

## *Vida Guitar Quartet Concert*



The WSGC promoted and sponsored the Vida Guitar Quartet to give a recital at the wonderful St John's Chapel in Chichester as part of the Festival of Chichester. The Chapel has superb acoustics presumably due to the vast expanses of wood everywhere. It was gratifying to see such a huge audience come along to see such an amazing and wonderfully entertaining programme of music. The Quartet have a knack of bringing the audience into their music with amusing anecdotes and comedy. We were in no doubt that we were in for a fun evening with some of the finest ensemble guitar music ever.

The Quartet play many of their own arrangements. These are quite spectacular and show that despite all playing guitars made by the same luthier (Christopher Dean), with different tones, dynamics and colours they can sound like an orchestra of many different instruments. Chris Stell explained that although he and Mark Eden had been playing as a duo for some 24 years, the Quartet was formed only some 7 years ago and allowed for a much greater range of expression. Not only were the arrangements so magnificent, the playing was truly outstanding. At the raise of an eyebrow all guitarists came in bang on the

button and every piece was played with such expression and musicality. In the course of the concert, they will have played over 100,000 notes between them without even one fumble or error! Any aspiring guitarist will know how impossible a task that is to accomplish anything like a fraction of that.

The concert began with de Falla's *Miller's Dance* and there was clearly so much more to the piece with the four guitars (arranged by Mark Ashford) than in the solo arrangement. We then heard Mark Eden's arrangement of Britten's *Simple Symphony*. I particularly like the *Playful Pizzicato* movement (reminiscent of the Archer's theme tune Barwick Green which was written some years before). This was played with strips of kitchen sponge underneath the strings so as to dampen the sound. How many of us have used such strips of sponge when told to 'Put a sock in it'? The first half finished with Chris Stell's arrangement of Gershwin's *Rhapsody in Blue*. Originally written in 1924 for two pianos, Chris explained that it took Gershwin just two weeks to write the piece, but that it took him three years to arrange it for the Quartet! But what a magnum opus that arrangement was. Truly the zenith of any

ensemble arrangement ever. The guitar – not noted for any sustain qualities seemed to hold the notes for just as long as the original clarinet. The piece lasted some 17 minutes, but Chris explained that they have to reduce it to just 5 minutes for a forthcoming concert in the USA. What sacrilege – they just don't know what they will be missing.

The second half began with Mark Eden's arrangement of five *Yiddish Dances* by Adam Gorb. These pieces were all quite mesmerising and for most of us, not the sort of music often heard. I noticed some retuning of guitars was required during the pieces – how difficult is that to accomplish when others around you are still playing! This was followed by Mark Ashford's arrangement of the *Second set of English Dances* by Malcolm Arnold. The first movement was immediately recognisable as the theme tune to Radio 4's 'What the Papers Say'. The formal

concert ended with yet another wonderful arrangement this time of Bizet's *Carmen*. This was arranged by William Kanegiser of the Los Angeles Guitar Quartet. Despite only four guitars playing, again it sounded as if a full concert orchestra was there – nothing was missing.

We were treated to an encore when Mark Eden came on stage with his guitar and started playing solo. He was then joined by Chris Stell who joined in on the one guitar. Finally Helen Sanderson joined in making six hands on the one instrument. The amazing thing is this was no simple Noddy piece - it sounded absolutely wonderful.

This will rank as one of the best guitar night's to remember. Clearly many of the audience wanted to recreate the evening as the sale of cds was very brisk indeed.

