulett for organizing this generous prize and also Terry for thinking up the arranger's class in the first place.

Thank you all once again, Debbie (Burford)



New member Louis Jenkin receives a set of strings



New Member Francesca Clayton



Solo Class under 12 years old



Emily gave a Spirited performance



The Family Class



West Dean class with Graham Devine & Marcus Martin



Debbie receives Sibelius First



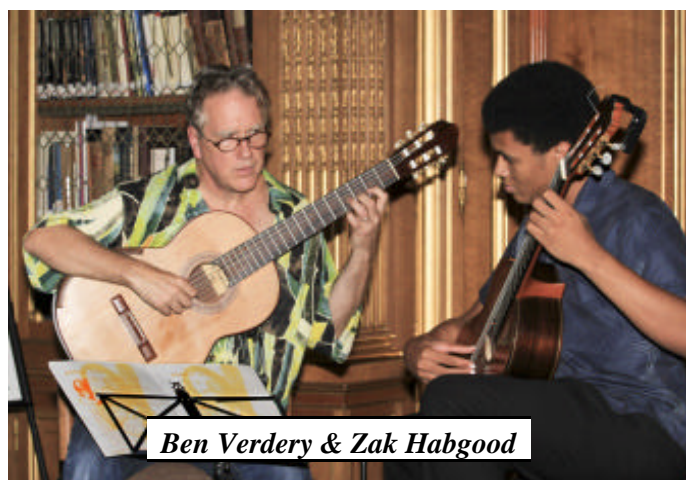
Senior Regis Orchestras



The Stephen Gordon Ensemble



Berta Rojas & Linda



Ben Verdery & Zak Habgood



The Barnett Trio



Alison & Patrick

West Dean August 2010



Robin Smith



Roy Barron



Steve Higgs



Jenney Craven



All Together Now



Tired but Happy

Selsey Festival 27th August 2010



Alison Stephens

Members will be saddened to hear of the death of Alison Stephens from cancer at the age of just 40 years on October 10th. She was a world class mandolinist and played on the soundtrack of film Captain Corelli's Mandolin. We were privileged to have her come and play for us in January 1997 (soon after we moved to Sudley Rd) when she was accompanied by Neil Smith on guitar. More recently, in 2006 she gave a sell out charity concert at Bignor Church along with Elias Sibley and Terry which was very popular with members. She was an outstanding musician with a wonderful personality and will be sadly missed.

Flamenco in Jerez March 2010 part 2



I left Granada by train on the 27th Feb to travel to Jerez via Sevilla and the rain had finally been displaced by warm spring sunshine. My last memory of Granada as the train pulled out of the station for the 3 hour journey to Sevilla, was

of the snow covered Sierra Nevada mountains to the east of the city, which looked absolutely stunning in the clear, spring sunshine.

The journey on the Andalucia Express, which is part of the Media Distance Railway System, was very relaxing and hassle free with carriage and seat numbers allocated when purchasing the tickets which meant no scrambling for seats. It was also excellent value and the total cost to travel from Granada to Jerez via Sevilla, a journey of 4 hours travelling time, was 33 € 2009/10 was one of the wettest winters on record in Southern Spain and I saw lots of evidence of this on the journey to Sevilla, passing villages which were still flooded.

As I travelled west to Jerez via Sevilla the weather gradually deteriorated again and by the time I arrived in Jerez the skies were overcast and the rain had returned. I arrived in Jerez in the early evening and was met at the station by Madeline who is the local holiday rep for Camino Holidays who

arranged the Jerez part of my holiday.

Jerez is a very old city of narrow, cobbled streets and open squares and is very 'non-touristy' compared to the popular coastal resorts so a few words of Spanish can be very useful! It is one of the most important centres for flamenco music and culture in Spain and the annual Flamenco Festival offers the very best flamenco giving the top flamenco performers the opportunity to showcase their art. What is now commonly referred to as 'flamenco' emerged out of Jerez in the 18th century, a fusion of Andalucian folk music and the music of the gypsies. Many of the tablaos and penas remain in the ownership of the gypsy dynasties who settled in Jerez many generations ago.

