

Amanda Cook Concert



We were very privileged that our opening concert for the new season was given by Amanda Cook. Amanda used to live locally and had guitar lessons with our chairman Sasha from the age of seven. She is one of the longest standing members of our club. .

The concert consisted of a wide variation of music ranging from early Dowland until the present day. Amanda is very much at ease with her audience and brings everyone in to her music by telling you about the pieces. Not all performers do this, but a lot is news to the guitarists in the audience and certainly friends and spouses will be unaware of the stories.

Amanda started her concert with three lute pieces by Dowland. These were very cleanly executed and an ideal example to demonstrate to

the many students in the audience on how the pieces should be played. This was followed by two popular pieces by Tarrega – the *Capricho Arabe* and the *Gran Vals*. Both inspirational pieces that make you want to get the music from the library and have a go! Then we heard two modern pieces the *Songe Capricorne* (Daydream) by Dyens and then an outstanding and exciting rendition of *Fiesta Americana* by Vincent Lindsey–Clark. This was written for the Paraguayan guitarist Berta Rojas. A number of people in the audience saw the world premiere of this piece played by Berta at Whitechurch earlier in the year. .

The second half began with *6 Balkan Miniatures* by Dusan Bogdanovic. These were written for world peace and had a distinct Eastern

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New Members

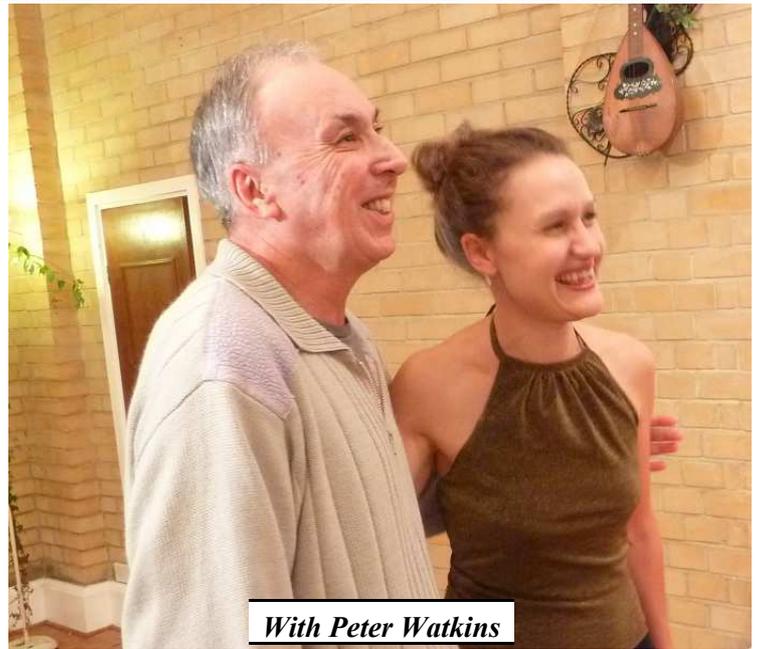
We extend a very warm welcome to the following new members:

Martin Newnham *From Felpham;* **Alison Davies** *From West Dean;* **Elizabeth Hickmore** *From Bognor Regis;*
Andre Pallatt *From Littlehampton;* **Harri Goldsmith** *From West Wittering;* **Christopher Wood** *From Worthing.*

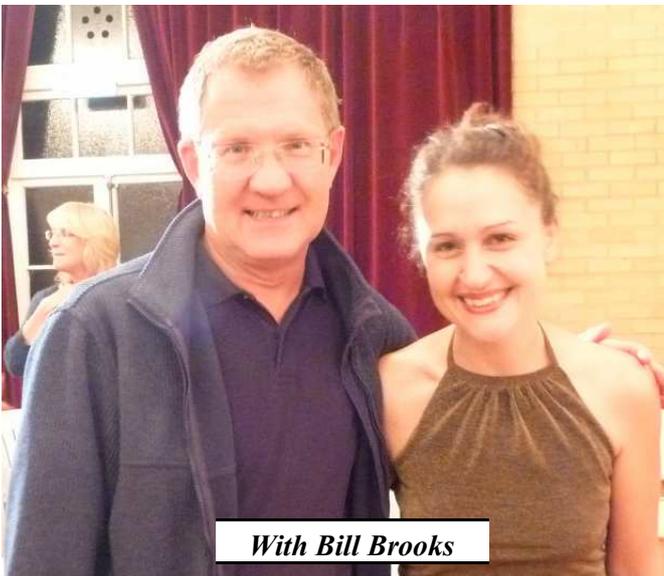
We hope you enjoy many happy evenings at the Club!



With Charlie Elliott



With Peter Watkins



With Bill Brooks



Amanda & Linda share a joke



With Debbie Burford



With Treasurer Mike McCurrach

Amanda Cook Concert 28th September 2013

Amanda Cook Concert...