TW



*The Two Marks*



*Helen & Chris*



*Carmen and Don Jose*



*Six hands on one guitar*

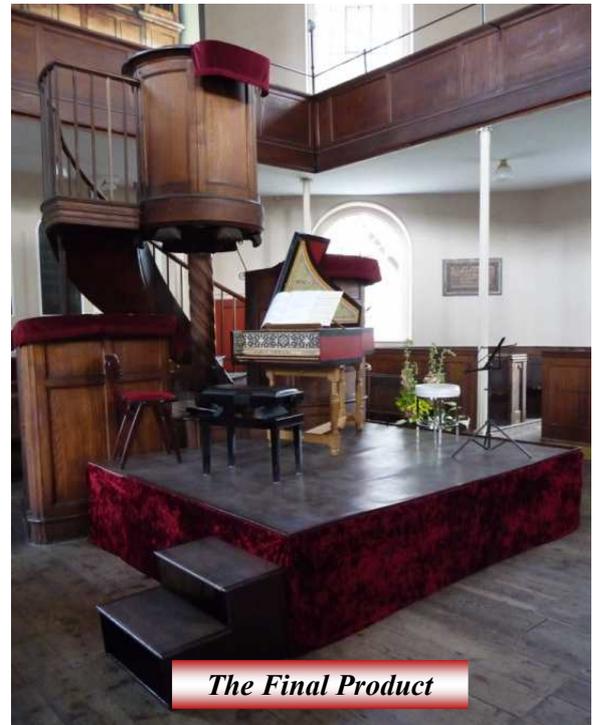
## *St John's Chapel Stage*

**M**any thanks to Robin Burford, Sasha and Nina for acquiring and building a stage for the Festival of Chichester at St John's Chapel. Sasha procured the basis for the stage in the form of two discarded wardrobes. Robin, a bridge engineer, then used his skills to design, reinforce and bridge the wardrobes so that the stage could be easily dismantled and transported. Sasha and Nina finally made the stage look attractive with an imitation wood tiled surface and a red velvet surround. The stage has done

sterling service for a number of performances. In addition to supporting the four members of Vida, it also supported a somewhat heavy harpsichord which was played by Claire Williams, Amanda Cook's duet partner. We do have some enterprising and talented members in our club! *TW*



*Robin tests the structure*



*The Final Product*

## *Festival of Chichester*

**T**he Festival of Chichester is now in its second year and runs for a month from mid June until mid July. The guitar was well represented in the Festival with events like Amanda Cook (guitar) and Claire Williams (harpsichord) presenting an evening of plucked instruments, John Mason and Mitch Callow dueting with some guitar café music at St Martin's Organic Café and Raymond Burley (guitar) and Clare Deniz (cello) dueting at St Paul's Church. In addition, the WSGC was twice involved in this year's Festival. On 27<sup>th</sup> June, the more advanced and prize winning youngsters and adults gave a Gala concert which was open to members of the public and on 12<sup>th</sup> July, the club sponsored the Vida Guitar Quartet at St John's Church in Chichester.

The Gala concert given by club members was of an extremely high standard and the performers had clearly put in a great deal of practice to give such professional and polished performances. I have

been privileged to witness some outstanding performances over the years but I must say there was a 'quantum leap' in the standards achieved by our members for the Festival of Chichester. So hearty congratulations to the youngsters who performed in the first half - The Chichester Guitar Orchestra under Linda Kelsall-Barnett, William Rumsey, Rebecca Allday, Zoe Barnett and Victor Smith. Also congratulations to the adults who played after the interval - The Gala Quartet, Sam Brown, Steve Higgs, Linda Kelsall-Barnett, Paul Thomas and James O'Neil. Between them they covered music from the earliest period up to the present time and were able to show what the club is about with members encompassing the whole spectrum of ages and also demonstrating that as well as guitar solos, the guitar can play in duets, quartets and even as a small orchestra. Many thanks to all who took part and of course to our wonderful and encouraging audience. *TW*

## Sam Brown Plays the Aranjuez



Sam on Stage

**O**n the longest day of the year and probably one of the hottest evenings of the year, Sam Brown and the Worthing Philharmonic Orchestra played Rodrigo's *Concierto de Aranjuez* under the baton of conductor Dominic Grier. This ever popular concerto was Rodrigo's first that was written for guitar and is now 75 years old. Some 26+ members of the WSGC came to see their talented member perform and all were quite overwhelmed.

Sam who is just 21 years old has just completed his third year at the Royal College of Music studying under Charles Ramirez. Last year he won the concerto competition at the Worthing Festival and the prize was to play with the Worthing Philharmonic. As is well known, the *Concierto* is a difficult piece to play and despite being amplified some powerful playing is still required and yet Sam was able to accomplish this and yet still play the very fast runs perfectly. Sam had just three rehearsals (one on the afternoon of the concert) of approximately one hour before the real thing! All of

the emotions and expressions the piece demanded were present. The yardstick as to how well Sam performed is best measured by the thunderous and prolonged audience applause which exceeded the decibels produced by the full orchestra and would probably have measured some 9+ on the Richter scale! Sam twice returned to the stage as he acknowledged the ovation. Yes, there were some 26 supporters from the club there, but make no mistake this was acknowledgement of a truly supreme performance by a huge audience many of whom did not know Sam.

Sam has accomplished so much in his life already – winner of the 2011 Chichester Music Festival Award, and the 2012 West Sussex Youth Music Award, played at the Venezuelan Embassy's Bolivar Hall and recently toured with soprano Marie Jaermann. He also is an accomplished lutenist and is frequently a soloist with Brighton's Mandolin Orchestra. However, I felt that in playing the concerto so well at the age of just 21 years, Sam's musical career was well and truly launched that evening with such an outstanding performance which will be remembered and talked about for years to come.

Sam dedicated the second movement of the *Concierto* to his Grandfather Rev John Brown who sadly passed away on 25th May aged 86 years. John Brown has been a member of the WSGC since 2007 and was extremely supportive and indeed quite rightly very proud of Sam's achievements and will be sadly missed.

TW

## Editor's Piece

**Y**et another very busy season for the club has flown by in no time at all. It is wonderful to see how our members' performances improve year on year culminating in the outstanding performances at this year's Festival of Chichester.

It was encouraging to see outstanding performances from some up and coming young players who will surely soon become the next generation of professional performers. We welcomed Richard Mills; also Elias Sibley together with Florence Petit to our stage. Many of us saw Sam Brown give his premier concerto performance when he played the *Concierto de Aranjuez* with the Worthing Philharmonic Orchestra. We all send these

young performers our best wishes for the future and hope they will continue to support us in the future when they are famous!

It will soon be AGM time again. Please try to come along and air your views about our club. We do need more committee members to help run the club. Many hands make light work and the more help we get, the easier it gets. Our committee consists of only four officers which is too small to successfully run a club of over 100 members. Please do volunteer to help. The tasks are not too onerous and I guarantee that you will get a buzz every time an event is successfully held.

## *The WSGC Plays Out*



**F**or some years now the WSGC has been invited to present a joint concert with the Barn Choir at St Josephs Convent in Littlehampton. The generous exit collection of many hundreds of pounds has helped the sisters maintain a mission in Peru. This year the club was invited to participate in a Variety Show which took place over 3 days. On Friday 25<sup>th</sup> April, the WSGC took over the first half of the evening. Thanks to all the members who performed. We were able to put on a varied programme of guitar orchestra, trios, duets & guitar with flute. Thanks to the 10 members of Regis Guitars, The Orion Trio (Yvonne Scott, Mike McCurrach and Baz Boxall), Victor Smith, Linda and Zoe Kelsall-Barnett.

On the Saturday evening Mike McCurrach on guitar was joined by his daughter Hannah on violin. On the Sunday Mike handed out sheets to the

audience and led a singalong of Pete Seeger folk songs – Pete had died at the age of 95 just a few months before the show. Terry Woodgate played some evergreens to a very encouraging audience on the Saturday and the Sunday night.

The good news is that over the three days of the long weekend, a profit of some £750 was made and this was distributed among six charities. There is a distinct feeling of well being in knowing that the club contributed in some small way towards this so thanks to everyone who participated whether on stage or in the audience. Thanks also to Sasha who was MC and player for the WSGC set and also to Sister Anastasia who had the unenviable task of coordinating and programming all the acts which were all of a very high standard and most enjoyable.

*TW*

## *News From The Library*

The following items have been added to the Library this session:-

### **CDs**

Amadeus Guitar Duo	Rodrigo Guitar Concertos Vol. 1
Amadeus Guitar Duo	Intimate Inspiration
WSGC & HAGO	Guitar concert May 13th 2006
Milos Karadaglic	Latino
Craig Ogden	Summer Guitar
Vida Guitar Quartet	Love, the Magician
Vida Guitar Quartet	Rhapsody
Amadeus Guitar Duo	Baroque

### **MUSIC**

Maximo Diego Pujol	14 Etudes Book 1 (Etudes 1 - 7)
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Maximo Diego Pujol	14 Etudes Book 2 (Etudes 8 - 14)
Gary Ryan	Scenes for the Guitar Book 2
Joquin Rodrigo	Concerto de Aranjuez (Guitar and Piano)

Michael McCartney	The Best Guitar Duet book ever
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Two more magazines racks have been bought to accommodate the ever growing number of Classical Guitar magazines – these are available to be read on the premises but not taken out.

*Julie Insull & Pam Fereday*

## *Elias Sibley & Florence Petit Concert*

One of the one hour Sunday concert series in May featured Elias Sibley on guitar and Florence Petit on cello. Elias last visited our club many years ago as a Young Professional and had previously entered a number of festivals when very much younger. Elias studied at the Royal College of Music under Charles Ramirez and Gary Ryan where he obtained a BMus (Hons) and later graduated from the College with a Masters Degree. Florence, who comes from Montpellier in France made her first visit to our stage. She recently graduated with a Bmus from the Royal College of Music and is currently studying for a Masters of Performance degree at the College. The cello/guitar duo was formed in 2013 whilst they were both studying at the College.

A guitar/cello duo is an unusual combination although we have seen Richard Smith and his wife Julie Adams perform a different repertoire on our stage. It is however a very moving combination of instruments that works very well indeed. The programme featured many beautiful pieces including *Spanish dance number 5* by Granados, *The Swan* by Saint Saens, *Valse Sentimentale* by Tchaikovsky, *Ave Maria* by Gounod and the first movement of Schubert's *Arpeggione in A minor*. Without exception, all pieces were played with great emotion and amazing accuracy. Just when there was not a dry eye in the house, Elias switched from playing guitar to the classical banjo.

Elias has been playing the instrument since he was ten years old - in fact some time before he

took up the guitar. The classical banjo has nylon strings and was very popular at the turn of the 20<sup>th</sup> Century, but is rarely heard now. Elias played Frank Lawes' *Cute an' Catchy*, Kerry Mills *Whistling Rufus* and Felix Arndt's *Nola*. Florence gave a wonderful accompaniment on the cello – sometimes bowed and sometimes pizzicato like a double bass. The banjo has that amazing quality of making you smile when you hear just the first few notes. The contrast was quite pronounced after just hearing the heart-rending *Ave Maria*. Make no mistake, the banjo pieces were technically just as demanding as the guitar pieces and all were accomplished with great aplomb.

The very enthusiastic applause from the audience produced a guitar/cello encore which kept us in our happy frame of mind. This was Dvorak's *Humoresque* which indeed was played with a sense of great humour and fun. Elias and Florence were very relaxed on stage and told us about the pieces they were playing with great passion. We were privileged to witness such fine playing which produced a whole spectrum of emotions from the audience. It tugged at our heartstrings and later on got our feet tapping and brought a smile to everyone's face. It was certainly a concert with a difference and in this competitive musical world let us hope that they will be able to make a successful career with such a unique combination of instruments and repertoire. One thing is certain we must try to get them back again and make sure you do not miss them when they return.

TW



*Elias and Florence*



*With a Banjo on his knee*

## Richard Mills Concert



Every Year the club presents a concert as part of the Young Professional Series. The aim is to present a promising young guitarist in a proper concert ambiance. This year we were privileged to be able to present Richard Mills – son of well known guitarists John Mills and Cobie Smit. Thus we knew we were in for a treat – whether his

playing is as a result of nature or nurture is immaterial, since both must play a prominent part in his upbringing.

Richard was born in 1991 and his first interest was not music, but surprisingly cricket! He took up the guitar only 4 years ago and is essentially self-taught.

Richard's programme was extremely demanding and featured *two studies* by Villa-Lobos, the Bach *Chaconne*, Sor's *Largo and Minuet* and Mozart's *Largetto and Allegro*. As an encore he played the *Spanish Dance no. 5* by Granados. It was apparent that Richard has great dexterity and control over his instrument and has come a very long way in just four years. I felt some of the pieces were a little rushed in places – probably as a result of the biological metronome (ie the heart) ticking a little faster than usual.

Richard is shortly to go to the Bergen Music College in Norway to study the guitar. We all wish him well in his studies and will follow his progress with great interest and look forward to welcoming him back to the club in the future.

TW

## An Evening with The Dorset Guitar Society



Sasha conducts two Orchestras

Some 10 members from the Dorset Guitar Society (centred at Kinson, North of Bournemouth) had a 90minute drive to come and visit us at our club. Two members – Paul Thomas and James O'Neal are of course very well known to the club already.

The evening began with an all play combined orchestra of both guitar clubs – some 25 players in total. As might be expected – the audience was severely outnumbered! The orchestra, conducted by Sasha, gave a very presentable performance of Peter Nuttall's *La Ginestra*. (*The Broom Tree*) with minimal

rehearsal time. The Dorset Orchestra and the Regis Guitars Orchestra then gave separate performances. The Dorset Society gave us *The Dance of the Knights* and the *Pavanne for a Dead Princess*. The Regis Guitars played *The Phoenix* a Baroque Concerto in three movements. The orchestras then split into quartets, trios, duos and solos to give some very professional and enjoyable performances. Thanks to everyone who took part and made this such an enjoyable evening. Thanks also to Sasha who as MC did a wonderful job of coordinating and linking all the players.

It is clear that both clubs are very similar and have the same goals – to promote and enjoy the classical guitar. I felt in some ways it was a bit like looking through a mirror at another world very similar to our own. I hope that we can repeat this again, but I realise it is a very long way for our intrepid friends to have to travel in order to visit us.

TW

## The Weather Report

**O**n what was probably the hottest evening of the year, the WSGC held their summer party which was dedicated to the theme of the Weather. The proceedings were carried out under the watchful eye of Zeus who from Mount Olympus (the stage) would target the various performers with his thunderbolt. As usual there was a resplendent banquet of food fit for the gods. The stage was decorated with various hand crafted weather decorations - clouds, rainbows, lightning, sun and rain – rather like a forecaster’s map. Thanks for all your hard work there Julie.

We had performances from Regis Guitars, Peter Watkins (who wrote a fitting song for the occasion), The Julie Insull and Beryl Robinson duet, Daphne Snocken’s grandson Daniel (who had never played on a stage before and gave a very good interpretation of *Romance*), The Gala Quartet (who also played duets), songs from rare visitor Robin Smith, Conor Miles, Terry Woodgate, Richard Prior, Steve Higgs, Linda Kelsall-Barnett and Sam Brown (who was accompanied by no less a person than Zeus himself). Sadly John Mason of Gala Quartet fame was ill but was replaced at the last minute by a very capable Pam Fereday – hope you get better soon John.

The performances were not all from the guitar since Richard Prior also read that wonderful Stanley Holloway monologue ‘Three Ha’pence a Foot’ about Ark building Sam Ogelthwaite who nearly drowned at the top of Blackpool Tower. I think all aspects of the weather were covered from rain, sun, rainbows, wind, French clouds and stormy weather.

We also had two weather quizzes – one set by Julie Insull which was won by Regis Guitars and a musical quiz set by Debbie Burford on piano which was jointly won by Moyria and Steve Higgs, but with some prompting Moyria finally won on the tie breaker.

The evening finished with Zeus cutting an absolutely massive water melon which was shared amongst the very grateful ‘5000’ on such a hot night. There was so much to fit into the evening that the party did not finish until 11:00pm.

Many thanks to everyone who made such an enjoyable evening – Sasha and of course Nina who does so much for our club. We must not forget Julie who did a sterling job with the decorations (and collecting our money!) and of course all of our performers and those who helped tidy up afterwards. Truly a night to remember. **TW**



*Zeus with his Thunderbolt*



*Daphne’s Grandson Daniel*

## Nina Levrov

Our talented club artist John White has painted a portrait of our Club’s First Lady Nina. Nina is renowned as an extremely talented pianist and over the years she has mentored several outstanding pupils. In addition she does so



*The Club’s First Lady*

much for the club but is usually to be found behind the scenes. She organises much for the Festivals, provides delicious banquets for our parties, club evenings, performers and adjudicators and of course attempts to keep our enthusiastic chairman in check



*Ambrosia—the food of the Gods*



*Gala Quartet with Pam replacing John*



*Regis Guitars*



*Zeus dissects the huge melon*

## *Hampshire Guitar Orchestra Hago*



**H**AGO is a friendly community orchestra playing concerts all over the South in aid of local charities. HAGO makes classical guitar fun, entertaining and accessible. They play Baroque to Rock, Cuban to Spanish and Classical to Jazz. We want Classical guitarists to join us. HAGO players are Grade 4+, but whatever your ability get in touch with HAGO's Musical Director Derek Hasted (email [Derek@hago.ork.uk](mailto:Derek@hago.ork.uk) or ring

023 9247 9200). HAGO meets at Lovedean Village Hall on alternate Thursdays in term time, but also holds informal workshop groups for other abilities on the Thursdays in between.

Visit [www.hago.org.uk](http://www.hago.org.uk) to see and hear HAGO in action. Also visit [www.classical-guitar-lessons.co.uk](http://www.classical-guitar-lessons.co.uk) and [www.guitar\\_workshop.org.uk](http://www.guitar_workshop.org.uk) for more about learning the classical guitar.

## *Kit Crowhurst 23rd Oct 1941-18th July 2014*



**I**n July our Club sadly lost one of its founding members. Christopher Crowhurst, known to everyone as Kit, passed away at the age of 72. Not only was Kit an original member of the club when it formed in 1993 but prior to that played in Sasha's evening classes at Bognor Community College and at The Old School from 1985. Kit also enthusiastically took on the role of the club's first Librarian.

As one of the more talented guitarists of the evening class, Kit was playing in a trio with Stella Clarke and Laurence Joyce, when Ian Burt enticed him away to form the Gala Guitar Quartet in 1991 alongside Debbie Burford and John Mason. He remained with the quartet for over fifteen years playing with great feeling, a very versatile player turning his hand to any part. He was extremely knowledgeable about music and also made a lovely duo with John Mason.

Kit enjoyed his resemblance to famous guitarist Julian Bream. On one occasion the quartet played to John Mills at the Brighton Festival and John Mills said he was finding it rather disconcerting to watch his old friend Julian Bream playing in our group – I wonder if that's why he gave us a sympathetic mark!

Although Kit would happily play any type of music he was at his best if the piece had a bit of a swing. In fact he would sometimes inject some swing into the more serious classical pieces – unable to help himself. His love of music came from his mother Betty who was an accomplished pianist. Before he took up the guitar he was a talented clarinettist playing in a jazz band. We could never persuade him to play the clarinet for

us – he said he had lost his embouchure years ago. I had to look it up to see what he was talking about!

Kit was a man of many other talents too. He ran a hotel with his parents and was a trained “silver-service” waiter. Many will remember him as a talented potter. He had his own kiln at home and specialised in making clay cottages, all very romantic-looking and covered in wisteria or roses. Some could be lit from inside. He sold these at various shops and craft fairs (including Goodwood).

He also had a passion for old cars and owned several including a Riley, a Morris Eight, a Morris Cowley and a Chevrolet which he sometimes exhibited at shows. He knew a great deal about cars and also trains. He would suddenly get excited about a project, one of which was when he was going to build a model train layout to fill his entire garden. Another time, he wanted to make the best Christmas cake ever, and baked many prototypes. He soon realised though that he was putting on weight so turned his energy to something else! He was incredibly interested in sound systems and was always experimenting with a different arrangement for his many speakers and equipment – most of it very old indeed. He did not rate CDs very highly, always preferring to play vinyl. He loved listening to jazz and ran a small jazz appreciation club from his home. There was nothing Kit did not know about jazz. He was a generous host, always providing far more cakes and biscuits than could possibly be eaten.

Kit had the most terrific sense of humour. Every Thursday evening for more than fifteen years when the quartet rehearsed he had a new joke or anecdote for us and was so good at telling a story it was difficult to separate fact from fiction.

My favourite funny moment was just as the Gala Quartet were poised to play their first note at a concert, he suddenly said, “Do you know, if they hadn't invented Venetian blinds it would be curtains for the lot of us”. The hall was silent for a brief moment then the whole audience erupted in loud laughter. That is how I would like to remember Kit, making everyone laugh.

*Debbie Burford*

## *Fabio Zanon Concert...*

*(Continued from page 12)*

Fabio kindly agreed to become a patron of our club.

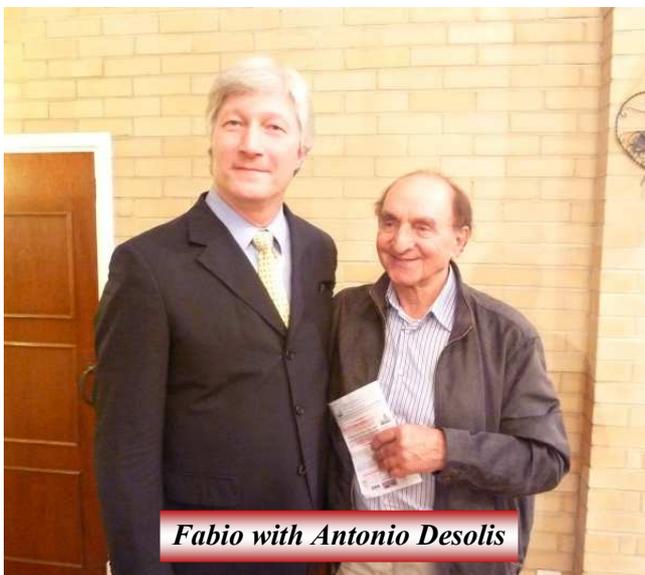
The concert included many guitar favourites, but also some rarely heard rhythmic South American pieces. The concert began with three pieces by Granados – *Spanish Dances no. 5 and 4* and the *Tonadilla La Maja de Goya*. Fabio explained that the Spanish Dances were originally written for the piano, but the Tonadilla was an accompaniment to a poem. He explained that sadly Granados died during the First World War when his ship was torpedoed while returning from a concert premier in the USA. The first half of the concert concluded with the Mexican composer Ponce's *20 variations and Fugue on Folia de Espana* written in 1929. The variations exploit the many different techniques of guitar playing and Fabio excelled in demonstrating his virtuosity with this 20 minute piece which must surely be totally exhausting to play.

The second half began with the much loved *Prelude, Fugue and Allegro BWV 998* by Bach. This was originally written for lute or harpsichord. This was followed by a *Mazurka* written in 1926 by the Polish composer Alexander Tansman. This was premiered by Segovia. The programme proper finished with four studies by the Brazilian composer and pianist Francisco Mignone. Fabio explained that Mignone started composing for the guitar very late

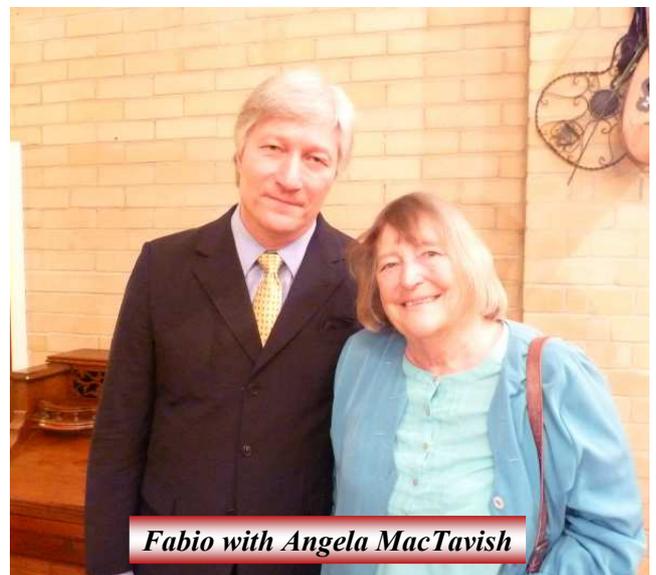
in his life at the age of 73. Apart from the guitar studies he composed 12 waltzes for guitar and a guitar concerto. The studies played consisted of three very exciting pieces and a gentle Cradle Song. These were not for the faint hearted pupil and in fact did not sound like studies at all. It would certainly not be necessary for teachers to nag their reluctant pupils to play these studies because every guitar student would want to play such exhilarating pieces.

As would be expected after such a performance, the applause was deafening. Fabio thanked the audience for the wonderful reception he always receives at the WSGC and we were rewarded with no less than three encores of the most wonderful rhythmic South American pieces. Feet were tapping and even Fabio was swaying as he played these wonderful pieces. These were *Bate-Coxa* by Fabio's friend and fellow Brazilian Marco Pereira, a *Porro* by the Columbian composer/guitarist Gentil Montana and finally *Danza Paraguaya* by Barrios. There is certainly a wealth of most wonderful South American music awaiting discovery by the rest of the world. What a wonderful concert to end our season of professional guitar recitals. We all look forward to Fabio's return to our concert stage in the not-too-distant future.

*TW*



*Fabio with Antonio Desolis*



*Fabio with Angela MacTavish*

## Fabio Zanon Concert



**F**abio first came to Britain in 1990 and gave his first concert to the WSGC 21 years ago at our previous venue in North Bersted. Since then he has been a regular visitor to our stage, his last concert being in January 2011. It was wonderful to see among our audience many rare visitors to the club who could not forgo the opportunity to see Fabio. Fabio is a visiting

professor of guitar at the Royal Academy of Music and each year makes a few short visits from his home in Sao Paulo. On this visit he only gave one other concert and we were therefore very privileged to have such a prestigious performer and winner of many international guitar competitions to come and play for us. In 2013

*(Continued on page 11)*

### Dates for your Diary

Aug	22nd	(Fri) Selsey Festival at Selsey Centre	Nov	15/16	WSGC Festival Juniors
Sept	20th	AGM & Club Evening	Nov	23rd	WSGC Festival Seniors
Sept	27/28	<b>Gary Ryan</b> Concert & workshop	Dec	6th	<b>Mosaic Octet &amp; Eden/Stell Duo</b>
Oct	18th	Club Evening	Dec	20th	Christmas Party ( <b>invitation only</b> )

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

Please send contributions for the next edition of *Good Vibrations* by **1st 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](mailto:terry_woodgate@btinternet.com)

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