There is a Flamenco museum in Jerez with archives containing recordings of very early flamenco music which helped shape what is now regarded as 'traditional' flamenco. (I would recommend a visit to the flamenco site on Wikipedia which contains a wealth of information about flamenco - origins, artistes, trends etc).

The evening of my arrival found me comfortably ensconced in the Hotel Chancilleria, a very comfortable family run hotel located in what was the old gypsy quarter of Jerez which is owned and run by Antonio, a native of Jerez with his English wife Jo and son Jody. The Chancilleria has been open for 3 years and has established a very high reputation for its excellent restaurant and roof

garden, open from May to September. The wine flowed until the early hours (which established the pattern for the rest of my time in Jerez!) and I caught up on the news with Steve, an artist from the Scilly Isles and his wife Alison who was learning flamenco dance. I first met Steve and Alison in Jerez in 2009. New to the group was Chris, a teacher of flamenco dance in the UK and Helen who was learning Spanish.

The next 10 days passed in a blur of flamenco guitar lessons, visits to places of interest and flamenco shows. The guitar lessons were one and a half hours each day held at the Dance Studio of Chiqui de Jerez with Javier Ibáñez, a local flamenco maestro and teacher. The Palos (the different musical forms of flamenco) studied were Alegrias, Seguiriya, Bulerias and how to accompany 'el cante' (the song).

As you would expect there was lots of flamenco to see and hear including free workshops in dance, cante and guitar. Like most musical forms, Flamenco continues to evolve from the 'traditional' to the 'modern' and a wide range of both were on offer during the Festival. The contemporary included a flamenco interpretation of Phaedra, the Greek tragedy; a performance by Rafaela Carrasco and Company and Juan Diego and friends performing Flamenco /Rock fusion. (Juan Diego was my guitar teacher when I first visited Jerez in 2008).

The more traditional performances I saw included a midnight show at a local pena where the stage was held mainly by what I can best describe as a group of 'Flamenco Grandmothers' performing the 'Bulerias' with tremendous gusto and great skill by conveying the essence of the dance with the smallest of movement and gesture. I also saw an inspiring performance of el Cante and guitar, one of the purest forms of flamenco, in the Palacio de Villavicien. The performance played to a capacity audience, a lot of whom were local flamenco artists. Another highlight was a performance of 'traditional flamenco' by Karen Lugo and Saray Garcia supported by Javier Ibáñez on guitar. Javier has been my teacher for flamenco guitar in Jerez for the last two visits.

Flamenco is never far away in Jerez during festival week and we stumbled across a 'juerga' (a spontaneous 'happening' of flamenco) one evening when we wandered into a local bar frequented by the local 'flamencos'. There were no guitars and the

singers were accompanied by a rhythm banged out on the tables with the knuckles and Palmas (clapping the hands in time to the rhythm).

In between the guitar lessons and performances I managed to squeeze in a couple of visits to places of interest, one of which was to the Christina Hoyos Museum of Dance in Sevilla. Christina Hoyos is recognised as one of the great flamenco dancers of her generation and is featured in the 'Flamenco Trilogy', a series of films made by Carlos Saura in the 1980's. The museum is a 'must see' for any aspiring flamenco aficionados and, through interactive displays and galleries, it shows the evolution of the musical culture which is now called 'Flamenco' – a wonderful example of the old adage 'A Picture Says a Thousand Words!' Every evening at 7.00 pm the museum stages a live flamenco performance featuring a cantor (male singer) female dancer and guitarist and the cost is a very modest 5€ Needles to say that the performance lived up to the expectation of such a setting!

The other visit worthy of mention was to Las Bóvedas de Esporsil in Jerez which houses one of the biggest antique guitar collections in the world and is owned by Antonio Espinosa. It is a private collection and isn't open to the public but Antonio is a guitar enthusiast and a flamenco aficionado and will take you on a personal tour of his collections (which also includes 18th & 19th century farm implements!) if you give him a call and make an appointment.

I finally said farewell to Andalucía on the 9th March arriving back at Stanstead Airport at 10pm, finally arriving home in the early hours of the 10th – very tired but also very inspired! I'm still transcribing into musical notation the videos of the guitar lessons taken in Jerez so that I can learn them at a leisurely pace.

I will conclude by saying that any lover of the guitar would gain a tremendous amount by taking the 'flamenco tour' in Jerez during the annual Flamenco Festival to dip a toe in the culture of flamenco. There is much to discover by exploring what lies beyond the 'frilly dresses and castanets' often associated with the popularist view of flamenco. The sheer diversity of flamenco music reflects the many facets of human experience with an intensity and passion that is unique.

My musical journey goes on and I can't wait to go back.....

Ray Reddick June 2010

These Boots Are Made For Walking



Jubilant Irina arrives at Santiago Cathedral

Our hospitality officer Irina Ilieva completed an amazing endurance walk during 34 days in August and September. Can you even begin to imagine what it is like to walk for 1000km covering between 13 - 42km each day, carrying a load of some 10kg plus water. This is a feat that would defeat even the toughest of marine commandos. Well done Irina! I know that everyone will admire your determination and courage in completing such an epic journey. It is nice to know that in these days of cosy existence there are still adventures and challenges to be had, just as in days of yore.

Irina walked the Camino de Santiago, an old Pilgrims' route from St Jean Pied de Port in France to Santiago de Compostela in Northern Spain. Not content with that, she then walked a further 100km to Finisterre (Spain's Lands End) on the coast. The route included climbing the Pyrenees and later mountains up to 1500m high. Although Irina did a little training before setting out (13 km /100minute walks from Bognor to Chichester and 25 km/6 hour walks on the South Down Way), these were relatively level walks.

Irina went with her Bognor girl friend Jaimie and met many interesting people on the walk – the

youngest being 17 years old and the oldest being 72 years old (who had completed the walk and was now walking back when Irina met him). Two men had walked for 64 days from Bern in Switzerland. It is nice to know that everyone she met both hikers and locals were extremely welcoming and friendly particularly in the remote villages.

On such a journey Irina encountered a number of challenges both mental and physical and yet she stoically carried on. The first problem was not blisters on her feet which is quite common, but her walking boots pressing painfully into her ankle bones. However, after pressing on and ignoring the pain, she was ok after 3 days. The next problem was viscous insect bites to which she was allergic. Her upper body was covered in red blisters the size of 10p coins. At a local hospital she received some iodine and antihistamines for this. Later on, she traversed some 16km of open terrain without any shade and later that day suffered with a heat allergy when her legs and face swelled up. Again a local hospital was able to help with some pills. Irina and Jaimie had to be up by 7:00am each day, since they had to vacate their hostels by 8:30am. Furthermore, they had to book into a hostel by 8:00pm each night, so there were never any late night revelries. The Camino is sponsored by the Government and if the hostels were full, you were accommodated in a church or a Sports Centre.

All these inconveniences were more than rewarded with the magnificent views and the wonderful people she met on her journey. Furthermore in the 34 days there were only two half hour periods of rain! Fortunately, Irina had no ill after effects, but said it was nice to get home and have a comfortable shower and bed and to be free from the heavy backpack she had carried for over a month – *'I felt as free and as light as a butterfly without it'*! Would she do it again? *'Yes! But maybe somewhere different say the Himalayas or Machu Picchu'*. You may wonder how many pairs of shoes she got through on this marathon of marathons. The answer is just one and if they have another sole insert they will be good for another 1000km!

What amazing members we have in our club!

TW



Irina at 1/4 of her journey



Sunrise at the highest point Cruz de Ferro



Another mountain in Galicia conquered



Irina at Alto de Poio (1337m)

WSGC Plays away from home

The WSGC has been playing away from home at a number of venues over the summer.

A number of members attended the International Guitar Festival at West Dean. The Club was privileged to have some of our members give the open day concert. Thanks to Linda, Tamzin and Zoe, Patrick and Phil Sowden, Patrick Butcher,,Mitch Callow, Paul Thomas with Emma.

With their guitar skills finely honed, at the evening of the last day, many then attended the Selsey Festival on 27th August where an excellent and well attended concert was given. Thanks to all who participated in this event. It netted £268 for the club funds which in these days of reduced and discontinued grants was very welcome indeed.