(Continued from page 1)

European sound which did not really sound like it was played on a guitar. For the next piece Amanda employed the services of an i-pad to read the music for this recently composed piece *Marylebone Elegy*. This was written by Steve Goss in memory of Richard Hann who died in 2011. By contrast we were then uplifted by a joyous Baroque piece – *Courante Royale* by Weiss. The official concert then finished with some pieces by William Lovelady. He has dedicated a number of pieces to

Amanda. One such dedicated piece was *Diner avec Roland* where William, Roland Dyens and Amanda had dinner together at West Dean. She explained that there are parallels with Lovelady and Dyens in that both are classical and jazz composers. In response to enthusiastic applause from the packed audience, Amanda played a very exciting Peruvian piece as an encore.

We must hope Amanda visits us again soon either as a solo artist or in one of her many ensembles. TW

An Afternoon of Classical Guitar



Amanda Cook



Mosaic Octet

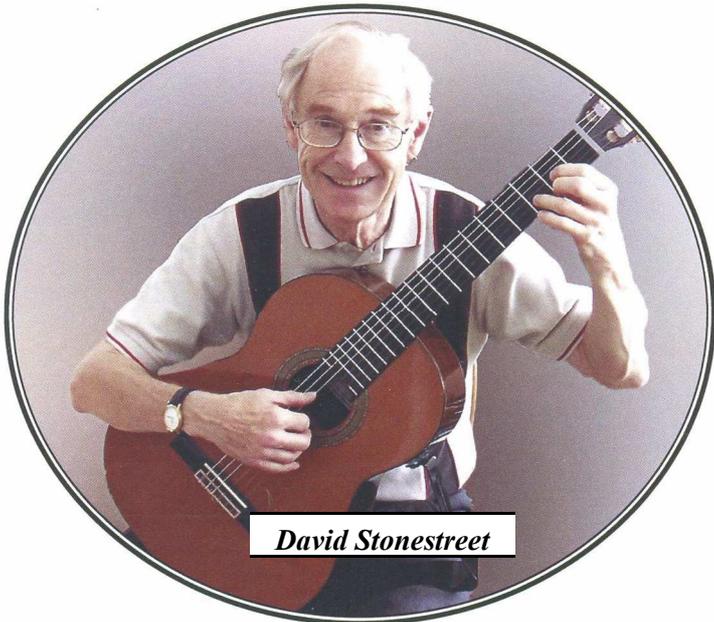
In November there was a most enjoyable afternoon charity concert at Froxfield Church, Petersfield, given by Amanda Cook and the guitar octet Mosaic.

The Mosaic Ensemble, who played for the first half of the concert, consists of eight enthusiastic guitarists from the South of England from places as remote as Dorset and Oxford, but also as local as Bognor. In fact two of our members – Diana Green and Pam Fereday play in the Octet. Chris Stell of the Vida Guitar Quartet is the conductor. The Octet tend to double up on pieces written for four guitars. They gave a very professional, musical and enjoyable performance for the first half of the concert. All were pieces one would instantly love. These included 5 extracts from Torroba's *Estampas*, a Bach *Sonata (BWV 1031)* and Gary Ryan's *Flower of the Field*. It would be wonderful if we could persuade this group to come on the long journey to Bognor and play for us all at the club.

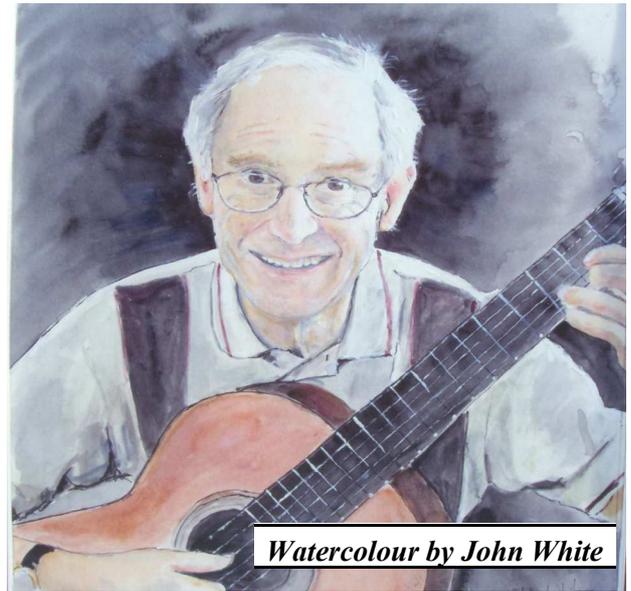
Amanda Cook was on top form as usual and really brought the audience into her music with her anecdotes about the pieces she played. These included the first ever written tremolo piece – *A Fancy* by Dowland. We heard Lovelady's *This Morning in Omagh The Sun Rose Again*. This was written for Amanda and the title came from a newspaper headline following the bombing in Omagh. We heard the *Courante Royale* by the baroque lutenist Weiss and Dyens *Songe Capricorne*. The afternoon finished with Vincent Lindsey-Clark's *Fiesta Americana* which was recently written for the Paraguayan guitarist Berta Rojas. This was an exciting piece of music in 3 movements and was wonderfully played by Amanda. I am sure Vincent, who was in the audience was more than impressed by this performance. To calm us down before we left, Amanda played as an encore *Castles of Spain* by Torroba.

TW

David Stonestreet 23rd Nov 1938 – 14th Nov 2013



David Stonestreet



Watercolour by John White

Members will be saddened to hear of the loss of long standing member David Stonestreet.

David had a number of interests in his life – astronomy and even Brentford Football Club but the guitar was his main love. David came from a musical family and started playing the guitar as a teenager but he also played the ukulele and the banjolele. His early influences were Lonnie Donegan and George Formby. However once he had heard Segovia play, he was hooked on the classical guitar and then took lessons. Eventually, some 40 years ago he had further lessons in London with John William's father Len Williams and it was here that he met Alison.

When they retired, Alison and David moved to Rustington in 1999 and soon afterwards joined the West Sussex Guitar Club. Both were a valuable asset to the club from the start. Some years ago Alison and David undertook to look after the club library. They produced a huge database of all the library contents – over 2000 entries of music and recordings. This involved taking home shopping trolleys of music each week and laboriously typing the information into their computer over a period of 2 years. As a result, members can now access the entire library contents from the Club website.

David was truly dedicated to the guitar and yet he had wide interests in all types of music. Music is so much more than playing the right notes in the right order and David had a most sensitive way of interpreting the music he played. He enjoyed

playing solo guitar, but also played in the Regis Guitar Ensemble and in the Quintessential Quintet.

David had a wonderful sense of humour. He taught a neighbour, who was a late starter, the correct way to play the guitar. He used to laugh when his pupil would play some wrong notes. Rather than talk in musical terms - '*You should play 3 semitones higher*', he would talk in terms of old imperial measurements - '*Up one and a half inches*' – and teacher and pupil would then both collapse in laughter.

David never seemed to complain about how he was feeling. When most of us grumble profusely about the slightest little ache or pain – David would stoically soldier on and when asked '*How are you?*' would always reply '*I'm OK*'.

There are a number of words that describe David – modest, unassuming, kind, considerate, courteous and all these things add up to one word that you can rarely use to describe anyone these days – he was a true *Gentleman* – both a gentleman and a gentle man. In many ways David was very much like his idol of some 50 years earlier, Segovia. Both were very musical and sensitive guitarists, and had Rodrigo known David I am sure that there would have been a second *Fantasia Para un Gentilhombre*.

Our thoughts and condolences are with Alison and the family at this sad time.

TW

Sam Brown and Marie Jaermann Concert



Sam & Marie



Sam Brown

In the last few years we have been following with great interest the career of one of our most talented young members - Sam Brown, who has just completed his second year at the Royal College of Music. Sam was noticed by the concert organiser at one of London's prestigious venues, the Bolivar Hall at the Venezuelan Embassy. He offered Sam, together with his singer-friend Marie Jaermann, a recital at the Bolivar Hall in September. To help Sam & Marie to get the best from this great opportunity, the WSGC expanded our programme by staging an unscheduled performance for them at our Recital Hall before their Bolivar Hall concert. Marie (who is Swiss) is currently studying for an MA at the Royal College of Music.

The concert was a pleasant mix of Sam both accompanying Marie and playing solos. The opening piece was the haunting *Bachianus Brasilianos* by Villa-Lobos. This was a real tear-jerker and a performance unlikely to be bettered anywhere. Marie has a superb voice ideally suited to such music. Although originally written for 7 cellos, Villa-Lobos did write an arrangement for guitar and voice and this is what we heard. The guitar accompaniment was finely balanced with the voice and certainly looked quite complicated.

Sam then played some solos. The *Bachianus* then led quite naturally to a Bach suite. This was followed by two pieces from Manuel de Falla – the *Homage on the Death of Debussy* and the amazing *Danza Espanol* from the *Vida Breve* which Sam has transposed from a duet to a solo piece without seeming to miss anything out! We then heard the *Ponce Sonata no.1* a great favourite of Segovia. The

final solo was Tarrega's *Grand Jota* which has variations of every technique that can be played on the guitar. Needless to say Sam played perfectly and showed true mastery of his instrument. Such music is for the true virtuoso and makes us realize how amazing Tarrega was. Later generations have stood on the shoulders of giants to reach the dizzy heights of performance that are now possible. However, Tarrega was one of the true pioneers of the guitar and had no one to truly inspire him.

The concert finished with Sam and Marie playing 7 folk songs written by de Falla. Now singing in Spanish, Marie was able to show her versatility with yet another truly outstanding performance. Sam played an inspiring and difficult accompaniment which was arranged by Emil Pujol.

Sam had a very busy fortnight around this time. In addition to the two concerts with Marie, he was to play a *Vivaldi Concerto* with a mandolin orchestra both in Brighton and in Dartford. He was also scheduled to play the lute to the Lute Society of Great Britain. This is an enormous number of pieces to carry in your head, but if anyone can do it, Sam can!

The concert was every bit as enjoyable as any professional concert we have seen. It is a pleasant change to have a performance of guitar and voice which we rarely hear these days. There is no doubt we must invite them back again.

TW

Footnote: Sam and Marie's concert at the Bolivar Hall was a great success. This was only to be expected from the enthusiastic reception and applause they received at our club.

| | WSGC Festival Junior Class Winners 2013 | 1st |
|----|--|---------------------------------|
| 1 | <i>Initial Class age 9 & under</i> | Non-competitive |
| 2 | <i>Initial Class age 10 - 12</i> | Non-competitive |
| 3 | <i>Initial Class age 13-18</i> | Non-competitive |
| 4 | <i>Solo Age 12 & under grade II</i> | Barnaby Griffiths |
| 5 | <i>Solo Age 12 & under Grade III+</i> | Vittoria Hambledon |
| 6 | <i>Solo I, under 15 & under Grade 5</i> | Jessica Clarke |
| 7 | <i>Solo under 15, Grade VI+</i> | Jacob Page |
| 8 | <i>Technical perfection under 12</i> | Rebecca Allday |
| 9 | <i>Technical perfection over 13</i> | Zoe Barnett |
| 9b | <i>Musical Diversity II</i> | Jacob Page |
| 10 | <i>Bach Class I Age 13 and under</i> | Rebecca Allday |
| 12 | <i>Intermediate Open Class</i> | Sam Delaney-Stone |
| 14 | <i>Junior Recital II Age 18 & under</i> | Rebecca Allday/William Rumsey |
| 15 | <i>Junior Recital II Age 18 & under</i> | George Robinson |
| 17 | <i>Novice Guitar Duet</i> | Timmy Wergan & Olly Harris |
| 18 | <i>Guitar Duet Age 15 & under</i> | Rebecca Allday & William Rumsey |
| 19 | <i>Guitar duet 18 & under</i> | Zoe Barnett & Victor Smith |
| 21 | <i>Guitar Trio or Quartet 15 & under</i> | Regis Harmonic Ensemble |
| 24 | <i>Guitar with other instrument</i> | Zoe Barnett & Lucy Haynes |
| 27 | <i>Junior Guitar Ensemble</i> | CMC Elementary Guitar Ensemble |
| 28 | <i>Senior Guitar Ensemble</i> | CMC Advanced Guitar Ensemble |
| 29 | <i>Family Ensemble</i> | Rebecca & Julie Allday |

| | WSGC Festival Adult Class Winners 2013 | 1st |
|-----|---|--|
| 50 | <i>Senior Novice</i> | Harri Goldsmith |
| 51 | <i>Solo Intermediate I</i> | Euan Stretch |
| 52 | <i>Solo Intermediate II</i> | Freya Lyons |
| 53 | <i>Renaissance Class</i> | Mike McCurrach/Maurice Thomas |
| 54 | <i>Bach Class</i> | Linda Kelsall-Barnett/ Kristian Richardson |
| 55 | <i>Music From Around the World</i> | David Roe |
| 56 | <i>Advanced Class</i> | Terry Woodgate |
| 57 | <i>Virtuoso Class</i> | Hugh Millington |
| 58 | <i>Guitar duet Advanced</i> | Ian Burt & Debbie Burford/ John Mason & Diana Green |
| 58a | <i>Guitar Duet Intermediate I</i> | Julie Insull & Beryl Robinson |
| 59 | <i>Guitar Trio or Quartet</i> | Gala Guitar Quartet/Orion Trio |
| 60 | <i>Guitar Ensemble</i> | Regis Guitars |
| 63 | <i>Recital Class</i> | Linda Kelsall-Barnett |
| 64 | <i>Arrangement Class</i> | Debbie Burford/Andre Pallat |
| 67 | <i>Concerto Class</i> | Linda Kelsall-Barnett |
| C4 | <i>Composition for Guitar solo or Duet</i> | David Roe |

West Dean Bursary:

1st Kristian Richardson

Runner up Hugh Millington

The WSGF 2013

The 14th West Sussex guitar festival was a great success despite entry numbers being down on 2012. There were 70 entries in 22 classes for the under 18s and 46 entries in the 16 senior classes. Professor Charles Ramirez from the Royal College of Music was the adjudicator for the juniors and Graham Devine was the adjudicator for the seniors. Never mind the reduced number of entries, there is no doubt that the standard of performances still continues to improve year on year.

Charles Ramirez comments on the Junior Classes:

Sasha explained that Charles was one of the first classical guitarists to perform in Bognor and came to play at a small gathering of pupils before the club was actually formed in 1993.

Charles was very encouraging of the ensemble performances. He said that guitarists tend to give only solo performances since there is no music nor places for them in most school orchestras. However, playing in ensembles helps you to play in time and also helps with sight reading. He said that you will play well when you prepare well. He told a story of when in mid concert he suffered agonising cramp in his leg, but because he had prepared well he was able to play as if on autopilot. Without the preparation he would not have been able to continue since he was preoccupied with the pain in his leg. He praised the performances for being well prepared and said that even small errors were well handled because of the preparation.

Although Charles' remarks were applied to the junior classes, they apply to all guitarists regardless of their age or experience. A crescendo should start from a low level so that it has somewhere to go. Be your own conductor and bring out the tune above the accompaniment. Practice legato playing – this should be the default mode with steps taken to invoke staccato playing whenever it is required. When playing above the 12th fret it is necessary to change your playing position, otherwise you will not reach the notes. Dropping your left shoulder will help here. Charles said that posture is most important when playing the guitar. Do not tend to hold the guitar horizontally and do not hold the guitar away from you. The reason posture is so important is because it makes playing a lot easier. Charles demonstrated

the correct playing position and he certainly looked very comfortable indeed.

Charles advised trying to discard the music as soon as possible since reading the music can become part of the performance and you are too busy - looking at the music, sometimes looking at your left hand and also trying to interpret the phrasing of the music at the same time. Once learnt, improvements can be incorporated such as dynamics and tonal variations. However **beware** – practice makes permanent – it does not necessarily make perfect. Refer to the music from time to time to ensure you are still playing the correct notes. Charles advised to let the music breathe, make sure there are pauses and do not rush your playing too much.

Graham Devine Comments on Senior Classes:

Graham advised that ensembles should really try to keep together when playing otherwise there is a ripple effect when the guitars are not in sync with one another. He also advised finding the most difficult section to play and try to play that section perfectly. Once you have achieved that – that then sets the speed for the rest of the piece. Do not play the easy sections fast and then abruptly slow down for the difficult sections. Graham warned that unlike the flute, violin or piano, the guitar does not have any sustain. However, the sustain can be improved by incorporating a little vibrato or using dynamics. He agreed playing pizzicato can be difficult and suggested that playing with fingers on the higher strings is sometimes easier than playing with the thumb.

Graham said that some of the Sor pieces played were difficult because they involved long stretching out of position. He said that the guitars of Sor's day were much smaller and had low tension gut strings and so stretches were more easily accomplished (and there was me thinking Sor had powerful hands like the Boston Strangler!) To overcome the more difficult stretches he suggested changing positions or perhaps even changing the octave of some of the notes.

Many of the performances were top class and it is perhaps unfair to give special mention to some. However, two newcomers to the West Dean competition – both pupils of professional

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performers - Kristian Richardson (1st) and Hugh Millington (2nd) were outstanding. Mention should also be given to Linda Kelsall-Barnett in the Concerto Class. She played the 3rd movement of *Visions of Andalusia* by Brian Knowles (who accompanied her on the piano). This was a superb composition in the style of Rodrigo. Brian explained that this was his first composition for guitar and that Paul Galbraith will play the concerto at its debut in Epsom in May with the Epsom Symphony Orchestra. Also to mention in dispatches – a new ensemble - the Orion Trio (Yvonne Scott, Mike McCurrach and Baz Boxall) who gave a superb rendition of Ravel's *Pavane for a Dead*

Princess.

As always, a lot of work goes into these festivals and special thanks have to go to Nina and to multitasking Sasha who as always is MC, stage hand, guitar tuner, performer, still and video photographer. Nina helps Sasha with much of the work behind the scenes – collecting the trophies, scheduling the programmes and printing the certificates etc. It is not so much the midnight oil that is burnt as the 3:00am oil! Thanks must also go to the willing band of helpers – Julie Insull, Debbie Burford, Baz Boxall, Mike McCurrach, Maureen Burgan, Peggy Carrott, Moyria & Terry Woodgate. Also thanks to the teachers, parents and performers without whom there would be no festival. *TW*



Regis Harmonics Ensemble



William & Rebecca with Charles Ramirez



Julie & Rebecca Allday in Family Ensemble



Lucy, Zoe & Victor in Perfection Class

WSGF Nov 2013 Under 18's



The Sweet & Regis Guitar Ensembles



Intermediate Class



Renaissance Class



Graham with Gala & Orion Ensembles



New Member Andre shares 1st Prize with Debbie



Linda & Brian Knowles play his Concerto

Rave On!

On a recent holiday in Devon we called in to see an old Uni friend who lives near Lyme Regis and is a very keen and remarkable guitarist. He said that the previous Saturday he and an incredible 2700 other guitarists had attended a record breaking gig on Lyme Beach. This was the *Guitars on the Beach* event where everyone who wished to take part registered and signed-on and took their place on the Sand Stage with their instruments.

The organisers had to choose something performers of all abilities could easily play and chose the Buddy Holly song *Rave On*. The words and chords all three of them – G, C and D were published on the website.. The proceedings were led

by Billy Geraghty who played Buddy Holly in the West End musical *Buddy*. My friend recounted that from the very first word – the glottal stop ‘*Wh Wh Wh Well...*’ there was a great tide of joy and emotion. The event took place on September 7th which is Buddy’s birthday and rather scarily he would have been 77 years old this year had his plane not crashed in a snowstorm when he was just 23 years old.

A band of 2700 guitarists playing together must surely qualify for a place in the Guinness Book of Records and certainly swelled the coffers of the town. Could a twin Regis – Bognor Regis - better this gig I wonder? It probably could but who would ever want to organise such an event? *TW*

Why I Play the Guitar



It all started in my late forties. I would really like to have played the piano but as I was living in an upstairs maisonette at the time, I looked for a quieter instrument that wouldn't annoy my downstairs neighbours – and so I came to the classical guitar. Back then the guitar didn't have the volume it does today.

Always I had in mind one day I will really learn to play the piano – after all those years I still have that in mind!

Teaching methods have changed a lot over the years – the emphasis today on enjoying the music and increasing our understanding of it to enable us to do this.

In the past it seemed like a race to get the next grade and always learning grade pieces and not knowing much outside of that. I lived in Surrey then and during that time joined a couple of Guitar Clubs, neither of which functioned like ours and don't exist today.

And now because of the Music School and Guitar Club we have great opportunities to play together and to gain experience playing solo. Also we have the Recitals and a social life. All this makes a purpose and outlet for the hours of practice and for making music, the ultimate aim.

Believe it or not, I do have a life apart from the guitar and have to find time for other things that are equally as important to me such as gardening and various types of painting. All are vying for attention and fulfil a need in me.

Like everyone else, family commitments take precedence over everything. It would be nice and convenient if they all lived near me but that seldom happens these days and I find myself often travelling to opposite ends of the country.

Keeping me mobile is my 'naughty Westie' (which some of you also will have found to your cost) who is a reluctant walker (a car drive being preferable) but her owner insists on long walks.

Fun things in my life are cycle rides, table tennis and more recently 'soft ball tennis' – if you've never tried the latter, give it a go, it's just such a laugh.

Getting back to the guitar, I recently came across a quote that Segovia once made "Lean your body forward slightly to support the guitar against your chest, for the poetry of the music should resound in your heart". I guess we all feel like that.

Julie Insull

Thanks for that Julie. With each Newsletter we hope to introduce a member of the committee to you. TW

Editor's Piece

Suddenly it is 2014. As always another year has flown by. A Happy New Year to all our members.

We were very surprised and pleased to have a visit from our club webmaster Jez Rogers over the Christmas holiday. Pleased to report he and family are doing very well in New Zealand. Although far away, he does a sterling job in publishing our events on the website.

Many thanks to those who contributed to this newsletter—Julie Insull for her profile and brilliant suggestion of a help forum which I hope will prove useful to members. Also thanks to Debbie Burford

for covering the Christmas Party with both words & photos.

The season so far has seen some superb guitar playing both from our artists and also from our members who continue to improve year on year.

I hope you will support all of our concerts this year which could always do with larger audiences. We have world class performers coming from all over just to play for us. Also please continue to support the festivals which are an incentive to get those pieces up to scratch and can always be improved upon if we take heed of the adjudicators comments.

Music help Forum

It occurred to me that it would be very useful to have a 'Music Help Forum' in which we could all take part in an ongoing basis.

The Festivals help us all to move 'up a step' so to speak, but more importantly, we learn from each other. So please write in and say for example - what type of practice works for you; how you memorise a piece of music; what difficulties you have; solutions you have found; etc.. – anything to

do with music. All of us have problems of some sort and some will have solved them – please share them.

Send in your questions and hopefully in the next Newsletter several members can give us an answer of what was or is effective for them.

So here we go to start the ball rolling –

Q1. Do you have any tips for memorising a piece of music?
Julie Insull

The Christmas Party 2013

Around 40 members arrived for the club's 20th Christmas party and were greeted at the door by the delicious smell of warm punch and, in the hall, the sight of a huge Christmas tree touching the ceiling and beautifully decorated with gold crotchets, quavers and treble clefs. Father Christmas (aka Sasha in splendid white beard) had been very busy and even found time to serve the punch. With a tap of his magical staff the musical proceedings began with the Gala Quartet playing *El Noy de la Mare*, *Snowflakes* and *Cradle Song*. Refreshments followed – the central table was laden with tasty food, kindly contributed by club members. The entertainment continued with Peter Watkins, reading his poem *You and Me* and singing a song written especially for the party *It's Christmas Time – It's Yours and Mine*. Sasha's musical staff then went into overdrive. Victor Smith played *Choro No.1 (Villa Lobos)* and was joined by Zoe Barnett for a charming duet *La Adelita*. Both of these young members were about to audition at the Royal College of Music the next day and everyone wished them well. Beryl Robinson and Julie Insull followed with two seasonal duets *The Holly and the Ivy* and *Silent Night*. Steve Higgs then took to the stage with a brand new guitar. He told us how he had booked into a guitar-making course in Spain and his wife Jan had gone too just to keep him company. Never having even picked up a chisel before, she had (sickeningly!) made the most beautiful musical instrument from cedar and rosewood and with this guitar Steve now played *Walking in the Air* and *Birds Flew Over the Spire*. Zoe returned to the stage to sing *Have Yourself a Merry Little Christmas* accompanied by mum Linda on guitar.

Charlie Elliott was the youngest performer at the party and we enjoyed *Study No.13* (which Sasha assured us *Giuliani* had composed one Christmas!)

Each table had been provided with two fiendish quizzes by Julie Insull. She now gave the results – the general Christmas knowledge quiz was won by the Barnett family and friends whilst the Burfords won the guessing the Christmas song titles quiz. Sasha thanked Julie. Sasha's magic staff began to vibrate again and more music followed with Zoe, Victor and Patrick Sowden forming an impromptu guitar trio, playing *O Christmas Tree* after only 15 minutes practice in the back room. Victor continued with *Polacca (Mertz)* and Linda with a beautiful rendition of *A Christmas Carol (Barrios)*.

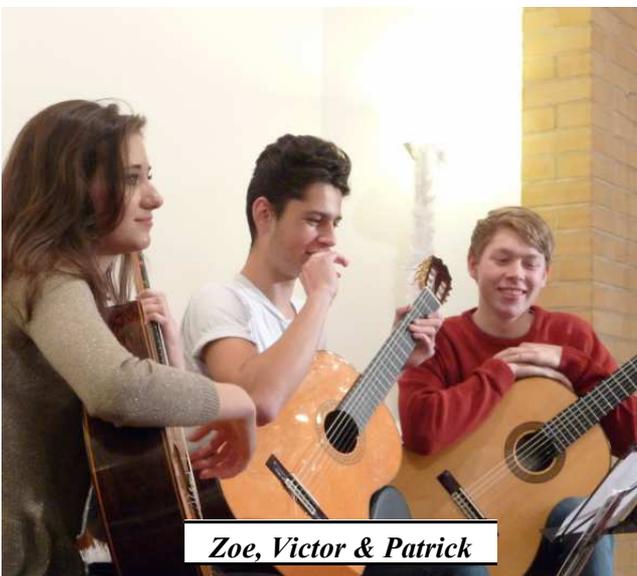
Sasha then needed to borrow a guitar to accompany Victor – Jan offered her precious instrument but Steve warned, "Don't play it like you normally do, Sasha!" Father Christmas was indeed very careful getting onto the stage and a lively duet of *Xodo da Baiana (Reis)* ensued. Zoe played *Prelude No.1 (Villa Lobos)* which she will also perform at her audition. Father Christmas pleaded to borrow the special guitar again for two duets with Sam Brown - a rousing *Hungarian Dance No. 5 (Brahms)* followed by a delicate *Silent Night*. All then gathered around the piano and, in the absence of Nina, Debbie Burford accompanied the choir led by Mike McCurrach to round off the evening with *Hark the Herald, Holy Night, Good King Wenceslas, Ding Dong Merrily, White Christmas* and finally *We Wish You a Merry Christmas* which indeed we do! At the very end there was a spontaneous "three cheers" for Sasha for all that he does for the club.
Debbie Burford



Father Christmas MC



Refreshments



Zoe, Victor & Patrick



Fiona, Ellen & Alex Burford



The WSGC Choir



The WSGC Nativity

Christmas Party 2013

AGM 21st September 2013

The AGM was only attended by some 20 people. Chairman Sasha Levto reported that the club had had a very busy year with 7 recitals, 4 club evenings, a Christmas and a Summer party, 4 outreach events and 4 competitive festivals. The club finances began the season with some £8000 and finished with some £8500, but this was due to some exceptional events (ie Xeufei Yang and Hago concerts and the Festival of Chichester held at St John's church). It was decided that fees for the forthcoming (ie current) year should remain the same. The November 2012 West Sussex Guitar Festival had a shortfall of some £1000 and was subsidised by the club. Treasurer Mike McCurrach reported that the majority of recitals lose some £200-£500 and that we require audiences of just 20 extra people to balance the books. Everyone should try to bring a friend along to each concert.

There were still vacancies for a Publicity Officer and a Fund Raising Officer. Member Pam Fereday offered to help look after the library. The existing committee agreed to stand for another year. This was approved unanimously.

Committee Posts:

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

Non Committee posts:

| | |
|-------------------------|-----------------|
| Webmaster | Jez Rogers |
| Photography & Archivist | Moyria Woodgate |
| Newsletter Editor | Terry Woodgate |
| Librarian | Pam Fereday |

Perception

The following story was told to me some time ago by the Gothenburg Combo.

In Washington DC, at a Metro Station, on a cold January morning in 2007, this man with a violin played six Bach pieces for about 45 minutes. During that time, approximately 2,000 people went through the station, most of them on their way to work. After about 3 minutes, a middle aged man noticed that there was a musician playing. He slowed his pace and stopped for a few seconds, and then hurried on to meet his schedule.

About 4 minutes later: The violinist received his first dollar. A woman threw money in the hat and, without stopping, continued to walk.

At 6 minutes: A young man leaned against the wall to listen to him, then looked at his watch and started to walk again.

At 10 minutes: A 3-year old boy stopped, but his mother tugged him along hurriedly. The kid stopped to look at the violinist again, but the mother pushed hard and the child continued to walk, turning his head the whole time. This action was repeated by several other children, but every parent – without exception – forced their children to move on quickly.

At 45 minutes: The musician played continuously. Only 6 people stopped and listened for a short while. About 20 gave money but continued to walk at their normal pace. The man collected a total of \$32.

After about 1 hour: He finished playing and silence took over. No one noticed and no one applauded. There

was no recognition at all.

No one knew this, but the violinist was Joshua Bell, one of the greatest musicians in the world. He played one of the most intricate pieces ever written, with a violin worth \$3.5 million dollars.

Two days before, Joshua Bell sold out a theatre in Boston where the seats averaged \$100 each to sit and listen to him play the same music.

This is a true story. Joshua Bell, playing incognito in the D.C. Metro Station, was organised by the Washington Post as part of a social experiment about perception, taste and people's priorities.

This experiment raised several questions:

*In a common-place environment, at an inappropriate hour, do we perceive beauty?

*If so, do we stop to appreciate it?

*Do we recognize talent in an unexpected context?

One possible conclusion reached from this experiment could be if we do not have a moment to stop and listen to one of the best musicians in the world, playing some of the finest music ever written, with one of the most beautiful instruments ever made then how many other things are we missing as we rush through life?

Could it also be the case that many in the audience at the Boston Theatre Concert did not appreciate the music, but were there because it was seen as the cultural thing to do and you could boast to your friends you had been there and paid \$100 to get in!

Graham Devine Festival Concert...

(Continued from page 16)

combined old and new compositional techniques. We then heard the *8 Valses Poeticos* originally written for piano by Granados. These are truly lovely pieces, but I had never before heard them played with such beautiful and intricate accompaniment. When I later looked at the programme, I saw that these were Graham's own arrangements from the piano score - certainly versions not to be attempted by the faint hearted!

The interval was followed by a *Sonatina* written by the British composer Cyril Scott. This was originally written for Segovia, but was lost for some time and the work was only recently discovered among some of Segovia's papers in 2001. The piece was recently revised by Julian Bream. This was followed by another contemporary piece the *Nocturnal after John Dowland Op70*, by Benjamin Britten. Graham explained that Britten would have been 100 years old on the day before

he was giving the concert. I found that although it makes for heavy listening the first few times it is heard, it does eventually grow on you. It tells the story of trying to get to sleep with restless movements and nightmares, but eventually the calming Dowland refrain is heard at the end as one peacefully goes to sleep. Amazing to think that Dowland was born 450 years ago and yet his works are still so loved. After these modernistic pieces we were returned to more familiar ground with two beautiful pieces by Albeniz – *Cadiz and Castilla*. These too were arranged by Graham. And were so delicately played. For his encore Graham played an *Elegy* by Grieg originally written for piano – one of the lyrical pieces arranged by Segovia and later modified by Graham.

We look forward to Graham's return to the club when it is hoped that he may give a masterclass/workshop on Baroque/Bach music sometime next year.

TW

News From The Library

We are very lucky in that Pam Fereday is now helping in the Library – so there are 2 Librarians at your disposal, whenever needed. During the year several people have given us music which has been catalogued and is now in use.



William Lovelady's *Incantations: 1, 2, 6, and 7* for solo guitar
William Lovelady's *This Morning in Omagh the Sun Rose Again* for solo guitar.

By the time you read this they will have been catalogued and available to members for borrowing.

At West Dean the following purchases were made for the Library:-

CD Fabio Zanon - Obra completa Heitor Villa-Lobos para vialao solo.

DVD Johannes Moller – GFA International Competiton Winner 2010. Included in the programme are 2 of his favourite pieces from the standard repertoire Agustin Barrios *Un Sueno en la Floresta* and his own transcription of *Asturias (Leyenda)* by Isaac Albeniz.

CD Johannes Moller - Music by Barrios, Craeyvanger, Regondi, Villa-Lobos, Gougeon, Brouwer.

CD Johannes Moller - Entitled 'When the Winds Dissolve' which are his own compositions.

At Amanda Cook's Recital she very kindly donated her CD – **Selected Guitar Works of William Lovelady**.

Also purchased were:-

In the Library there is a list by the door for members to write what they would like to have, be it music, CDs or DVDs. We hold raffles on Recital nights to fund such purchases but there is very little member participation. It would be good if this were to change because we would all benefit from a wider choice.

Also all the teachers could say what they would like to have available for their student members then we would have a range of levels of music.

So you can see that your input here is very important and makes a successful Library.

A reminder – Please make sure you return items on time – much better than paying a fine!

Do make a point of looking in the Library – Sasha and Nina spent the last half term renovating it and it is a real joy to be in now.

Julie Insull and Pam Fereday.



Graham tells of his Wrist Rest



With Linda



With new member Harri Goldsmith



With Joanna Wellwood-Froud



With Diana & Debbie



With former Chairman Richard Prior

Graham Devine Festival Concert 23rd Nov 2013

Graham Devine Festival Concert



Graham last came to play for us in January 2012 when he also gave a masterclass to seven members. This year he gave the festival concert and on the following day, he adjudicated the seniors for a very long session as part of the West Sussex Guitar Festival. Despite a very chilly evening, a large audience came to see Graham perform.

The concert began with *L'Infidele Sonata* by Weiss which was arranged by Graham. A most enjoyable piece with which to commence the recital. This was followed by the *Berg-Rhapsodie* by the Ukranian guitarist/composer Konstantin Vassiliev. This was inspired by Alban Berg's Piano Sonata Op1 and

(Continued on page 14)

Dates for your Diary

| | | | | | |
|-----|------|---------------------------------------|------|-------|-------------------------------------|
| Jan | 18th | John Mills/Jim Westbrook concert/talk | May | 3rd | Club Evening with Dorset Guitar Soc |
| Feb | 1/2 | Chi Festival Juniors Amanda Cook | May | 10th | Worthing Festival |
| Feb | 9th | Chi Fest Seniors Stephen Goss | May | 24th | Club Evening |
| Mar | 1st | Club Evening Festival Winner's Gala | Jun | 7th | Fabio Zanon concert |
| Mar | 29th | Amadeus Guitar Duo concert | Jun | 28/29 | RSM Summer Festival |
| Apr | 4th | Spring Concert WSGC Ensembles (Fri) | July | 19th | Summer Party (theme Weather Report) |

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 **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:

