

Gothenburg Combo Concert



these performers (David Hansson and Thomas Hansy) shone through as they told us about the pieces they were playing. They really brought the audience into their music and we all loved it. Not only were the audience hanging on every note, we were also hanging on every word. This was entertainment at its very best.

Some guitarists will say keep absolutely still when playing - we are told to concentrate all our energy into the playing and do not waste any in unnecessary movement.

The Gothenburg Combo gave their UK Premier concert at our club in October 2009. We were very privileged to be able to welcome them back to our recital hall for their 2nd UK recital. They arose early on Saturday morning and flew from Gothenburg to Stansted and arrived at Bognor during the early afternoon and flew home on the Sunday via Heathrow. An exhausting journey just for the one concert at our club.

Although all of our concerts are of the highest calibre, this one must rank as one of the best ever. Not only was the music of the very best quality – totally together with superb dynamics and tone colours - the wonderful sense of humour and personalities of

The Combo however are very animated and constantly on the move – in fact dancing on their chairs – the music being so infectious that you just have to move to it. This infection was caught by the audience who were electrified by the experience. Solo sections and accompaniment were democratically shared out between these two performers. For the classical pieces they adopted the classical stance with guitar seated on the left knee, but for the more informal pieces the guitar sat on the right knee. They explained that this relaxes their muscles.

The concert began with Manuel de Falla's *Danza Espanola No. 1 (La Vida Breve)* arranged by Pujol. To my mind this is the best guitar duet ever written and we were privileged to hear the absolute best performance ever. This would be a piece that most players would need to warm up to, but no, we had the most amazing display of fireworks and tone colours right from the very start.

This was followed by two contrasting pieces

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New Members

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

Ruth Selo
from Hove

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

Gothenburg Combo 27th April 2013



Thomas Hansy & David Hansson



With Sasha



With Treasurer Mike McCurrach



With Club member Robin

Florian Larousse 2nd March 2013



Florian with Sue Reeve & Sasha



With Editor Terry

Gothenburg Combo...

(Continued from page 1)

by Debussy which were arranged by the Duo – *Clair de Lune* and the *Golliwog's Cakewalk*. They explained that the inspiration for *Clair de Lune* came when in Holland they heard a busker playing the piece with great feeling on an accordion while sitting on a park bench. Both pieces were played to perfection and what a pantomime to watch on stage with the *Cakewalk* (gurning and all!). Yet another exquisite gem amongst so much fine jewellery.

We then travelled to China to hear a traditional piece written over 2000 years ago – *Zi Zhu Diao* or *Melody of the Purple Bamboo*. The sound produced did not sound like it was made from guitars and it was explained that they were trying to recreate the oriental sound of the pipa – a very early form of Chinese lute. By invoking very fast vibrato and glissandos, the duo were able to recapture the oriental sound of the guitar's distant ancestor. Our world tour of music then took us to the Dominican Republic where at a party they heard the piece *Sons y Flores* played by two Cuban friends.

We were then told how, some years ago while in Bavaria, the duo were invited to the house of luthier Hermann Hauser III who had a wonderful collection of early guitars. Hauser made guitars for the likes of Segovia and Bream. Hauser offered to let them make recordings on the early instruments and this led to them making a CD called *Hausmusik*. One of the recordings made was of the Dynamic Duo's unbelievable arrangement of Rossini's *Barber of Seville*. Afterwards, the audience were quite rightly stunned with such virtuoso playing. Beethoven had said that the guitar is an orchestra in miniature, but two guitars in the hands of the Duo can only be described as a full orchestra when they play high Italian Opera.. How on earth can you follow such a piece in the second half? What further treats awaited us?

Well, we started with two fine pieces from the Italian film *Cinema Paradiso* which were arranged by the Duo. Both very moving pieces from a very emotive film.

When the Duo were last here they had just completed a Suite called *The Continents* which consisted of 7 movements for the 7 continents. We heard two of these pieces at the concert – *South America and Australia*. Both are contemporary music and we were given a little explanation. The Duo had toured South America and played all over – from 4000m up in the Andes to the Peruvian jungle and even in a desert. Near the end of their tour both were a little feverish and this is reflected in their composition. With the percussion effects, the audience were left in no doubt that Per Hallgren makes very, very robust guitars. In Australia, we were transported to the desert and I fancied I heard lizards and insects scurrying around in the sand and various strange sounds emanating from the outback.

We were then transported back to South America as in more familiar territory we heard some Piazzolla – *Verona Porteno and Milonga Del Angel*. Both arranged by the Duo.

Thomas called the final two pieces a 'mash up' whereby a medley of popular tunes were dissected and rearranged into the music. We heard a *Michael Jackson Tribute* – the Duo explained that from a very early age they had always liked the music of Michael Jackson. Finally we heard a *Tribute to Abba*. Thomas explained that they wanted to play some music from Sweden in their concert. Norway has Greig, Finland has Sibelius and Denmark has Nielson, but Sweden does not have composers of such renown save Abba (and perhaps the Gothenburg Combo!).

The audience were not prepared to let these fine performers go without an encore. What could it be? – David explained that he had tuned his 6th string from E down to a very low A. We were not disappointed as we heard a *Tamla Motown Tribute* – Disco music played on the Classical guitar! – whatever next!

The Gothenburg Combo are now firm favourites and friends of the Club and we hope for a third concert if they will come and play for us again in the not too distant future.

TW

Gary At The Worthing Music and Arts Festival



Gary is presented with a Fellowship of the RCM from Prince Charles

We were very fortunate in procuring that ever popular classical guitarist, composer and teacher Professor Gary Ryan as adjudicator for the Worthing Music Festival. We were therefore all assured of an educational and fun day and we were not disappointed as Gary was on top form as usual. Gary was recently awarded a Fellowship of the RCM presented by Prince Charles — the first guitarist since John Williams, 30 years ago, to be awarded such an accolade. Gary has also agreed to be a patron of the WSGC.

Although this event has been running for a great many years, the guitar section has been absent for the past decade or so since it clashes with the Chichester Festival. However Sasha has kindly taken on the mantle and is trying to build up this section which is now held in May – 3 months after the other classes. Over the past three years the number of guitar entries has increased. This year there were 28 under 18 entries and 14 adult entries.

The event was held in the Emmanuel Church at Goring. This has the most wonderful acoustics. Gary noted that there seemed to be a 2 second delay in the echo as the stone walls reflected back what they had just heard. Because of this, Gary advised against playing pieces too fast. He said that when nervous, the adrenalin and enthusiasm causes performers to play faster than usual and the player becomes like a child taking a big exuberant dog for a walk – where in reality the dog takes the child for a walk – in this case the fingers take over from the

brain and play ever faster until you eventually trip up. Try to learn to control the tempo and play slower. Gary also advised about the right hand playing *m,i* alternately. He likened it to a sprinter who has to alternate his left and right legs in order to run. Should he use the same leg twice, he would have to hop and this would have disastrous consequences. Gary gave an amazing demonstration of tonal quality. By merely rotating his right hand - without moving its position he was able to produce a wide range from hard treble to a soft

and warm bass effect. A veritable natural EQ produced by slightly changing the angle of attack of the right hand. By actually moving the position of his hand from ponticello to tasto, these effects were exaggerated even further. Gary also advised against cutting notes short before moving to another position. It is important to finish one job before embarking on the next. Spreading the fingers of the left hand in preparation for the move, while still holding onto notes can help here.

Gary spoke about a most important part of performing which is the packaging. This has nothing to do with how you play, but how you present yourself. He said people much prefer to receive a beautifully packaged present even if the present itself is not so good! Thus walk on stage with an upright and confident air and smile at the audience. Do not tune the guitar loudly. Sit upright in the chair. Do not be over keen to get off the stage at the end and walk off while holding the last note. Acknowledge the audience with a bow and smile at the end before collecting your belongings. Indeed presentation is very important part of your performance.

Gary commented on one of the classes called *Playing for Pleasure*. He said we must not lose sight of what music is all about. For most of us it is not a career nor a dry academic subject, but something that we do for fun and enjoyment. Never lose sight of that whenever you play.

TW

Class	1st	2nd
ISG1 Solo under 8	Thomas Burleigh	
ISG2 Solo 10 & under	Barnaby Griffiths	Adhithan Jawahar
ISG3 Solo 12 & under up to grade 4	Peter Hughes	Vittoria Hambleton
ISG4 Solo 12 & under grade 4 +	William Rumsey	
ISG6 Solo 15 & under up to grade 5	Charlie Phillips	
ISG7 Solo 15 & under Grade 6+	Dariya Skerrat	
ISG8 Intermediate recital	Zoe Barnett	
ISG9 Solo 18 & under	Patrick Sowden	
ISG10 Duo 12 & under	Rebecca Allday/William Rumsey	
ISG11 Duo 18 & under	Zoe Barnett	
ISG12 Guitar ensemble 18 & under	Regis Harmonics Ensemble	
ISG14 Self accompanied song	Robin Smith	
ISG15 Play for pleasure	Non-competitive	
ISG17 Solo 19 & over to grade 5	Freya Lyons	
ISG18 Solo to grade 8	Terry Woodgate	
ISG19 Recital class Grade 8+	David Smith	
ISG 22 Ensemble 19 & over	Regis Guitar Ensemble	

Adult Classes The Worthing Music Festival

WSGC Plays Out

At Bognor:



Every February, Sasha and Nina present a Young Musician's Concert at the Bognor Regis Music Club just down the road at 2, Sudley Rd. These events are always very popular and demonstrate what amazing talent we have in our local youngsters. A whole range of instruments are presented including piano, violin, cello, flute, voice and of course guitar. Many thanks to WSGC members William Rumsey, Louis and Sophie Jenkin, The Emily Spirit & Charlie

Phillips Duo, Tamzin and Zoe Barnett and Sam Brown. As always the large and enthusiastic audience was quite spellbound by their performances. Full marks and thanks to all who participated and thanks also to the teachers who impart the correct techniques of playing and continue to retain the interest of their pupils.

At Littlehampton:

For some 6 years now, the WSGC has been invited to present a joint concert with the Barn Choir at St Joseph's Convent at Littlehampton. The Sisters maintain a mission in Peru and over the past 20 years, the concerts have raised an amazing £30,000 from voluntary donations. I am pleased to report that this July, nearly £600 was raised from the joint concert. Many thanks to the performers - The Regis Guitar Ensemble, Victor Smith, Sam Brown and Terry Woodgate and of course Sasha – the man behind it all. It is so rewarding to know that in some small part we have contributed towards helping such a worthy cause.

TW

Florian Larousse Concert



Everything was in place to welcome Florian to our stage on January 19th. However the vagaries of the British weather got the better of us and 2 inches of snow caused the majority of flights to Gatwick and Heathrow to be cancelled – including Florian's flight from Paris. We could have also suffered with a very small audience even if the concert had gone ahead since the public are not so intrepid these days in venturing out in the snow. The concert was rescheduled for 2nd March and in the event we had the hoped for Spring weather together with a very large and enthusiastic audience so all was well in the end.

Florian has studied guitar with both Roland Dyens and Judicael Perroy. In 2009 he won the prestigious Guitar Foundation of America competition resulting in him giving 55 concerts in the US, Canada, Mexico and Brazil in addition to a recording contract. I was surprised to learn that a performer as prestigious as Florian is a student at the Maastricht Conservatory – how much more can there be for him to learn?

Florian started his concert with two Scarlatti *Sonatas* transcribed by Carlo Marchione (Florian's

current tutor at the Maastricht Conservatory). This was a very busy piece with some fast trills and the piece was executed with great delicacy. This was followed by Turina's *Sonata Op61* which was written for Segovia. This was again played very smoothly with some very slick rasguados. We then heard *Elegie Pour la Stele d'un Inconnu* written in 1995 by the Japanese composer Takashi Ogawa – an elegy for the unknown people who died in the 2nd World War. This was a complex atonal piece and Florian was able to demonstrate he can play at *ff* when required to. The first half of the concert finished with Napoleon Coste's *Fantaisie Dramatique: le depart*. This is a piece filled with drama and great musical ideas which tells of the French Army departing to Sebastopol for war. We witnessed seamless rapid runs from the first fret up to the 16th fret and beyond with effortless ease.

The second half commenced with Ponce's *Sonata III* a most beautiful composition executed with great precision, delicacy and feeling. We then heard the *Due Canzoni Lidie by d'Angelo*. There were rich loud harmonics ringing out like bells and there was the opportunity for Florian to go quite wild in the piece. The formal programme ended with Regondi's *Introduction et Caprice*. A truly wonderful show piece from the romantic period with which to conclude the concert. Rapturous applause from the audience was rewarded with yet another silky smooth piece despite extensive variations in fingering positioning – Villa Lobos *Study no 2 (Très Animé)* – which it certainly was!

Florian is not a flamboyant performer, but one who plays so gently and wonderfully smoothly. This invites the audience to come in close to his music which is ideally suited to the intimate surroundings of our recital hall. I am sure we all look forward to Florian's return.

TW

David Stonestreet

David Stonestreet is a long standing member of the club and along with Alison has done sterling work in setting up and maintaining the club library database. Sadly, David has not been so well for the

past few months and has recently undergone a spell in hospital. We all wish him a speedy recovery and look forward to his return to the club.

The Chichester Festival 2013

The 58th Chichester festival of Music, Dance and Speech was yet another great success for the guitarist section. There were 109 entries in 26 classes for the under 18's and 42 entries in 13 classes for the adults. When it is considered that there were a number of ensembles in those entries, that is a great many guitarists to accommodate over the 2 weekends of the festival. The adjudicators were certainly kept very busy from early morning until the evening time.

Michael Hulmes was the adjudicator for the under 18's. Michael started playing the guitar at the age of eleven and gave his first public recital just before his 15th birthday. He has studied with John Mills at the Royal Welsh College of Music and has had master classes with John Williams, David Russell and Nigel North. He has recorded 3 albums and was a BBC Young Musician of the Year semi-finalist. Michael has even played at our club some 15 years ago as part of our Young Professional series of concerts.

Michael complimented all the youngsters on their good posture and hand positions which will stand everyone in good stead as they progress. He said he was looking for good musicality which means incorporating dynamics into the playing. If a section is repeated then play it differently on the repeat maybe loud the first time then quiet the second time. Always try to bring out the tune from the accompaniment – this applies to both solo performers and duos. If in a duo the prominent player is unable to play out loud, then the accompanist must play quieter – this can be achieved by playing staccato which will reduce the volume. Duos should always position themselves so that they can look at each other. In flamenco music, Michael advised to play loud and with flare – as if you are angry. With piano accompaniment it can be difficult to balance the piano volume with the much quieter guitar, even if the piano lid is closed. In concerts performers have been known to use electric pianos or an amplified semi-acoustic guitar.

Michael gave a lesson on finger anatomy – explaining that contrary to the knuckle joint which is not spring loaded the first finger joint is spring loaded, Also the 3rd and 4th fingers are not quite independent because they share a tendon.

However, exercises can be used to overcome these physical limitations. He recommended Scott Tenant's *Pumping Nylon* book which gives finger exercises.

Michael recommended slowing a piece down until you can play it all consistently at one speed rather than varying the speed depending upon the complexity of different sections. Once you have mastered this then you can speed up the whole piece.. He said that once you are confident with the piece, it is sometimes a good idea to practice a little faster than you intend to play in public. In this way it becomes easier when you perform at the slower speed. Arpeggios should always be practiced slowly until you can play them confidently. In fact before even playing the arpeggios, it is often a good idea to play block chords until you become familiar with the piece.

Vincent Lindsey-Clark was the adjudicator for the seniors. Vincent is no stranger to the club having adjudicated before and given concerts both as a solo performer and as part of the Segovia Trio. Vincent is a prolific composer of the guitar and currently teaches at the Centre for Young Musicians in London and at Eton College.

Vincent was also looking for musicality – again the tune must stand out from the accompaniment - whether it is a solo performance or an ensemble playing (use of vibrato can help here). It is important to determine when you are accompanying and to drop back the volume accordingly. He likened ensemble performances to a flight in an aeroplane. The difficult part is the take off and landing, if these go well then the actual flight can be accomplished with ease on autopilot. Thus it is important to all begin together with all instruments strictly in time – not coming in with an arpeggiated sound. Similarly at the end of the piece everyone must rallentando together. It is worth some time and effort practicing getting the start and ending absolutely correct.

Vincent said fingers must not pull up from underneath the strings as this can give rise to fret buzz. He demonstrated that it is possible to play loud chords without pulling the right hand away in a grand gesture. The action should be similar to unscrewing the top off a jar. Technique is important - for example the use of alternating

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fingers on the right hand. It may seem unnecessary because sometimes you can manage perfectly well with just using one finger at home, however under pressure on stage this is not sufficient and a good confident technique is paramount for secure playing. If you become nervous on stage then you must try to play slower. When nervous your shoulders contract. Try to avoid tension in the left hand use minimal pressure to hold down any barres. Above all, keep the pulse going. The pulse is like the backbone to the piece, but like a backbone it must also be flexible.

Vincent commented that some of the advanced classes were a pleasure to hear. He wanted to stop writing and just listen. Comments in the advanced classes were more to do with the interpretation of the music. However, when playing certain harmonics or pizzicato, he did advise to use the flesh of the thumb rather than the thumb nail to get a much richer sound.

At the end of the festival, after so much writing and as a treat for the audience Vincent

played some pieces from his latest publication *Simply Baroque*. The intention of the book is to present pieces modelled on Baroque composers like Bach, Scarlatti and Vivaldi which are uncluttered with too many technicalities and none of the pieces involve the use of a barree. The pieces sounded very impressive indeed and sounded more complicated to play than they actually are - something I am all in favour of.

This was another very successful festival in terms of the extremely high standards of performances that we are now seeing from both youngsters and adults. Thanks must go to Sasha and Nina for all their hard work in staging the festival, to the performers, the teachers and the parents and the willing band of helpers – Julie Insull, Debbie Burford, Baz Boxall, Mike McCurrach, Robin Smith, Ian Moorey, Joanna Wellwood-Froud and Terry & Moyria Woodgate. Finally we must thank our adjudicators who made the day so interesting and were so encouraging to all performers and who were not afraid to disclose their trade secrets to us.

TW

	Chi Fest 2013 18+	1st	2nd
670	Solo Novice	David Clark	Euan Stretch
671	Solo Int I	Cai Martllew	Ian Moorey
671a	Solo Int II	Mike McCurrach	Debbie Burford
672a	Novice Duo	Julie Insull & Beryl Robinson Duo	
673	Advanced Duet	Lydia & Kay Hepworth	
674	Guitar + other Inst	Quintessential Quintet	
675	Trio/Quartet	Gala Trio	
676	Guitar Orchestra	Regis Guitars	Sweet Guitars
677	Solo Open	Pam Fereday	Terry Woodgate/ Richard Prior
678	Bach Open	James O'Neil	Paul Thomas
679	Recital Open	Laura Browne	
680	Acc Song	Robin Smith	
682	Arrangers Class	Debbie Burford/Terry Woodgate	
683	Concerto Class	James O'Neil/Lydia Hepworth	Linda Kelsall-Barnett/ Paul Thomas

	Chi Fest 2013 Under 18	1st	2nd
650	<i>Novice under 9</i>	Leo Tregear	
650a	<i>Beginner under 9</i>	Kieren Maguire	Denison Grimwood
651	<i>Novice 10-12</i>	Vittoria Humbleton	Jacob Riggs
652	<i>Novice over 13</i>	Megan McPhilemy	Miho Tanaka
653	<i>Solo under 12</i>	Peter Hughes	Luca Biancardi
653a	<i>Solo under 12</i>	Taraneh Schaeper	Jack Lomas
654	<i>Family Ensemble</i>	Wells family	Sowden family
654a	<i>Parent & Child</i>	Rebecca & Julie Allday	Louis & Alastair Jenkin
655	<i>Solo I age 12-15</i>	Sammi Watson	Oliver Troy
656	<i>Bach under 12</i>	Louis Jenkin	William Rumsey
657	<i>Bach 13-18</i>	Patrick Sowden	Yuko Kuwajima
658	<i>Solo under 18</i>	George Robinson	Yuko Kuwajima
659	<i>Duet under 12</i>	Alex Davis & Jack Lomax	Edward Sweet & Tom Betsworth
660	<i>Duet 13 -15</i>	Rina Shinijo & Mizuki Higashiyama	
661	<i>Duet under 18</i>	George Robinson & Andrew Creswick	Zoe Barnett & Victor Smith/ Emily Spirit & Charlie Phillips
664	<i>Guitar Orchestra</i>	Regis Harmonics	Oakwood Guitars
664a	<i>Advanced Ensemble</i>	CMC Intermediate Guitars	CMC Advanced Guitars
664b	<i>Guitar Orchestra</i>	CMC Elementary Guitars	
665	<i>Guitar + other instrument</i>	Rose Duo	Andrew & Richard Creswick
665b	<i>Acc song under 18</i>	Jerry Williams/ Jacob Loveman	
666	<i>Junior Recital under 12</i>	Louis Jenkin/Rebecca All-day	
666a	<i>Int Recital 12—15</i>	Emily Spirit/ James Mascord	
667	<i>Adv Recital under 18</i>	George Robinson	
668	<i>Tech Perf under 12</i>	Louis Jenkin	
668a	<i>Tech Perf 12-15</i>	Zoe Barnett	Jacob Loveman
668b	<i>Tech Perf under 18</i>	Patrick Sowden	



Michael Hulme with Juniors



The Duet Class

Hago Concert

The WSGC was very pleased to welcome the Hampshire Area Guitar Orchestra - Hago - to give the last concert of our season. We heard some 21 pieces of light popular music given by the 13 piece orchestra. Hago was founded some 14 years ago and gives concerts to raise funds for worthy local causes. So far they have raised nearly £59,000 and I am pleased to say that the worthy cause this time was none other than your own club – the WSGC. Many thanks to the leader Derek Hasted and the orchestra for coming to play for us.

Hago last visited us in April 2009. Some of the performers have changed, but the enthusiasm and sense of fun have not diminished at all. Derek does the arrangements which can take some 65-85 hours for each piece. Small wonder when there are some 6-8 different voices and 4 different sizes of guitar to cater for. Apart from the classical guitar, there is the smaller alto guitar (tuned a fifth higher), the bass guitar - complete with 3½ inch flower pots in the sound hole – a simple version of

the brass Torres Tornavoz which makes for a deeper sound. These are tuned a fourth lower. Finally there is the contrabass which is tuned an octave lower. This combination of guitars eliminates the limitations of pitch that constrain ordinary guitar ensembles. However, it does mean that you cannot buy music for the orchestra off the shelf. Hence Derek's heavy involvement in selecting suitable pieces and arranging them.

We heard a whole spectrum of types of music, ranging from Dvorak to Status Quo, from 42nd Street to an exciting Cuban Dance and from the Beatles to Elizabethan music. Our brain cells were stirred as we heard some wonderful nostalgic, endangered pieces from yesteryear - almost extinct now because no one ever plays them. We heard themes from films and music for advertisements. It was a most appropriate way to end the season with such a light evening of music and humour which was greatly enjoyed by both the audience and the performers alike. We all eagerly await their return

TW



Hago



Ronnie Wood joins Hago



Derek with his Russian Doll guitar cases

Sam Brown Concert



Every Year the Regis School of Music hosts the West Sussex Youth Music Awards. This is a competition for under 18 year olds performing on any instrument including voice. The 2012 winner was none other than our own highly popular guitarist Sam Brown. This is the first time a guitarist has ever won this prestigious event. All of the performers are quite outstanding and when one considers how for example a piano can sound like a full orchestra (both in terms of voices and volume), Sam with his relatively quiet 6 string instrument did amazingly well. Part of the prize is to give a Sunday afternoon concert the following year. Thus it was that an almost capacity audience braved the wind and rain on the 17th March 2013 to see our own Sam perform. In addition to members of the WSGC, there were many Friends of the Regis School of Music in attendance. Many admitted that this was the first time they had ever been to a guitar concert. Sam is certainly an ambassador of the guitar and as a result, I am sure many Friends will now come to



Sam plays the lute at the party

guitar concerts in the future.

Sam's programme covered the whole spectrum of guitar music ranging from the 16th to the 20th Century. We heard Dowland's *Fantasia*, Luis de Narvaez *Diferencias sobre 'Guardame las Vacas'*, a Bach lute *Prelude and Fugue*, Tarrega's *Lagrima, Adelita and Maria*, followed by his *Gran Jota* where Sam was able to demonstrate his complete mastery of the guitar with a set of variations which exploit every facet of the guitar. The formal programme finished with Rodrigo's *Fandango, Passacaglia* and the jaw dropping showpiece the *Zapateado* which was played with great panache and amazing dexterity. Sam appeared quite unfazed when his thumb nail sheared off during this suite and managed to cover himself very well indeed. For his encore, Sam played a piece beloved by Gypsy Jazz guitarists - *Two Guitars* - but of course here this was played on just the one guitar.

Sam was able to demonstrate his versatility with all of these pieces which were executed with a great sense of musicality and accuracy which was greatly appreciated by the enthusiastic audience. He never seemed to appear fatigued and even after such a demanding concert I am sure could have easily played for another hour or so. Sam has just completed his second year at the Royal College of Music and is certainly a rising star to watch out for the future. We all wish him well in his chosen career and hope he will return to our stage in the near future.

As a matter of interest, this year's winner was local pianist Imy Luc — one of the very musical and talented Luc family. Just as we consider Sam as one of our own, so it is with Imy who has been playing at our local Festivals and charity events for some years now. Watch out for her concert in March 2014.

Since this concert in March, Sam has won the Concerto Competition at the Worthing Music Festival. This has secured him an engagement to play Rodrigo's *Concerto de Aranjuez* with the Worthing Symphony Orchestra in 2014. Sam also played at the recent Festival of Chichester where he gave a dazzling performance of his solo arrangement of Pujol's duet of de Falla's *Dance from La Vida Breve*. I think John Williams and Julian Bream would have been very pleased if as a duet they had performed as well as Sam did solo.

TW

Introduction to the Lute



Mason of the Chichester Planetarium on astronomical phenomenon. The last talk was given by Maurice Thomas about the lute. He brought along 3 instruments which he demonstrated as the story of the lute unfolded..

Related to the oud, the lute is some 600 years old. Early instruments had 5 courses (single strings or pairs of strings). Later there were 6 courses and eventually even a dozen courses. Maurice played music written for the 5, 6 and 10 course lute. He also showed us a large remarkable variation of the lute with many courses which regretfully he could not play.

He explained that the strings are made from gut or a gut/nylon composite and as such are somewhat delicate. For this reason the lute does not have metal frets, but rather gut string tied around the neck. There is the advantage that the position and angle of the frets can be adjusted to avoid intonation problems. The lute has a quiet and delicate sound when compared with the guitar. With Maurice and more recently Sam Brown playing the lute, let us hope that we might hear more of this instrument at our club.

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As part of fund raising activities, The Friends of the Regis School of Music have instigated a series of monthly 1 hour talks – mostly, but not always, concerning music. Without exception, these have all proved to be very interesting. We have learnt about the life of Paul Robson, Barbara Moore has told of her life arranging popular pieces – punctuated with some of her wonderful arrangements of evergreens on the piano. We were fascinated to hear a talk by Dr. John

The Summer Party

Having had parties in the past to celebrate music from all over the world, this year it was the turn of ‘*Merrie England and English Gardens*’. Summer parties in the past have always proved very popular, and with limited capacity in the hall, sometimes not all have been able to attend. However, this year for some reason there was a considerably smaller audience which was a pity because you missed a fine fun evening..

The MC for the evening took the guise of an eccentric Edwardian Lepidopterist (complete with wasp socks and a large net). It was his job to quietly creep around the hall and to net rare musical butterflies which then had to produce their music on stage. Some fine musical specimens were caught during the evening, but some of the musical links were somewhat tenuous. The proceedings began with The Regis Guitar Ensemble playing two early pieces – *Now is the Month of Maying* and *All In the*

Garden Green. Then Peter Watkins gave us a song he had written especially for the occasion. The Beryl Robinson and Julie Insull Duo were joined on stage by this eccentric Butterfly Man while they played *Green Sleeves*. Julie then played some early solo pieces. The collector managed to trap three fine specimens in his net in one go when he trapped $\frac{3}{4}$ of the Gala Quartet who played *Elizabethan Serenade*. Robin Smith sang Donavon’s song *Colours* – appropriate for the vibrant backdrop. Terry Woodgate recalled recent Garden parties and played a medley of *The Sun has Got his Hat on*, *Here comes the Sun*, *Crying In The Rain* and *Over the Rainbow*, finishing with the *Godfather Theme*. . Steve Higgs regaled us with *Classical Gas* - the consequence of consuming too much summer lemonade and appropriately enough *Summer Time*. Sam Brown played both lute and guitar, and for the finale played a gypsy duet with Sasha – *Two*

Guitars.

Many thanks to Julie Insull for painting the charming invitation and to Julie, Debbie and Sasha for bringing the colourful English Garden flowers and butterflies complete with a merry band of pigs into the recital hall – all within the very short time

window that was available .As always a special thanks to Nina and Sasha for laying out the hall and supplying much of the food. Thanks also to everyone who brought along food and refreshments and to those who helped to clear up afterwards.

TW



Pam, Diana, Robin, Debbie & John



Yvonne, Jim, Rachel & Baz



Bery & Julie with the Butterfly Man



The Eccentric Lepidopterist

The WSGC Excels at the Festival of Chichester

The WSGC was privileged to be involved in the first Festival of Chichester. This is a month long extravaganza of arts, crafts and music of amazing diversity. This has replaced the earlier Chichester Festivities which ran for some 40 years. The club was involved in the Classical Guitar Gala held on home ground at the Regis School of Music on Friday July 5th. This was an evening of classical guitar music featuring performances given by winners of music festivals which included solo and ensemble performances, and guitar orchestras. Then on Sunday July 14th, at St John's Chapel, there was a concert dedicated to the World of the Spanish Guitar. This featured some outstanding performers from the club who have chosen music as their career either as teachers or professional performers. The Chapel is a wonderful homely venue – a Grade 1 listed building dating from 1812 which features a triple pulpit and lots of wood which produces superb acoustics. It was gratifying to see a large audience of some 100 people, half of which were not club members and had bought their tickets in advance.

The first half of the concert featured guitar

music from Spain and the second half showed how the guitar has spread throughout the rest of the world – to South America, Italy, Turkey and Russia. Most of the music chosen were long standing favourites and even the few modern pieces were easy on the ear – a good thing with an audience which had such a large content of non-guitarists. There were wonderful performances from Amanda Cook, Lydia Hepburn, Linda Kelsall-Barnett with Zoe (flute) and Tamzin (voice), Paul Thomas, James o'Neil, Sam Brown and Steve Higgs. (flamenco) All proved to be wonderful ambassadors for the club and showed how diverse the guitar can be. Thanks must also go to the MC Sasha Levtoy who was the driving force behind the event which must surely be the zenith of all the club has been involved with over the years. Sasha was also the inspiration for many performers to take up the guitar as their chosen career. Of course, we must not forget Nina who also contributes so much to these events. Thanks also to other committee members who assisted on the day to make the event so successful.

TW



Amanda Cook Opens the concert



Lydia Hepworth



Linda & Tamzin



Steve Higgs plays Flamenco

Regis School of Music Summer Festival

This is now in its 16th year and is a fortnight of themed events at the Regis School of Music. In addition to three professional concerts, there are competitive and non-competitive classes for all instruments, abilities and ages. Although the guitar is a lovely instrument, it is very refreshing change to hear the other instruments played.

This year the adjudicator for all the classes was Terence Allbright. He currently teaches piano and takes vocal and instrument performance classes at Chichester University. Highly thought of as an accompanist, Terence has worked with many famous singers. An example of his expertise was given when the backing cd for India Falconer – on this occasion forsaking her guitar for voice – could not be made to work. Terence stepped in and provided the piano accompaniment to two songs without any rehearsal. These both required some very skilful and intricate playing – all read from long scores and without any mistakes! Wow, how impressive is that!

Terence is not a guitarist, but a pianist and a musician and so his remarks are somewhat different to those from guitarist adjudicators. Whatever level you are at, you need to act when giving a performance. Even though you may be nervous, act

confident and this will be reflected back from the audience. Generally a professional performer's discomfort goes after some 5 minutes or so. However, in a competitive situation, someone in the hot seat has generally finished their set in that time. He advises starting with an easy piece you know very well. This will set you at ease, in preparation for a more complicated piece.

A general comment from Terence was to strive for more tonal variations and more dynamics. Try playing a piece *ppp* then *fff* in order to get a feel for what the extremes of dynamic range are and then give the music its shape. Think about the music before playing it. It will either be a song or a dance. Decide which and play with that in mind. He said much time is devoted to getting the pitch of a note correct because that is the most easy to detect when wrong. However, dynamics and tonal variations are also important. Sometimes it pays not to be too cautious a player who gets it all right. Take risks and accept there may be some errors – just ensure you do not keep making the same errors on repeats. Terence said he had once read that middle age is when all you exercise is caution – so beware – go for some excitement in life!

TW



Profile of Debbie Burford



Two years ago, in a moment of weakness, I agreed to become the new secretary of the guitar club. Taking minutes and writing agendas was not something I had done before and unlike my capable predecessor, Moyria Woodgate, I had no shorthand. However, being part of the committee has been a good experience and has made me realise just how much work goes on behind the scenes to run the WSGC. The new committee have been asked to write about themselves so I'm afraid there now follows a bit about me.

Right from the age of seven I knew I wanted to learn both piano and guitar but for the time being I had to be content with a recorder, though my parents did buy me a lovely wooden tenor (the same one I play in the Quintessential Quintet). Aged 11, I finally began piano lessons with a lovely, relaxed teacher (so relaxed in fact he used to eat his baked beans on toast during my lesson) and he introduced me to classical music and Chopin, in particular, which I loved. During the power cuts of the 1970s we had many lessons by candlelight. I managed to pass Grade VI piano by the time I was 17.

Meanwhile I kept worrying my parents for a guitar and eventually they relented and bought me one when I was 12. I taught myself to play from the "Tune a Day" books but had no formal tuition.

Leaving school with not a clue what I wanted to do, I found a job with the Nat West Bank (first at Canvey Island then at Southend-on-Sea). I guess I have to admit to being an Essex Girl! It was a busy time in the bank with the introduction of the

first service tills and the withdrawal of the pound note. We used to have an annual report and on mine it said "tends to have only one pace" which I suppose sums me up!

At the age of 23, I knew I had to do something different, so took the bold decision to give up my job in the bank and become a student at Thames Polytechnic to study Landscape Architecture. Those three years were the hardest of my life but at the end, with a BA Hons to my name, I found a job with West Sussex County Council, moved to Chichester, and became a Sussex girl!

For the next eleven years, I worked mainly for the Highways Department, eventually becoming their Senior Landscape Officer and studying for an MSc in Landscape Ecology whilst I was there. My job was to design the tree planting schemes for new roads and my time there saw a peak in road building with bypasses built for Horsham, Crawley, Littlehampton, Rustington, Crossbush and Ashington to name a few of the larger schemes. I am proud to say I was responsible for the planting of tens of thousands of trees, shrubs and hedge plants, these going some way to ameliorate the damage done by the road building. I used native species so as to benefit wildlife and it is lovely to see that most trees have survived and have now grown surprisingly tall. Whilst at County Hall, I met my husband Robin, a Bridge Engineer. He would proudly create huge concrete structures which I would then try and hide with my landscaping! When our twin daughters were born I gave up landscape work completely and thoroughly enjoyed being at home with them and also with my son, born three years later.

In 1986 a severe back injury resulted in many weeks off work but this injury turned out to have an unexpectedly beneficial influence on the rest of my life. I found the only thing to take my mind off the pain was playing my old guitar which had been unused for many years. I went back to the old instruction books and began to relearn the instrument. It is certainly possible to play whilst lying flat on your back (try it if you don't believe me!) A few months later when I was much better, I saw an advert for "second year guitar evening class" at Bognor Community College. Here in 1987 I first met tutor Sasha Levtoev and found to my amazement that the guitar can be played in orchestras,

ensembles and duets. I learnt such a lot from Sasha's class. After a little while I began playing duets with Ian Burt and in 1991 he formed the Gala Guitar Quartet along with Kit Crowhurst and John Mason. In 2006 Diana Green replaced Kit, but all of us met initially at those evening classes.

After a few years together, the quartet began to run out of suitable music. We needed pieces of an intermediate level and there didn't seem to be much available. I had arranged a couple of simple duets on manuscript but Ian persuaded me to use a computer programme ("Noteworthy Composer"). We played my first quartet arrangement, "In a Persian Market", to Charles Ramirez in the 2002 festival and because he was encouraging I ventured to do more. I have now arranged well over 70 pieces (mostly guitar quartets and duets but also quite a few larger ensembles, many including recorders too). I am never happier than when working on a new arrangement, which tend to be from the "light music" repertoire which I love.

After a break of more than twenty years I began piano lessons again, this time with Nina Levto, and soon realised just how much I had forgotten. Through her wonderful tuition I was able

to obtain at last my Grade 7 and then Grade 8 (by which time I was 40). More recently I taught myself to play electronic keyboard and passed my Grade 5 keyboard. I am still hoping one day to take my Grade 5 guitar – it has been a work in progress since 1998 and the syllabus has changed three times during that period!

I spent a few years helping at the children's junior school then someone persuaded me to start teaching piano. I now have 11 pupils, six of them young children and the rest retired adults, nearly all starting as complete beginners. Many have now taken their first exams, which is rewarding to see. I also have a regular spot volunteering at Westergate House, playing the piano to help with "musical memories" for elderly residents, many with dementia. As I have always loved the music of the 1930s and 40s it is wonderful to have a reason for playing it.

The guitar club has been a huge part of my life, as has music generally, and through it I have made life-long friends.

Debbie Burford

Editor's Piece

You may have wondered what has happened with the Newsletter this year. The original plan was to produce each newsletter quarterly and to publish it on the web but also send printed copies to those who have requested them. However, it was thought that it may be better for members to receive just two hard copies at AGM time and at Christmas. These copies will then keep the membership informed of all the events which are taking place at the club throughout the year. Costs are also held down by producing just two copies each year and there is no extra charge for postage since the AGM bumf and a Christmas programme would be posted anyway.

It seems amazing that another season at our club has come and gone in the twinkling of an eye. Tempus really does fugit. I recently learnt that Karim Bedda has just completed the 4 years of his music degree at Cardiff and Sam Brown has completed his second year at the RCM. The years somehow pass like months. While most of us soldier on, unaware of the ravages of time, the true

yardstick of time can be measured by how quickly our youngsters are maturing.

I think you will agree that we have had a truly spectacular year with some really splendid concerts and some wonderful playing from members at the many festivals culminating in the Festival of Chichester concert.. Members both young and old be they beginners or advanced are certainly improving every time they perform. As we know there is a world of difference between playing at home and performing in public, so well done everyone.

This year attendances at concerts have generally been significantly down on previous years. Most concerts run at a loss and the shortfall is made up with membership fees, grants and sometimes we receive a fee when the club plays away somewhere. We have top guitarists from all over the world come to play on your doorstep at a fraction of the London prices. Please therefore try to get along to as many of our concerts as you can, but also encourage your friends and neighbours to do so as well.

Xuefei Yang Concert...

(Continued from page 20)

After the interval, Fei switched from her Smallman guitar to a spruce top Paul Fischer instrument. This had a wonderful tone which projected really well. Fei started with Walton's *Five Bagatelles* which were written for Julian Bream shortly after the composer returned from Italy. Fei explained that she had originally played these pieces as a student, but had not touched them for some 10 years or more. They were therefore like new pieces again. The Bagatelle was followed by Britten's *Nocturnal Op70*, which Fei explained were 8 variations of Dowland's *Come Heavy Sleep*. The atonal phases of an insomniac finally progress to the peaceful theme of Dowland. The formal concert ended with the Argentinian composer Ginestra's *Sonata Op 47* which was written in 1976 for Carlos Barbosa-Lima. This was a contemporary piece which explored the different sounds that the guitar can produce. The enthusiastic audience were rewarded with a real gem of an encore which contrasted well with the contemporary pieces of the evening as Fei played her arrangement of Bach's *Air on a G String*.

We must hope Fei and her accompanist Di Xiao will be able to visit us again in the not too distant future.

I am always amazed at what busy lives

professional musicians lead. Having travelled down from the Midlands especially to give this concert, Di had to be returned to Bristol that evening, then Fei and Neil went on to Manchester where Fei gave a live interview and played on radio 3's *In Tune* programme the following day. Here she played Walton's 2nd Bagatelle, Mertz's arrangement of Schubert's *Aufenthalt* and her arrangement of the *Air on a G String*. On the programme she explained that she was born after the cultural revolution and so Western music was then permitted. She gave her first public recital at the age of just 10 years when the Spanish Ambassador presented her with a concert guitar. She also said that John Williams had presented her with two Smallman Guitars for her conservatory. At 14 years of age she was privileged to play for Joaquin Rodrigo. After this interview, she was then off to Lancashire for another concert followed by a 10 day tour of the US. Then more UK concerts including West Dean on 17th August and then a tour of Germany in September followed by yet another tour of the US. With such a hectic schedule one wonders how there is time to arrange pieces for the guitar, let alone keeping such a vast repertoire of guitar music at such a top notch level.

TW.

Chichester Festival February 2013



The Youngsters



David Clark makes his stage debut

Xuefei Yang Concert 4th April 2013



Xuefei Yang



Di & Fei

Performers at Chichester Festival



Pam Fereday



Quintessential Quintet

Xuefei Yang Concert



The WSGC was very privileged to be able to welcome Fei back to our stage for a concert that was arranged at relatively short notice. Despite freezing weather and an icy cutting wind, it was gratifying to record that a very large audience braved the Arctic conditions to come and see this world renowned performer come to play on their doorstep.

The concert comprised contemporary pieces essentially of an atonal quality. However, probably because of a combination of the confident manner the pieces were played and the explanations given by Fei, it was a most enjoyable and not at all a demanding programme for the audience. However, make no mistake, all the pieces were extremely demanding for the performer.

Pieces by Benjamin Britten figured heavily because 2013 is the centenary of his birth. The programme began with six of his courtly Elizabethan dances from *Gloriana*. The dances were arranged by Fei. She was then joined by her friend Di Xiao who played the orchestral part transcribed for piano of the Villa Lobos *Concerto for Guitar and Small Orchestra*. This was originally written for Andres Segovia. This was the first public performance for Fei and understandably this was enthusiastically received by the audience. A superb sound balance between piano and guitar was achieved - something very difficult to pull off. The piano was so delicately played by Di and at times sounded like another guitar.

(Continued on page 18)

Dates for your Diary

Aug	23rd	Fri	Selsey Festival at Selsey Centre	Nov	16/17	WSGC Festival Juniors
Sept	21st		AGM & Club Evening	Nov	23rd	Graham Devine Festival Concert
Sept	28th		Amanda Cook Concert	Nov	24th	WSGC Festival Seniors
Oct	12th		Club Evening	Dec	14th	Christmas Party (invitation only)
Oct	26th		Club Evening			

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 696762 or visit the

Ticket Hotline at www.westsussexguitar.org

Please send contributions for the next edition of *Good Vibrations* by **10th December** 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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