

## *The Vida Guitar Quartet Festival Concert*



**A**s part of the West Sussex Guitar Festival, a professional concert is always given. This year we were honoured to have the Vida Guitar Quartet perform for us. These are four guitarists of exceptional ability with a passion for chamber music – Mark Ashford, Helen Sanderson, Mark Eden and Christopher Stell. Mark Ashford was also the adjudicator for the adult classes and the West Dean competition. It was interesting to see the role reversal as Mark took to the stage and the audience became the adjudicator. However, I think everyone in the audience would have awarded maximum points to the players.

The Quartet is doing an extensive concert tour of America throughout February so we were privileged to have such a charismatic Quartet come

to play for us on our doorsteps. Chris played an interesting Christopher Dean seven string guitar where for the most part six strings had conventional tuning, but the 7<sup>th</sup> bass string was usually

tuned to a low A, but on occasions could be as low as G. This opened up a lot of possibilities in the arrangements.

I noticed after a while that the Quartet never seemed to turn a page of music. All was later revealed when it transpired they were reading the music from i-pads! Possibly too small to read precisely, but at least the music gives an overall guide. Page turning forward or backwards is effected with foot switches. The i-pads can hold the music directly from software like Sibelius or from scanned music. A clever feature is that the screen can be written on and this can be saved as an overlay onto the music. It is essential to carry items like spare batteries but also a hard copy of the music is kept backstage in case there is a problem with the i-pad. Currently the i-pads hold some 50 pieces of music but they have the potential to hold thousands of pieces of music – more than you could ever hope to play.

The concert began with the ever popular de Falla's *Miller's Dance* which Mark Ashford had arranged for the Quartet. As would be expected there was a lot more depth and panache than could ever be achieved with a solo guitar. This was

*(Continued on page 3)*

### ***New Members***

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

**George Williamson**

*from Bognor Regis*

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



*Helen Sanderson*



*Mark Ashford*



*Mark & Great Aunt Elizabeth*



*Mark Eden*



*Chris, the missing Third Man*

*Vida Guitar Quartet at the WSGF 16th Nov 2012*

## *The Vida Festival Concert...*

(Continued from page 1)

followed by another arrangement by Mark Ashford, this time of Malcolm Arnold's set of *Four English Dances from Suite no. 2*. The 1<sup>st</sup> dance was the familiar theme from the Radio 4 programme *What the Papers Say*. All were very listenable and apparently made a lot of money for the music publishers. The first half finished with almost 20 mins of sheer bliss with Gershwin's *Rhapsody in Blue*. Here it was like a full orchestra playing. If you shut your eyes you would find it hard to believe there were only four guitars playing, such were the variations in timbre and the multitasking of the performers. This piece will be on their next cd due out early next year. One realises what a genius Gershwin was when we were told the piece was written in just 2 weeks at the request of Paul Whiteman. It was originally written for two pianos, (one of which Gershwin played at the premier), but it was later orchestrated and the final arrangement we now all know was completed in 1943.

After such an amazing finish to the first half, one wonders how they could ever follow that. But of course they did and with yet another superb arrangement. This time it was Bizet's *Carmen Suite*. You could hear the guitars talking and arguing with one another, there were theatricals as Carmen (Helen) flirted with Jose (Chris) in the *Habenera*. Again more than a quartet of guitars were playing - it sounded as if a whole orchestra was present. Fortunately, *Carmen* has been recorded and was on their current cd which was selling like the proverbial hot cakes. This popular suite was followed by a *Scottish Fantasy* by David Crittenden. This began with the *Skye Boat Song* and

included reels and typical Scottish folk music which included droning bagpipes and violins. The final piece for the formal part of the concert was Adam Gorb's *Five Yiddish Dances* arranged by Mark Eden. We were told that Adam was studying for a Master's Degree in composition when the Quartet were at Music College. The pieces were originally written for symphonic wind instruments. Mark explained that with wind instruments being played in different keys, there is a lot of work required in reading and transposing the music into the common key that we guitarists are all familiar with.

The evening however was not over, as we had an encore and a superb pantomime to follow. All but Chris returned to the stage for an encore and the Trio decided to play the *Harry Lime Theme* without him. Eventually The missing Third Man came in complete with overcoat and guitar in case, all ready for the off. Hearing them play Chris unpacked his guitar, looked nonchalantly at the music and chimed in every so often with little punctuation riffs. This continued from outside the hall after he had left. What a wonderful way to end an exceptional concert!

The Quartet are a very democratic ensemble – no one person retains the lead part, it being shared out amongst all four players. A truly natural Quadraphonic Sound system. The Quartet were last here in 2008 and it must not be another 4 years before they return again. It has been known for guitarists to only play pieces which can be appreciated by other guitarists, but there is no doubt that this repertoire will readily be appreciated by anyone who loves fine music.

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## *Louis Jenkin's Experience of West Dean*



When I heard that I was going to West Dean I didn't know what to expect, but when I arrived I was given a warm welcome. It was great fun. I especially enjoyed the ensembles. The tutors were very kind and I learned a lot. There were a lot of people older than me and it would be nice to have younger

people, but I did go with some friends, Zoe, Victor and George. I made some friends as well. There were many excellent concerts by some very well known composers and players, like Gary Ryan. I also enjoyed looking at the guitars at the open day. All together it was a very fun opportunity and a very well worth experience.

Louis Jenkin

## *My First West Dean*



It is hard to believe that the West Dean International Guitar Festival held its 20<sup>th</sup> event and it was the first time I had ever been! It has always clashed with a vintage car rally (or vehicle torture) in North Wales which we have religiously attended for all those years. However, this year we thought we would opt for West Dean instead – the option was to cover some 1000 miles door to door in a week in an old bone shaker or go to a leisurely guitar event in beautiful surroundings on your doorstep – a no-brainer really. We opted for the latter, but chose to go to just the concerts and the open day.

The first thing that struck me was how friendly and chatty everyone was and how enthusiastic they were towards their chosen instrument. There were 4 concerts given by the Finnish Guitarist Kai Nieminen; the Czech guitarist Pavel Steidl (complete with a pipestrelle flying around the inside of the church - no doubt highly confused by the echo returns which were fused with Pavel's guitar); the British Guitarist Gary Ryan and the Irina Kircher/Alfonso Montes duo (Venezuelan & German guitarists). Each concert was quite different – different repertoires reflecting different personalities from all over the world. A truly international Guitar Festival. After the concerts there is the opportunity to informally mix and chat with the stars in the bar.

On the open day the WSGC gave an hour concert in the church reflecting the different facets

of the club. There were solos, duos and trios. Guitars also accompanied voice and flute. An eclectic mix of music where the audience did not know what to expect next. Many thanks to everyone who took part and gave such a good account of the club – Sam Brown, Linda, Tamzin and Zoe Barnett, Victor Smith, Louis and Alistair Jenkin, George Robinson, Paul Thomas and Terry Woodgate. We must not forget Sasha who as always was a superb compere and also accompanied some of the performers.

The four youngsters who were awarded club bursaries – Zoe Barnett, Louis Jenkin, Victor Smith and George Robinson all enjoyed their time at West Dean and learnt much. They spoke about their experiences at the AGM/Club evening were they were able to demonstrate their new found skills.

There were guitars for sale and guitar music and guitar literature galore. In addition, there is the opportunity to see the interesting inside of the house and also to wander around the superb gardens. Really there is too much to take in so no wonder people return year after year.

The luthier Manual Rodriguez kindly donated a £1000 guitar to be raffled to fund bursaries at West Dean for the next generation of young guitarists. This netted some £600, but the winner graciously offered the guitar back to West Dean to be raffled again. Member Pam Fereday then very generously bought the guitar for our club so that it can be loaned to up and coming promising students. Thanks very much Pam – that is so kind of you.

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## *Editor's Piece*

Time has flown by since our 20<sup>th</sup> Season opened with the AGM in September. We have had 3 superb concerts, a very successful guitar festival and in no time at all Christmas is upon us. We have seen a quantum leap in the standard of performances from our youngsters. Well done to everyone concerned – the youngsters themselves, their teachers and of course their parents for supporting such a worthwhile interest. It was very reassuring to see the potential vacuum left by the elder youngsters as they move on to Music Colleges and University is being filled by the next wave of very competent young players.

In February we have another festival- this time the Chichester Festival of Music Song & Dance, but still held in Bognor. Then there is a new Guitar Festival held in Worthing in May which your club is supporting. We have some superb concerts coming up next year. These include Florian Larousse (2009 GFA winner), The Gothenburg Combo from Sweden who gave such a wonderful concert in 2009 with a lot of humour and the Hago orchestra. Every concert we hold loses money, so please try to attend all three next year and also encourage your friends and neighbours along with your complimentary ticket.

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*Linda & Zoe in the church*



*Pam Fereday with the Rodriguez guitar*



*Photo by Bill Brooks*

*WSGC Bursary Students*



*WSGC Performers*



*Photo by Bill Brooks*

*Member George Robinson*

*WSGC at West Dean August 2012*

<b>WSGC Festival Junior Class Winners 2012</b>		<b>1st</b>
1	<i>Initial Class age 9 &amp; under</i>	Non-competitive
3	<i>Initial Class age 13-18</i>	Non-competitive
4	<i>Solo Age 12 &amp; under grade II</i>	Callum McKitterick
5	<i>Solo Age 12 &amp; under Grade III+</i>	Taraneh Schaeper
6	<i>Solo I, under 15 &amp; under Grade 5</i>	Alex Davis
7	<i>Solo under 15, Grade VI+</i>	Elaine Sands
8	<i>Technical perfection under 12</i>	William Rumsey
9	<i>Technical perfection over 13</i>	Zoe Barnett
9a	<i>Musical Diversity I</i>	Charlie Elliott
9b	<i>Musical Diversity II</i>	Victor Smith
10	<i>Bach Class I Age 13 and under</i>	Rebecca Allday
11	<i>Bach Class II (Age 13-18)</i>	Patrick Sowden
12	<i>Advanced Open Class</i>	George Robinson
13	<i>Junior Recital I Age 13 &amp; under</i>	William Rumsey
14	<i>Junior Recital II Age 18 &amp; under</i>	Zoe Barnett
15	<i>Music from Around the World</i>	India Falconer
16	<i>Guitar Duet Age 12 &amp; under</i>	Peter Hughes & Barnaby Borbone
17	<i>Novive Guitar Duet</i>	Daniel & Callum McKitterick
18	<i>Guitar Duet Age 15 &amp; under</i>	Emily Spirit & Charlie Phillips
19	<i>Guitar duet 18 &amp; under</i>	Zoe Barnett & Victor Smith
24	<i>Guitar with other instrument</i>	Henry & Emily Wells
26	<i>Voice &amp; guitar</i>	Jacob Loveman
27	<i>Junior Guitar Ensemble</i>	CMC Elementary Guitar Ensemble
28	<i>Senior Guitar Ensemble</i>	CMC Intermed Guitar Ensemble
28a	<i>Initial Guitar Ensemble</i>	Non-competitive
29	<i>Family Ensemble</i>	Patrick & Phil Sowden
30	<i>Student &amp; teacher Duo</i>	Non-competitive
<b>WSGC Festival Adult Class Winners 2012</b>		<b>1st</b>
51	<i>Solo Intermediate I</i>	Freya Lyons
52	<i>Solo Intermediate II</i>	Robin Smith
53	<i>Renaissance Class</i>	Mike McCurrach
54	<i>Bach Class</i>	Sam Brown
55	<i>Music From Around the World</i>	Terry Woodgate
56	<i>Advanced Class</i>	Nina Rideout
57	<i>Virtuoso Class</i>	Lydia Hepworth
58	<i>Guitar duet Advanced</i>	Petra Kahle & Lydia Hepworth
58a	<i>Guitar Duet Intermediate I</i>	Julie Insull & Beryl Robinson
59	<i>Guitar Trio or Quartet</i>	Gala Guitar Quartet
60	<i>Guitar Ensemble</i>	Sweet Guitars
61	<i>Guitar ensemble with other instruments</i>	Quintessential Quintet
62	<i>Voice with Guitar Accompaniment</i>	Robin Smith
63	<i>Recital Class</i>	James O'Neil
64	<i>Arrangement Class</i>	John Mason
C4	<i>Composition for Guitar solo or Duet</i>	David Roe

**West Dean Competition:** 1st : Patrick Sowden. 2nd: India Falconer

## *The WSGF 2012*

**T**he 13<sup>th</sup> West Sussex Guitar Festival was a great success. The under 18's had a bumper 127 entries in 27 classes. The adults did not fare as well with just 39 entries in 16 classes. In addition, there were a record number of 8 entries for the West Dean bursary. Professor Gary Ryan was the adjudicator for the juniors and Mark Ashford oversaw the adults. Every festival sees improvements in the standards of performance, but this year there seems to have been a quantum leap in the quality of the playing, particularly from the youngsters. Certainly if anyone was competing with themselves from a year ago, the 2012 incarnation would be a clear winner. Thus in that respect everyone was a winner since their performances had all improved. The more competitions that are entered, the easier it becomes and the better the performances. As Gary said in educational worth one performance is worth at least 10 lessons. My worry is that in a few years time, the youngsters will be over 18 years old and then will be competing with us adults. Help!

### **Gary's comments on the junior classes:**

The Festival started with some large ensembles. Gary made the observation that unlike say woodwind players or violinists, guitarists tend to be solo instrumentalists. They are not used to playing in orchestras or ensembles which is a pity since such playing is important. It is then necessary to count precisely and to play in time and try to recover when things go wrong. An inexperienced player can often shelter in the ensemble if they lose their place. Others can cover for you until you find your place again. Gary was sympathetic to the fact that there is a lot to watch at the same time – your left hand, the music and the conductor. However, judicial positioning of the music stand can help greatly here.

Gary advised not to carry out a post mortem on what went wrong in a performance. There will always be things that go wrong. It is better to think positively and think what went right. When you return to a piece in the future, remember where things did go wrong and try to correct this. Much can be learnt from your mistakes.

At the beginning of a performance Gary thought it was better not to be in a rush ie do not start playing as soon as you sit down or rush off stage as soon as you have finished. Compose yourself, for say 5 seconds, before playing and

leave a pause at the end. In this way the performance will sit in a frame rather like a painting.

Playing in a hall is different to playing in a small room at home or playing to a teacher. It is necessary to exaggerate your playing – play extra loud or extra soft rather like an actor on stage. The tone production is important. This is the voice of the guitar and correctly shaped fingernails are important. Also there needs to be some volume as you project your sound. A 'bonsai performance' is a strain on the ears of audience.

Gary gave some tips on making scales more interesting and challenging - rather than just tedious repetition, try to be creative. Try varying the fingering – perhaps incorporate open strings on one pass or change to a different position on another. Try different rhythms, or alternating the right hand between rest and free strokes. Rather than just memorising finger patterns, try to name the notes when playing them. Write down the names of scales you can play on pieces of paper and put them in a hat. Then draw out the scales to play at random.

Gary had many tips on right hand fingering. This should never be neglected and should be designed in advance, just like the left hand. Try to incorporate the 4<sup>th</sup> finger of the left hand more. It is naturally weak and as long as you neglect it, it will always remain weak. It was noticed that beginners were sometimes playing the bass strings with fingers whereas often it would be easier to use the thumb. Conversely advanced players sometimes used all finger arpeggios on the top strings when on occasions, it could be easier to incorporate the thumb into the arpeggio.

I think everyone thoroughly enjoyed the Family Ensemble Class. Here there was a wide range of music played. Gary said that this class should remind us all of what music is about. It is not all exams and technicalities in playing. We play an instrument for fun, to enjoy ourselves and to entertain others and that is precisely what this class demonstrated.

He said that it is often difficult to pick a winner because everyone has different strengths and weaknesses. However, he is looking for a confident performance where there is communication with the audience and so the audience feels at ease. Gary said whenever he

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wants to hear a piece played again that is always a good sign of a good performance. It is not all about technical performance. There is a balance between exciting playing where risks are taken but you do not lose control and playing safely which can sometimes be dull.

**Mark's comments on the adults classes:**

Mark gave some tips for preparation on stage before you even begin to play. Pause for a little while and think through the first few bars. Smile before you begin, this will release any tension you may have and also set the audience at ease. By adopting these strategies, false starts can be avoided.

Mark said that one should not pluck the strings by pulling upwards, since on the rebound, the strings will then easily twang on the frets. Rather try to pluck downwards wherever possible. Mark wanted to hear more dynamics. Like Gary, he stressed that it is important to exaggerate the dynamics, so that the effect can be heard at the end of the hall. Thus be like actors who exaggerate their voice and gestures and even their make-up so that all can be heard and seen from some way away. Mark said that he sometimes gives an audience of students scores with no dynamics marked and selects someone to play from a marked score. The audience then have to mark on the score what dynamics they heard. This encourages the performer to really play out and exaggerate the dynamics.

For ensemble playing, Mark advised marking sections on the score when you should look at other members for example to see when someone takes over the lead. If this is practiced as part of the piece, then there is no problem in losing your way. If you look up at random, then there is a good chance you will lose your place in the music.

To aid interpretation of the music, Mark advised putting stories to the music. Imagine there may be an angry person who keeps appearing and requires *fortissimo* playing and conversely there may be a quiet character who requires *pianissimo* playing whenever they make an entrance. For the

Bach, Mark advised looking at the big picture with the phrasing. Do not look at the little footsteps on the journey but rather look to where you are going in an overall phrase.

There were a record number of 8 entries for the West Dean competition which was judged by Mark and Marcus Martin, the Director of Music Courses at West Dean. All participants performed really well and it must have been a difficult decision to make. In the end Patrick Sowden was awarded the West Dean scholarship for August 2013, with India Falconer as the runner up to receive £200 from the WSGC towards the attending West Dean.

Sibelius had kindly donated a copy of their music writing software Sibelius I. This was awarded to David Roe for his composition *Rosario*.

There was an amazing coincidence when surprised member Nina Rideout, the winner of last year's composition class arrived from Winchester just as the Gala Guitar Quartet were about to play her winning piece *Serenade at Twilight*. This was very well received by the audience.

Once again this was a very successful festival and as usual many thanks must go to Sasha and Nina for their organisation of the whole event. Although always very busy on the day there is so much not seen behind the scenes – collating some 170 entries, formulating the timetables (where possible taking note of some performers requirements eg. have to work on Saturdays), printing some 170 certificates, collecting and organising the trophies etc. Many thanks are also due to the band of helpers – Julie Insull, Debbie Burford, Sue Allen, Mike McCurrach and Moyria & Terry Woodgate who helped the adjudicator, collected money on the door and who did endless bouts of washing up. Many thanks to everyone who made the festival such a success, not forgetting the performers who all entertained us so well and had practiced so hard for a short performance. Of course, we must not forget the teachers who must all rightly feel very proud of their students and of course the parents.

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*Sweet Guitars Ready for the Off*



*New Treasurer Mike McCurrach*





*Technically Perfect Under 12's*



*The Family Class*



*Advanced Open Class*



*Technically Perfect age 13-18*



*Recital Class Under 18*



*West Dean entries with Marcus Martin & Mark*

*WSGF Nov 2012 Under 18's*

## Andrew Gough/Sarah Daniels Concert



On a very miserable wet and cold evening in October, the WSGC audience had their spirits uplifted by a very enjoyable and light concert of guitar/piano duets played by two extremely competent performers. Andrew Gough has performed extensively nationwide and is an orchestral guitarist with the City of Birmingham Orchestra and with the Royal Shakespeare Company. He is also head of guitar and music theory coordinator at the Birmingham Conservatoire Junior Department. He has been a member of the teaching faculty at the International Guitar Festival held annually at West Dean and becomes course director in 2013. Sarah is a member of the piano teaching staff at the Birmingham Conservatoire Junior Department and last year was awarded Honorary Membership of the Birmingham Conservatoire for making a significant contribution within the music profession.

Andrew explained that some 12 years ago he came to the club as a student and played for us. So he was making a very welcome return to our stage. The first half of the concert consisted of pieces originally written for other instruments, but subsequently arranged for guitar and piano. The concert began with the Boccherini *Introduction and Fandango* arranged for guitar and harpsichord by Julian Bream. This was followed by Beethoven's *Variations on the Mozart's Magic Flute* which Carulli had transcribed for guitar and piano. Finally we heard the very popular *Fantasia Para un Gentilhombre* which Rodrigo wrote at the request of Segovia. The 4 movements were arranged from some 17<sup>th</sup> Century dances written by Sanz. Here Sarah had her work cut out to reproduce a full orchestra. Certainly nothing seemed to be missing

from this most wonderful arrangement and performance.

Andrew explained that the second half of the concert would consist mostly of pieces originally composed for guitar/piano duet. The duo began with *Fantasia Op145* by Castelnuovo-Tedesco. This was followed by six short movements of *Souvenir de l'Opera* arranged by Nuske. We then heard four modern Latin American pieces written in 1980 by Gerald Schwertberger. The formal concert finished with a *Fantasia* written by the Swiss composer Hans Haug in 1957 and dedicated to the guitarist Luis Walker. The enthusiastic audience demanded an encore and what finer way to end such a superb concert than with Vivaldi's *Concerto in D*.

We were transported over two centuries of some wonderful music with a rare combination of guitar and piano. Andrew always took great care to ensure that his tuning was absolutely precise. When playing solo, slight discrepancies in tuning are hardly discernable, however, when two instruments are playing it is essential they be in tune. One slight criticism of the concert was that even Andrew's Antonio Marin Montero guitar was no match for a grand piano and in some of the louder sections the guitar was obscured. Of course, this sometimes happens with concertos anyway. I felt something more could be done to equalise the balance between the two instruments. Lowering the piano lid could help reduce the sound and certainly a previous guitar/piano duo employed some subtle amplification. Nevertheless, the overall concert was most enjoyable and the pieces were well chosen. An audience could take to the pieces immediately even on a first listening.

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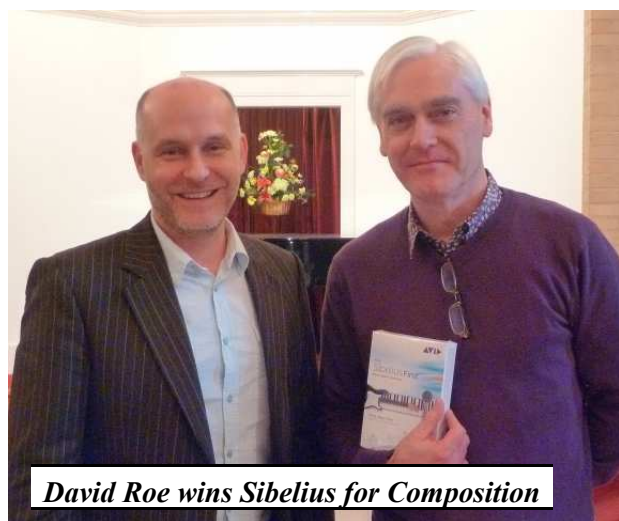
*Andrew signs the raffle prize cd*



*Mark with the Beryl/Julie Duet*



*Arrangers Class*



*David Roe wins Sibelius for Composition*



*Recital Class*

***WSGF Adults November 2012***

## *The 2012 AGM*

The evening began by listening to the interesting reminiscences of the four youngsters who were awarded bursaries to attend West Dean this year. Zoe Barnett, Louis Jenkin, Victor Smith and George Robinson. All recommended going on the course if at all possible. They then performed as a very highly polished professional quartet demonstrating just what is possible after attending the course at West Dean. It was suggested that the youngsters could give a concert for members and the public and that the profits could go towards funding further bursaries for 2013. A most splendid idea. Watch this place!

After a short break, the business of the AGM began. This note is intended to give a brief overview. The AGM Minutes will be formally issued before the 2013 AGM. The club had some changes in personnel and we were sorry to lose Patrick Butcher as treasurer and both Alison and David Stonestreet as librarians. All three have served on the committee for many years.

Patrick has done a wonderful job in obtaining charitable status for the club and in instigating gift aid from our membership. Our funds were as healthy as they have ever been. However, with grants from local governments being curtailed and with ever increasing expenses, we must not be complacent. It was announced that club evenings costs were to increase from £3 to £4 for members and from £5 to £6 for non-members. The club currently loses some £1000 pa on concerts. Please encourage as many of your friends and neighbours to come along. We are very lucky to have world class performers come to play for us on our doorsteps. We were very fortunate that new member

Mike McCurrach has offered to take over Patrick's post as treasurer and further volunteered to undertake Press officer duties until a replacement can be found

Alison and David had also done a wonderful job together with our web master Jez Rogers in setting up a guitarist's library which is second to none. They had loaded over 2000 entries onto the club database and the library index of cds, dvds, videos and music can all be accessed from the comfort of your own home via the club website at [www.westsussexguitar.org](http://www.westsussexguitar.org). We are very fortunate that Julie Insull has offered to undertake librarian duties in addition to her post as Club Promotion Officer. Julie also maintains the club notice board and deals with advance ticket sales.

The remainder of the committee were willing to stand for re-election and were unanimously voted in. We are all very grateful to our dedicated and hard working committee. The post of Fundraising officer still remains vacant. Thus the new posts are now:

### **Committee Posts:**

Chairman and Artistic Director	Sasha Levto
Treasurer & Press Officer	Mike McCurrach
Secretary	Debbie Burford
Membership secretary & Charity	Baz Boxall
Librarian & Promotion Officer	Julie Insull
Hospitality Officer	Robin Smith
Fundraising Officer	VACANT

### **Non Committee posts:**

Webmaster	Jez Rogers
Photography & Archivist	Moyria Woodgate
Newsletter Editor	Terry Woodgate

*TW*

## *WSGC Plays at Selsey Carnival*

Just one week after West Dean, a number of participants were given the opportunity to demonstrate their new found skills at the Selsey Festival. In addition to the WSGC orchestra, we heard from members Sally Paice, Sam Brown, Linda, Tamzin and Zoe Barnett, Victor Smith, Charlie Phillips, Emily Spirit, Tom Emery, Robin Smith and Joanna Wellwood-Froud (who danced Flamenco), Patrick Sowden and Terry Woodgate.

Sasha gave a superb introduction to each piece and also accompanied some of the performers.

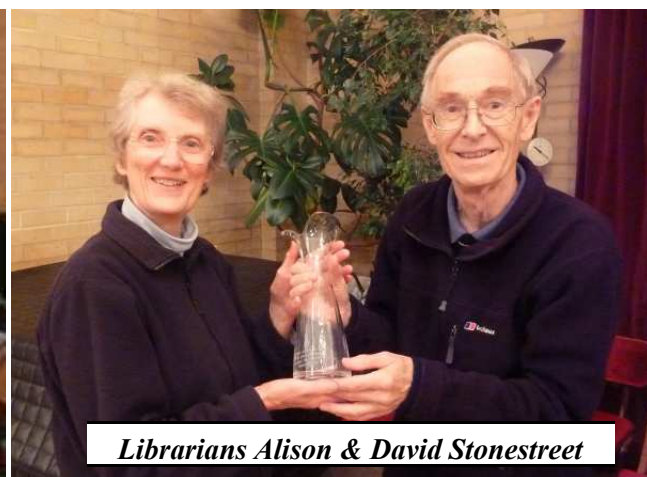
The club was able to demonstrate that we cater for all ages of guitarists and covered a wide variety of music.

Many thanks to Sally Paice and her sister Ann who coordinated the event and also provided the refreshments. Any profit from the event is kindly donated to the club which in these days of grant cuts is very gratefully received. Many thanks to those members who took part in the concert and also to everyone who came along to show their support for the performers and the club.

*TW*



*Treasurer Patrick Butcher*



*Librarians Alison & David Stonestreet*

## *WSGC Thanks Retiring Officers*



*Zoe Barnett & Victor Smith*



*Robin Smith & Joanna Wellwood-Froud*



*Sally Paice The Organiser*



*WSGC Participants*

## *WSGC at the Selsey Carnival 24th Aug 2012*

## Gary Ryan/Manus Noble Concert...

(Continued from page 16)

(just 24 years old), a former pupil of Gary at the RCM made his first appearance at the club earlier this year in March where he was greatly received.

Manus played for the first half of the concert. There was a fine mix of music from Bach (3<sup>rd</sup> *Lute Suite*), Morel's *Dansa Brasileira* and Barrios's *Sueno en la Foresta (Dream in the Forest)* which demonstrated Manus's superb tremolo technique. We then heard three contemporary pieces – the jazzy *Hot Club Francais* which Manus commissioned Gary to write after winning the Ivor Mairant's Guitar Competition, and *Stepping Stones* which Manus wrote in reflection of Donegal in Ireland. Gary then joined Manus for the last piece of the first half – *Dreams, Rest and Motion*. Gary wrote this duet where the two guitars start off in unison and then drift apart then there are moments of silence (the Rests) and finally they pick up together again in the Motion part.

Gary Ryan played for the second half which consisted of his own compositions. He began with *Sugarloaf Mountain* which was so typically Brazilian – it was hard to believe this was written by someone from Orpington rather than a native from Copacabana who had been immersed in such music since he was born. In *Junglescape* we heard the sounds of the Amazon Jungle – bird calls and insects. Gary explained that he exploited the usually unwanted sounds of the guitar – the squeaks and scratches that are normally suppressed. *Lough Caragh* was a piece Gary wrote about a Lake in Killarney where he had a holiday in 2007. Quite

different to the South American pieces this was a true Celtic ballad. Gary explained that when composing he tries out various ideas on the guitar then lets them mature. He writes nothing down, but then returns to the piece a month or so later. If he can still remember what he was doing then he feels the piece has some merit and is worth pursuing. However, if he cannot remember the piece, then like Darwinian selection, the piece dies and becomes extinct.

Having composed pieces reflecting the North and South American continents, Gary then composed a piece with an African flavour. This was Benga beat (Benga being a 1940's Kenyan form of music). This involved Gary chanting – but you could not see his lips move and at first wondered how he produced this sound from his guitar. The final part of the formal concert ended with Gary's *Generator* which he played with Manus. This was originally written for the Eden-Stell Duo. This represents the life and death of a half machine, half human type of alien. Like many of the pieces played it required the guitars to be retuned.

The huge audience required more and Gary and Manus responded admirably with a catchy piece by Celso Machado – *Sambalanco*. The concert was immensely enjoyable and hopefully we can get these two artists back in the not too distant future. In fact Gary made a welcome return as adjudicator for the under 18's at our West Sussex Guitar Festival on 10,11<sup>th</sup> November.

TW

## Guitarist's Hot Spots

In a recent edition of the television programme Springwatch, they showed infrared photography of a dragonfly and a bumblebee before they take off and fly away. It was interesting to see red hot spots on their thorax as they either limbered up their wing muscles by pumping blood into them for some seconds before flapping their wings and taking to the air. I thought it would be good if we guitarists could have some such mechanism to flex our tendons and fingers before

playing – particularly at festivals when we are on and off before we ever get fully warmed up. It would be interesting to see some IR photography of guitarists or pianists before playing and when playing to see where the hot spots are. Also maybe some brain scans while we are at it. Comparisons could be made of professionals and us amateurs so we can see where we are going wrong. That all sounds like a useful thesis for a post graduate study – any takers?

TW



*Manus Noble*



*Gary Ryan*



*Professor & ex-pupil*



*With Richard Prior*



*With Emily Spirit*



*Gary is besieged*

***Gary Ryan/Manus Noble Concert 22nd Sept 2012***

## Gary Ryan/Manus Noble Concert



**O**ur 20<sup>th</sup> season could not have had a better start than the joint concert given by Gary Ryan and Manus Noble - two outstanding musicians representing the well established and the new generation of classical guitarists of this country. They played to a capacity audience. Professor Gary Ryan is, of course, an old

friend and great favourite of the club with a varied career of performer, composer and teacher. Congratulations to Gary on recently being awarded a Fellowship of the Royal College of Music (the first guitarist since John Williams in 1983 to have been awarded such an accolade). Manus Noble

*(Continued on page 14)*

### Dates for your Diary

Jan	19th	Florian Larousse concert	May	11th	Worthing Festival
Feb	2/3rd	Chi Festival Juniors Michael Hulmes	May	25th	Club Evening
Feb	9/10	Chi Fest Seniors Vincent Lindsey-Clark	June	15th	Hago Concert
Mar	2nd	Club Evening	July	13th	Summer Party
Apr	27th	Gothenburg Combo concert			

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.org](http://www.westsussexguitar.org)

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](mailto:terry_woodgate@btinternet.com)

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