For a number of years now there has been a Rox weekend of pop music in Bognor Regis. This year for the first time ever a Classic Rox was held at the Norfolk Hotel. Members did well to compete with an exceptionally noisy coffee machine and the megawatts of pop music blasting out over the lawns of the Hotel and on the sea front. The atmosphere within the hotel was quite serene and gentle which contrasted with the excitement outside. Everyone who played gave a very good account of themselves and were a credit to the club. Many thanks to everyone involved.

Back on home ground, some of our younger members played in a charity concert for 'Save the Children'. Thanks once again to those involved

TW

Editor's Piece

Here we are with the first part of our season over in no time at all and with Christmas just around the corner. We have had a wonderful start to our new season with supreme concerts from the Duo Transatlantique and from Vincent Lindsey-Clark. Yet again we had more entries than ever before in our West Sussex Guitar Festival. Furthermore the standard of performances is forever improving. Well done to everyone who entered! Commiserations to the walking wounded who damaged themselves and were unable to play at the festival, but congratulations to those who were successful in their recent music exams.

Many thanks to all our magazine contributors – Sam Brown, Patrick Sowden, Ray Reddick, Tony Buckwell, Irina Ilieva and to Bill Brooks for the West Dean photographs. Please try to write something for your magazine.

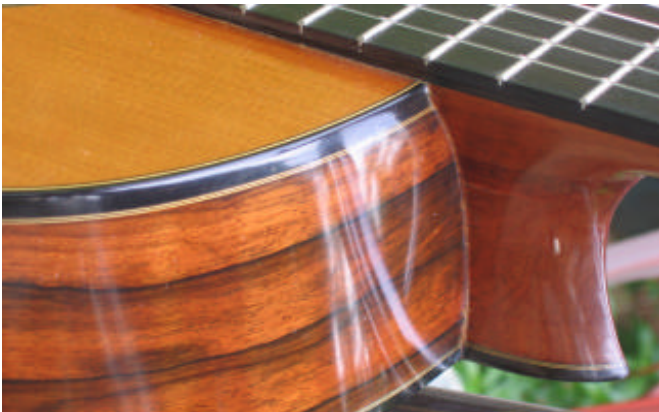
Next year we have some fine concerts coming up with Stepan Rak (who is also giving a

masterclass), Fabio Zanon, John Mills and Coby Smith and to end our season Richard Smith with his wonderful cellist wife Julie Adams. We also welcome Natalia Lipnitskaya as a young professional to our club evening on March 26th.

Having just got over the club's West Sussex Guitar festival, there is another festival coming up in February. This is of course the guitar section of the Chichester Festival which is hosted by the club at the Regis School of Music. However, do not worry, after the recent WSGF, you are now all up to scratch and finely honed.

On the 14th May we have a special Flamenco Club evening presented by member Steve Higgs. Steve is a long time member of the club and an aficionado of Flamenco music. This will be a very popular evening from which we can all learn something. All events for the next quarter are listed on the back page and are on your diary stickers so please try not to miss anything.

Making a Classical Guitar Part 5



12. Varnish and lacquer finishings

The finish on a guitar is very important as it not only protects and enhances the grain and colour of the wood, it also adds a certain brightness of tone. Once the entire body and neck are sanded down the finger board is masked off with tape and not forgetting the rectangle where the bridge will be located because a layer of varnish or lacquer will prevent the glue from properly adhering to the table. Rosewood and Mahogany will require a couple of coats of grain filler although Maple, Spruce and

Cedar do not require this. The filler must be absolutely dry before the application of any final finishing processes.

All highly polished finishes require a lot of skill to apply plus an understanding of the idiosyncrasies of the multitude of different materials available. Therefore it may be wise to hand over the final process to a trusted expert.

Slow drying varnishes can be applied with a soft brush in three coats, lightly sanded between and after each one has been allowed to dry. A final fourth coat is then applied and allowed to dry and harden off for a further two weeks before finishing with 600A wet-or-dry silicon carbide paper used wet. A further week or more must be allowed before finally buffing off with a proprietary rubbing compound and a felt pad.

Alternatively, and best carried out by specialist, a superior finish will be obtained using a two part catalytic lacquer which is applied in four or five coats using a high pressure spray gun. Sanding between coats is not necessary. Because these lacquers are very hard the final polish can only be achieved with a proprietary buffing compound like

Farecla G3 and using a rotary synthetic sponge, like a Festool or a 6" Farecla G mop, on an electric drill.

Some would say that french polish is the only ideal finish for a classical guitar and many luthiers still use it. However it is very difficult to do satisfactorily and takes a long time to master the art and is again best handed over to a specialist french polisher. Over time it can suffer from defects like a maze of cracks, known as Chinese writing, or clouding and streaking, all of which are usually due to improper application of the shellac, oils or the presence of dampness during the multiple coating process. Subsequent damage caused by fingernail scratches or water marks need expert repair to cut back the finish followed by the skilled reapplication of shellac.

13. Stringing up and developing the full potential tone

Personally I never use high tension strings, and would certainly never use them to string up a newly finished guitar as they would put too much torque or rotary strain on the bridge and sound board. For the same reason never tighten new strings to a tone or even half a tone above normal pitch but rather allow them to relax and stabilise over several days only bringing them up to pitch as necessary each time you play. A newly made guitar will take several months to settle in before developing its full potential tone and, like a fine claret, will continue to improve thereafter over the next few years...

To be continued

Tony Buckwell

Vincent Lindsey-Clark Offstage

When did you first learn the guitar?

When I was 11 I had the chance to have group guitar lessons at school.

Why the guitar?

My brothers all played the guitar – mostly folk guitar and that was what I wanted to do. After 6 months I won an award to have individual one on one lessons with the guitar teacher.

How did you progress?

In 1970 I went to the Centre for Young Musicians in London on Saturdays for 5 years—I was one of the first pupils there when it opened and was recently invited to their ruby anniversary. I then went onto the Royal College of Music.

Who were your main influences?

Obviously Segovia – we once queued from the early hours in the morning to be assured of getting good seats to see him. Julian Bream and John Williams were also great influences but so also were my teachers.

Are your family musical?

My father, grandfather and great grandfather were all sculptors (stone or wood). However my mother and 2 of her sisters and her 2 brothers (my aunts and uncles) were a professional singing/folk group

during the 1930s. They were called the Five Herons and they made records, broadcasted on radio and even appeared at the London Palladium. Sadly, this all stopped with the outbreak of war. However as a youngster there was always music in our house.

You are a prolific composer. How many pieces have you composed?

Probably some 100 individual pieces and movements.

What teaching and recitals are you currently doing?

I currently teach at Eton College, Southampton University and London's Centre for Young Musicians. I give solo recitals, but also give concerts with The Segovia Trio, The Modern Trio, guitar duets, guitar/flute duets and guitar/harpichord duets. With all these combinations and with playing new repertoires, there is not time to commit the pieces to memory and so I like to have the music on stage.

Do you have time for any other hobbies?

I enjoy painting in water colours, tennis and cycling and I enjoy my grandchildren very much.

TW

Vincent Lindsey-Clark Concert...

(Continued from page 20)

received. A particular favourite was The Beatles *When I'm 64*. Here Vincent initially played the piece fairly straight, but with some wonderful harmonies, but then played it in the style of Bach and then in the style of Villa-Lobos. One clever trick was to play some harmonics with his nose while holding down a chord. Despite practicing, I still cannot do this!

Other compositions played included the *Recollection Waltz* which encompassed aspects of the waltz from the time of the Grand era up until the present day. We heard some other early pieces composed by Vincent – *Church on the Hill* written when he was just 14 and an *Impromptu* written 2 years later. *Pulsar* was a piece Vincent wrote for a competition in Washington. *Seascapes* depicted a grey sea and storm (similar to that at Bognor that evening) - this made extensive use of the tremolo.

The final part of the formal concert was *Laura* a happy piece written some 30 years ago and named after his little daughter. It was lively and so full of energy just as his daughter must have been at the time. For his encore, Vincent played the cuatro a four string Venezuelan instrument similar to a large ukulele or a very small guitar. Some 6 years ago when in the capital Caracas at Christmas time he composed a piece and named it *Christmas Cacacas*. All very exciting and a worthy end to a splendid and varied concert

Vincent played with great precision and feeling and was a worthy inspiration to everyone in the Festival that followed. His informal words on the pieces really brought the audience into the music and it is to be hoped it will not be too long before this Gentleman of the Guitar returns to our stage again.

TW

Membership Renewals

As you are aware the club is run with a very small committee with officers taking on many roles. For example Patrick Butcher is Treasurer, membership secretary, charity officer and sponsorship officer. Each one of these jobs is very time consuming and we should do all we can to lighten his load.

Membership renewals were due in September. However, belated renewals are still coming in in December. This makes Patrick's job very time consuming and protracted – collecting the cash and cheques in dribs and drabs, paying them into the bank, chasing up late renewals etc. We had hoped that the majority of members would renew with the SO forms sent out in August. This would have meant that in the future, renewals could be carried out automatically every year without the need to collect and pay in cheques and cash and to chase the late renewals.

Disappointingly, it was not to be. Only 27 out of some 100+ members chose to renew by this

method. I wonder why? Was it a mistrust of banks or was it that you were overwhelmed and confused on what to do with membership renewals and AGM bumf all coming together in the same envelope? Maybe you could let us know of your concerns. It does mean that yet again during next Sept – Dec, overworked Patrick will be collecting and paying in subscriptions over an unnecessarily prolonged period of time. If you have not yet renewed, this is the last mailing you will receive.

Many thanks to all those that did chose to renew with SO. Hopefully more will use this method next year or at least be more timely in paying their subs. Above all many thanks to those who contributed more than the suggested minimum donation to the club. Being a charity we can claim back an extra 28% from HMRC for these donations. Such donations are very welcome in these days of financial constraint when arts grants are being reduced and in some cases stopped altogether.

TW

Congratulations to our members who have done so well in their recent examinations including: Barry Boxall Gr VI, Ray Reddick Gr III, William Morris Gr IV, Patrick Sowden Gr VIII and to Tamzin Barnett who passed Gr VI piano with an astonishing 94!



The Venezuelan Cuatro



With Brother Julian and Janet Lindsey-Clark



With Sam Brown



Outside the School



With Debbie



With former Chairman Richard Prior

Vincent Lindsey-Clark Concert 12th Nov 2010

Vincent Lindsey-Clark Concert



On a blustery and wet evening, it was heartening to see a large audience turn out to see the West Sussex Guitar Festival Concert given by Vincent Lindsey-Clark. Vincent is not just a guitarist, but a performer and composer. Indeed he has made a significant contribution to the repertoire of the guitar ranging

from the early student pieces through to the most demanding works.

The first half of the programme contained some well known pieces – Villa-Lobos *Prelude no. 1*, Diabelli's *Sonata in A major* and *Asturias* by Albeniz. We were also treated to four traditional folk tunes from around the world – Russia, Ireland, South America and Spain. Vincent told how in the 1930's his mother, aunts and uncles were members of a professional folk group who sang the Russian song *Vopoli (The Slender Birch Tree)* in Russian. The group took great delight in reciting the words of the song to one another when on buses, leading other passengers to believe they were conversing in Russian. We heard all 5 movements of Vincent's *Five Pictures from Sark* reflecting his honeymoon there and named after places on the island. Two pieces are recognizable as having been in the Associated Board's examinations for nearly 20 years now.

The second half was either works composed or arranged by Vincent. It is somewhat difficult for an audience to accept new music on a first hearing, but all of the pieces were very well

(Continued on page 18)

Dates for your Diary

Dec	18th	Christmas Party	Feb	5/6th	Chichester Festival Juniors
Jan	15th	Stepan Rak concert	Feb	12/13	Chichester Festival Seniors
Jan	16th	Stepan Rak workshop	Mar	12th	Fabio Zanon Concert
Jan	29th	Club Evening—rehearsal for Chi Fest	Mar	26th	Club Evening with Natalia Lipnitskaya

Most events take place on Saturdays at 7.30pm in the Regis School of Music, 46 Sudley Road, Bognor Regis PO21 1ER. For details phone 01243 866462. For concert tickets phone 01243 866605 or visit the

Ticket Hotline at www.westsussexguitar.com

Please send contributions for the next edition of *Good Vibrations* by **18th March** to Terry Woodgate, 3, East Ave., Middleton on Sea, West Sussex PO22 6EG tel: 01243 583355 or e-mail to: terry_woodgate@btinternet.com

The West Sussex Guitar Club is grateful for the continued support of:

