

## *Richard Smith Concert*



**T**his was Richard's fourth visit to our club and as word spreads I am glad to report that our audience increases each time. Since Richard has his own following, we welcomed many newcomers to our recital hall and hope that they will return. We all had a most wonderful evening of entertainment with much fun and jokes coupled with the most amazing guitar playing ever. As guitarists we sometimes see pieces played and think 'that looks possible, I would like to have a go at that sometime'. However, with Richard it is as though he has visited us from another planet – even if we could put in 100 years of dedication, we all know we could never come anywhere near to his

unbelievable standard. A look around at the bewildered expressions on some of the faces in the audience confirms this. Even in his slow pieces, he manages to fit so many notes in – close your eyes and you would think there is at least a guitar quartet playing. Richard is a very relaxed player who is at total ease in front of an audience and that shows through with his performances.

Richard never has a formal programme of pieces. Rather, he has lists of some 100 pieces on the floor and picks and chooses what he will play depending upon the audience reaction. All 100 pieces and I am sure many others beside all reside in his head and fingers as he does not use any music to refer to. Sasha left the programme blank for us to fill in the pieces played. Richard is an exceptionally versatile performer and can easily surpass the best guitars of jazz, pop, classical, blues, finger picking, ragtime or evergreen. Whatever your taste in music, you will not be

### *New Member*

We extend a very warm welcome to **David Sturrock** From Bognor Regis; **We hope you enjoy many happy evenings at the Club!**

disappointed as Richard will cover it with his own exceptional arrangement. However complicated every piece is, it is always musical and a pleasure to listen to. We heard music from Mozart and Chopin through to the Beatles.

In total Richard played 32 pieces – every one was a gem and beautifully crafted. For classical we heard Mozart's *Magic Flute*, Chopin's *Waltz no. 10 in Bm* and *El Relicario*. For Jazz we heard *Georgia* and *Lulu's Back in Town*, for country finger picking there was *Black Mountain Rag* played at unbelievable speed, and a few Jerry Read pieces – one with high-speed bluegrass banjo licks played on the guitar. From Scott Joplin's Rag repertoire we heard the *Maple Leaf* and *Pineapple Rags* and *The Entertainer*. There were some beautifully arranged romantic evergreens – *I only have Eyes for You*, *Tenderly* and *Dancing Cheek to Cheek*. We heard an outstanding version of Sousa's *Stars and Stripes Forever* where Richard had the whole brass band playing simultaneously including the little piccolo on the top string – all without any multitracking! How does he do it?

We must not forget the wonderfully crafted amusing songs which were generally parodies. There was the Japanese song *Sukiyaki* which this time was about an American who went to Japan and strongly advises against eating the Yucky Sushi. There was advice to all aspiring young guitarists who want to earn a living playing a guitar (sang to the tune of *Would you like to Swing on a Star*). We heard how Richard's grandfather had an old 78rpm gramophone with

just one record that was always being played. Richard faithfully reproduced the *Tennessee Waltz* which he heard as a youngster – complete with a jumping needle and clicks and buzzes. How is it possible to play such complex pieces and also sing at the same time? Completely unfazed, while playing the most complicated pieces, he even announces when there is particular guitar lick coming up which he likes or 'Nice cowboy chord coming up now' or 'Listen for the tune on the top string'

Richard introduced us to a lazy way of playing the guitar whereby the A string goes down to G and the two E strings go down to D (producing an open G chord). He referred to this tuning as a double D or Dolly Parton tuning. The Dolly tuning was so named not for the reason you may think, but rather because she has such long fingernails she can only ever play barres with her left hand – these being played at the fifth and seventh fret which together with the open chord give the 1, 4, 5 chord sequence used in 90% of pop songs.

On this his latest tour of the UK, Richard only played at five venues and so we were very privileged to have the top Maestro from Nashville come to play for us. We must hope it is not another five years before he visits us again.

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With Mikey, Sasha's Grandson



Moyria and Richard

## *The Summer Recess*

**T**here was a long break from the Summer Party in July until our AGM in September, however guitar events were still taking place over the long summer recess. Of course there was the West Dean International Guitar Festival which celebrated its 25<sup>th</sup> Anniversary this year. The Festival held a series of five professional concerts and an open day on the Sunday. It is not necessary to go on the course to attend these events. Concerts this year were given by Ben Verdery, Sean Shibe, Berta Rojas, Irina Kulikova and the Aquarelle Guitar Quartet. All were most enjoyable and each concert was quite different.

The last day of West Dean is also the day of the Selsey Carnival where the WSGC in conjunction with member Sally Paice put on a concert of guitar music at the Selsey Centre. This event was reasonably well attended, but it would have been nice to have a few more members come along, although it is appreciated that after a week at West Dean participants will be 'guitared out'.

Furthermore members who live some way away have that long drive from the A27 to Selsey which is somewhat stuck out on a limb. Thanks to young William Rumsey, Sally Paice and friends and Terry Woodgate who performed in the first half of the show. Thanks also to those from the Royal College of Music who travelled all the way from London to perform – Alex Hart, Michael Hughes, Iohannes Theodoridis and Johnathan Parkin (the latter comprising the What Trio). We heard solo, duet and trio performances of music ranging from Pernambuco, Villa Lobos, Barrios and Sor together with a few evergreens from Sally and friends and Terry. The 'What Guitar Trio' played pieces by Hindemith, Per Nogard and Leonard Von Call. The enthusiastic audience made us all feel very welcome as usual. One member of the audience encouraged everyone to bring at least one friend to the event next year.

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## *The Royal College of Music Guitar Gala*

The first concert of our 24<sup>th</sup> year saw six students and graduates from the Royal College of Music give a most splendid and varied concert. Despite their young age, all of the performers had very impressive cvs – winning prestigious competitions and playing in coveted venues around the world. Many thanks to member Sam Brown who arranged the concert and invited his colleagues to come and play for us.

The evening began with some baroque music played on period instruments - Blavet's *Sonata in G for flute and Continuo op 2*. This was played by the Flauguissimo Duo - Taiwanese flautist Yu-Wei Hu using a baroque flute and Johan Lofving from Sweden who played an elongated theorbo. The flute was an 18<sup>th</sup> Century replica made of wood rather than the later metal and this gave a very warm sound to the instrument - ideally suited to our intimate venue. Johan told us that the theorbo evolved in Italy in the 17<sup>th</sup> Century as a large lute. The theorbo was over 3m long and consisted of seven fretted strings and seven long drone strings. Johan said that unlike the lute which has pairs of strings the theorbo has single strings which means it is more like a guitar to play. Johan came on the train from London to Bognor and one can imagine the difficulties in transporting such an ungainly instrument which does not fold down. Presumably if a car is used then a sun roof is a necessity and low bridges are to be avoided. Johan did remark afterwards that it is a somewhat cumbersome instrument when travelling by air!

The Duo were followed by Jonaton Bougt also from Sweden who played a conventional modern guitar. He has visited the club for various festivals and is becoming a firm favourite. Jonaton played Domenico Scarlatti's *Sonata in A major K208* which was originally written for keyboard. It was then the turn of the small romantic guitars from the 19<sup>th</sup> Century. Johan returned to play an exciting *Tarantella* by Mertz. He was then joined by Sam Brown who played Linda's Torres replica guitar which she very kindly loaned to him. Amazingly Sam took to the instrument straight away with only a few minutes to practise before the performance. Playing an

unfamiliar instrument can easily throw a performer off-balance, but not Sam! Sam and Johan played a most memorable concert piece – Rossini's *Overture to the Barber of Seville* which Giuliani had arranged. The sign of a great performance is when no one wants the piece to end and the whole audience could have listened all night to this amazing duo. What a way to finish the first half!

The second half began with the *Suite Compostelana* played by Laura Snowden. This consists of six movements written by Federico Mompou for Segovia. Laura played for us last year at the Festival of Chichester at St John's Chapel and also played at this year's Petworth Festival. She has a very busy diary of performances and it is good she managed to come to play for us on this occasion. Jonaton Bougt then returned to the stage accompanied by pianist Irena Radic. They played four preludes by Shostakovitch. They gave a wonderful demonstration of a fine balance between piano and guitar. The quieter guitar can sometimes be drowned out by the much louder piano, but not with this duo! The concert then finished with the duet playing *Ma Mere l'Oye (Mother Goose)* by Ravel. This was originally written for piano with four hands for children, however, this arrangement was by no means simple!

It was unfortunate that one performer - Ioannis Theodoridis - had sprained his thumb and was unable to play. Otherwise we would have been treated to John Mason's guitar quartet arrangement of the Bach *Brandenburg Concerto*. Hopefully his thumb will have healed when they visit again.

We heard some amazing playing from these young performers who represent the latest generation of fine Classical Guitarists. Many years ago, the WSGC promoted concerts by Fabio Zanon, Jonathan Leathwood, Amanda Cook and Eden and Stell who were all at the start of their concert careers. I feel sure that on this Gala evening we similarly witnessed the beginnings of the latest generation of exceptional Classical guitarists. We wish them all well in their careers.

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*Flauguissimo Duo with theorbo and baroque flute*



*Sam and Johan Lofving play romantic guitars*



*Laura Snowden*



*Jonaton Bougt*



*The RCM Gala Performers*

	<b>WSGC Festival Junior Class Winners 5<sup>th</sup> November 2016</b>	<b>1st</b>
1	<i>Initial Class age 9 &amp; under</i>	Non-competitive
2	<i>Initial Class age 10 - 12</i>	Non-competitive
3	<i>Beginners Age 13-18</i>	Non-competitive
4	<i>Solo Age 12 &amp; under grade II</i>	Luke Skinner
5	<i>Solo Age 12 &amp; under Grade III+</i>	Edward Sweet
6	<i>Solo I, under 15 &amp; Grade 5 &amp; under</i>	Jasmine Westlake
8	<i>Technical Perfection age 12 &amp; under</i>	Jude Raza
9	<i>Technical perfection over 13</i>	Rebecca Allday
11	<i>Bach Class II Age 18 &amp; under</i>	Rebecca Allday
12	<i>Intermediate Open Class</i>	Mia Graham
13	<i>Advanced Open Class</i>	Lucy Haynes
15	<i>Junior Recital II Age 18 &amp; under</i>	Zoe Barnett
18	<i>Guitar Duet II age 15 &amp; under</i>	Kseniya Kagarova & Nikole Feoktistova
19	<i>Guitar Duet Age 18 &amp; under</i>	Don't Fret Duo
21	<i>Novice Guitar Trio</i>	Inazuma Trio
26	<i>Junior Guitar Ensemble</i>	WSM Intermediate Guitars
27	<i>Senior Guitar Ensemble</i>	WSM Youth Guitars
28a	<i>Initial Guitar Ensemble</i>	Rikkyo Guitar Ensemble
29	<i>Student &amp; Teacher Duo</i>	Non-competitive
30	<i>Composers Special Class</i>	Rebecca Allday

	<b>WSGC Festival Adult Class Winners 13<sup>th</sup> November 2016</b>	<b>1st</b>
51	<i>Solo Intermediate I</i>	David Inns
52	<i>Solo Intermediate II</i>	Peter Russell
53	<i>Renaissance Class</i>	Peter Russell
54	<i>Bach Class</i>	1 <sup>st</sup> Jonathan Parkin 2 <sup>nd</sup> Alex Hart
55	<i>Music From Around the World</i>	Sammy Watson
56	<i>Advanced Class</i>	Peter Russell
57	<i>Jazz, Blues, Folk</i>	Terry Woodgate
58	<i>Guitar duet</i>	Julie Insull & Beryl Robinson
59	<i>Guitar Trio or Quartet</i>	Orion Trio
60	<i>Guitar Ensemble</i>	Sweet Guitars
60a	<i>Guitar Orchestra</i>	WSGC Orchestra
61	<i>Guitar ensemble with other Instrument</i>	Quintessential Quintet
63	<i>Recital Class</i>	1 <sup>st</sup> Jonaton Bougt 2 <sup>nd</sup> Ioannis Theodoridis
64	<i>Arrangement Class</i>	Debbie Burford
C6	<i>Composition for Guitar</i>	Michael Hughes

There were no entries for West Dean Bursary Aug 2017

## *The WSGF 2016*

**T**his was the 17<sup>th</sup> West Sussex Guitar Club Festival. Entries were up a little from last year. There were 53 entries in 20 classes for the under 18s and 37 entries in 15 classes for the adults. Three years ago both the adult and under 18 entries would last for four days over two very full weekends, but now the event was fitted into just two days spread over two weekends. Sadly, for the first time since its inception, there were no entries this year for the West Dean competition. Amanda Cook was the adjudicator for the under 18s and Mark Ashford was the adjudicator for the adults.

### **Junior Classes: Amanda Cook**

Amanda is a very popular guitarist at the WSGC, having been a member since she was a child. She has performed and given master classes in the USA, South America and throughout Europe – both as a solo performer and as an ensemble player. Amanda's name features on some of the trophies that she was awarding at the festival. In fact Sasha issued a timely reminder to the winners to take good care of the trophies since they are an historical record of achievements from the early days which feature names of youngsters that have since gone on to great things.

Amanda was pleased to see that in addition to reading the music and watching the fingerboard, the ensemble players did manage to keep their eyes on their conductor (Linda). This showed as the ensembles were totally together in their playing. Many players confessed to being nervous, particularly since for many it was their first public performance. Amanda advised pretending that you are an actor on stage and to act being confident and relaxed and that this will help greatly with your performance. She said that she would like to hear more legato playing which involves holding a note while your fingers hover over the next note and then releasing hold of the first note at the last moment as the new note takes over. She likened this to a relay race where a batten is seamlessly passed between runners. She advised singing the piece so that you can hear how the phrasing should go without struggling with the technicalities of playing the guitar. Amanda was very complimentary of the performers who all put in a lot of effort in preparing their pieces.

Credit must be given to the students of the Rikkyo Japanese School who only had their first guitar lessons in September, but showed ~~amazing progress in a very short time with their~~

solo and ensemble playing.

### **Senior Classes: Mark Ashford**

Mark is currently head of Guitar at the Birmingham Conservatoire of Music and Director of the youth ensemble NYGE UK. He is an Associate of the Royal Academy of Music for his achievements in the music profession. He is a regular visitor to our club as both a solo performer and as an ensemble player with the Vida Quartet and the Frontiers Trio.

Mark advised not to rush from one piece of music to the next. Take your time, acknowledge the applause and enjoy the moment. Beware of open strings ringing on when they should be silent. This is particularly so with some highly resonant guitars. Mark noted that many players do not alternate their first and second plucking fingers, but repeatedly pluck or drag across the strings with the same finger. It is possible to get away with this until the pieces start to get difficult, then alternating is essential particularly if a legato sound is required.

Try to vary the articulation by introducing staccato for example and apply more dynamics and colour to the piece. Mark advised exaggerating the dynamics maybe by a factor of ten, otherwise the audience sitting some way away will be totally unaware of them. Play to a friend who has the score and let them mark in when they think you are playing loud or quiet – this is a good test of how your dynamics are being received. Even if no dynamics are marked on a score, the player must still introduce them, although there is then more freedom.

Where a score is used, Mark said it should not be positioned such that it obscures your guitar skills. Have the music low down and to one side so that the audience can see your hand movement.

He said that many performances would be greatly enhanced with the use of a metronome, which few admitted to using. A metronome is invaluable for duets who can agree a tempo to practise at their respective homes. They can then play at that speed when they meet up. This will avoid one player trying to catch up with a faster player. Electronic metronomes are extremely accurate and can be made to produce different beeps when required. Try clapping along to the rhythm. Metronomes should not be used only when learning a piece. They should be used ~~even when the piece is known to ensure the~~

player is not deviating from the written music.

Be aware of the tune in a piece. It is all too easy to spend a lot of effort on the technicalities of the piece in changing chords such that the tune becomes disjointed. Annotate the tune with a highlighter and play this in isolation so that you understand the phrasing. Mark was in favour of taking parts of the score and making exercises from these. In this way you are learning from the music rather than a cold isolated exercise which may not be particularly relevant. This does make the exercises more interesting and fun and will certainly help no end with the piece you are studying.

Mark said that it is easy to over rehearse the beginning of a piece particularly if you always restart at the beginning after making a mistake. The middle and end of a piece may not be so well known unless you make a conscious effort to start practising from different points in the music. In this way equal balance can be given to the whole piece.

With regard to ensembles, Mark was aware that when playing a new piece it is all too easy to keep your eyes glued to the score and not to make contact with the other players. Communication is essential, particularly when there is a change in tempo. It must be decided who is taking the lead at that particular point and everyone should watch that person and follow. All this must be part of the practice and it should be marked on the score who to watch and who is giving the cue. Audio cues are not enough. He said that it is generally easier to play the main tune rather than the

accompaniment. Instead of attempting to count when accompanying, try to feel the music and this will also help with expressing the music.

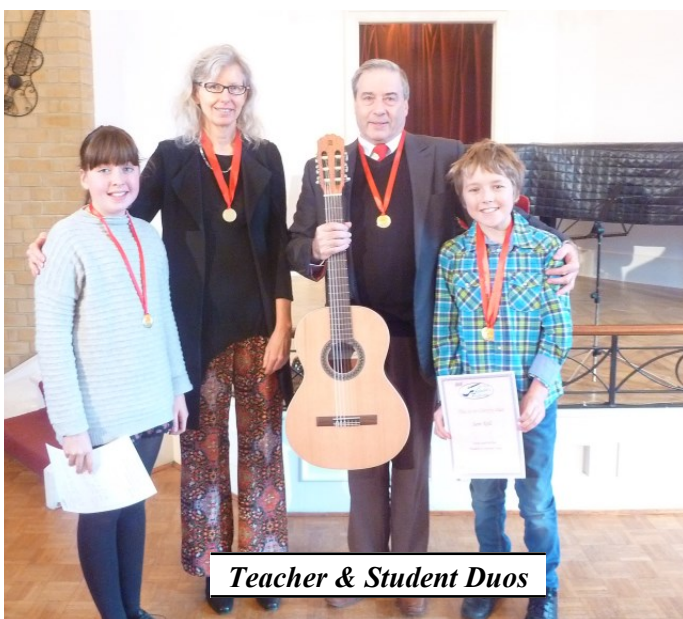
You can never hope to play as well on stage as you do at home. You cannot recreate your home on the stage, but you can do the reverse. When you are at home imagine you are on stage. Picture the audience, the chandeliers and the red curtains. Make this part of your practice.

In order to raise the profile of the festival, for the first time, cash prizes of £100 1st and £50 2<sup>nd</sup> were awarded to each of the Bach Class and the Recital Class. This attracted some very talented performers from the London music colleges.

### Thanks

Many thanks to our enthusiastic and encouraging adjudicators – Amanda and Mark, but also to our helpers Julie Insull, Julian Bobak, Judith Ratledge, Angela MacTavish, John White, Moyria and Terry Woodgate. Also a great thank you must go to Sasha and Nina who organise and run the Festival which involves a great deal of work behind the scenes as well as much multitasking on the day. We must thank all the entrants who showed so much dedication to their instrument and without whom there would not be a festival. Finally we must not forget the teachers who are doing a grand job in ensuring that there will be a new generation of inspired and well taught classical guitarists for the future.

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*Linda & Amanda with WSM Intermediate Guitars*



*Sweet Guitars & WSGC Orchestra*



*Orion Trio & New Gala Quartet*



*Conor Miles*



*Mark Ashford with the Recital Class*

## *Les Marionettes Duo Concert*



This was a most enjoyable Sunday afternoon concert given by Nathaniel Mander on harpsichord and Sam Brown on guitar. Nathaniel graduated with first class honours from the Royal Academy of Music in 2011 and gave his Wigmore Hall concert debut in 2012. He is winner of many competitions and has played in prestigious venues throughout the world, including London, Bolivia, the US and Italy. Sam Brown is of course well known to club members having been a very active member of the club for many years now. He graduated from the Royal College of Music in 2015 and then spent a year studying with Lorenzo Micheli in Switzerland.

We heard a most enjoyable concert given by two leading exponents of their instruments. On hearing the first piece – *Rameau's Overture to Pygmalion* - it was apparent that the instruments were ideally matched in volume. The harpsichord is a much quieter and seemingly delicate instrument than the more robust piano which can easily overpower the guitar. The guitar and harpsichord is

a relatively rare combination and as such the duo had to write their own transcriptions of a number of the pieces played. This was so with JS Bach's *Trio Sonata in F major*, JC Bach's *Sinfonia in D major*, and two *Sonatas for keyboard and violin* by Mozart. The arrangements were masterpieces and one would not know that they were not originally composed for guitar and harpsichord. We also heard two solo performances. Nathaniel played variations on Handel's *Harmonious Blacksmith* (each variation becoming more complex – culminating in a multitude of sparks as the red hot horseshoe was repeatedly struck with a hammer). Sam played the Allegro and Largo from Carulli's *Sonata in A major*.

We were very fortunate indeed to witness such a professional and enjoyable concert on our doorstep at a fraction of the cost had we gone to London. We all certainly look forward to this 'Dynamic Duo's' return.

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## *Editor's Piece*

And so within the twinkling of an eye we say farewell to 2016. One reason that time flies by is because we have a very active and busy club, so thanks to Sasha and the enthusiastic committee for arranging many interesting events for us. It was yet another successful year for the club in terms of great and unusual concerts, club evenings and festivals. As always, our concerts could have had bigger audiences and our festival entries could be larger. With over 100 members we should get a

little more support for our events. Please try to come along whenever you can. As usual, our events for the rest of this action packed season are presented on the back page. Already, 2017 promises to be a great year. **PLEASE NOTE THAT FROM JANUARY, CLUB EVENINGS WILL BEGIN AT 7:00pm, BUT CONCERTS WILL STILL BEGIN AT 7:30pm AS BEFORE.**

## *WSGC AGM and Club Evening*

**A**s always, the long summer break of two months flew past like an express train and suddenly it was Sept 10<sup>th</sup>, time for our first club evening of the new season. This was combined with our AGM. The evening began with a very successful huge 'all join orchestra'. Here the better players/sight readers set the pace while those of us who are less capable try to make a contribution by either playing the first note of each bar or playing just a single note when there is a complicated chord to play.

After sumptuous refreshments, it was time for the AGM which covered our events over the past season – our 23<sup>rd</sup>. We had five concerts (Thibault Cauvin, Graham Devine, Judicael Perroy, the Frontiers Trio and Fabio Zanon), a masterclass with Judicael, six club evenings (including a Christmas and a Summer party), two Guitar festivals and a visit to the Dorset Guitar Society. A very busy year and we must thank our hard working committee for all that they do on our behalf.

Mike McCurrach is retiring after four years as Treasurer and many thanks were given for the splendid job he did. David Clarke is our new Treasurer and we wish him well in his new post.

Other committee members voted in include: Julian Bobak (Chairman and Charity Officer), Sasha Levtoy (Artistic Director), Debbie Burford (Secretary), Baz Boxall (Membership Secretary) and Julie Insull (Publicity Officer). Thanks were given to non-committee members Richard Prior who has recently moved to Devon, but still maintains our website, Pam Fereday (with David Clarke) who run the library, Moyria Woodgate (Archivist and Photographer) and Terry Woodgate (Newsletter Editor).

One of the topics discussed at the meeting was whether to start events half an hour earlier at 7:00pm. This should mean youngsters would not have to stay up too far past their bedtime and a slightly earlier finish for everyone. This is desirable when things overrun or there is a lot of tidying and washing up to do or people have a long drive after the event. There were no objections to the proposal and it was decided to run a trial of **7:00pm starts for club evenings only from Jan 2017**.

After the AGM, the evening continued with a number of performances from club members.

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*The 'All Join Orchestra'*

## 19th November Club Evening

This club evening was dedicated to performances at the West Sussex Guitar Festival over the previous two weekends. It is a shame that torrential rain and high winds deterred many from venturing out, however it proved to be a most interesting evening.

The evening began with a friend of the RSM, Bob Bravington giving a talk and demonstration on a distant predecessor of the guitar the Hurdy-Gurdy. He explained that the instrument originated during the 11<sup>th</sup> Century and features on an early painting in a Spanish Cathedral. The instrument was originally created in Europe where it was called the Viel, but for some reason it was Christened the Hurdy-Gurdy in Britain. There are a number of different types of instrument, but Bob's is a large lute-back instrument which is quite loud. Mozart and Haydn had written for the Hurdy-Gurdy. The instrument was eventually superseded by the piano accordion which was far cheaper to make and was more robust.

It has two Chanterelle strings tuned to G on which the tune is played by means of stop keys. There are also five drone strings (but Bob had removed two of these strings as being unnecessary). The instrument is strung over a rotating wheel which is covered in rosin, and this makes the sound which when the drones are added sounds very similar to bagpipes.

Bob related that upon retirement he went on

an instrument making course at West Dean given by tutor A.J. Butterworth. He had made plans for a Hurdy-Gurdy after he had repaired an original 1865 French lute back instrument. Eight different woods were used in the construction, including sycamore, pear, pine, lime and laburnum. It took some 600 hours to make spread over a period of a year. It is a most interesting and unusual instrument. I had certainly not seen nor heard one until that presentation. The committee have decided to purchase the Hurdy-Gurdy for special club events using part of Kit Crowhurst's legacy

There then followed a break for refreshments. After the interval, we heard some very fine playing from our members. Linda now has two small guitars from the romantic period. She explained that she had just had restored an 1820 guitar that her mother owned when she was just eleven years old. She played this and Zoe joined her with the 1864 Torres replica to play some Carulli duets. Many thanks to all who played for us - Rebecca Allday, Zoe Barnett, Sammy Watson, the Debbie/Diana duo, David Clarke, Terry Woodgate, the Zoe/Linda duo, Peter Russell and Linda. TW

### HURDY GURDY MAN



*Bob Bravington, the Hurdy-Gurdy Man*



*The Debbie/Diana Duo*



*Linda & Zoe play 19th Century Guitars*

## Save The Children

**F**or nearly some 30 years now, the Regis School of Music has organised a Concert given by the young pupils at the RSM in aid of the charity Save the Children. This year over £400 was raised for the charity.

The enthusiastic and talented youngsters played to a packed audience. A wide range of music was played featuring the guitar, piano and cello. Everyone played really well, but the older youngsters gave flawless professional performances. The programme was arranged in ascending order of age. Sasha asked the youngsters to say how long they have been having lessons. Thea Batie, the first performer, (who played piano) was just six years old and had only four lessons! It is truly quite amazing what can be accomplished in such a short time. I had my first classical guitar lesson 50 years ago (having bought my first guitar 7

years earlier). You would think after half a Century I would have mastered the instrument by now, but alas not! As well as good teachers, a keenness to learn and encouraging parents there is another vital ingredient that is required. It is called 'Talent'.

Well done to everyone who played especially our next generation of young guitarists – Nicole Feoktistova, Vittoria Hambleton, Edward Sargeant and Rebecca Allday. You must all feel very proud for having raised such a large sum of money for such a worthy cause. As always many thanks to the enthusiastic Sasha, Nina and Inna for promoting such an enjoyable event and teaching their young pupils so well.

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## Guitar Concert at Froxfield

**A** contingent from the WSGC joined a very enthusiastic and full audience at St Peter's Church Froxfield (near Petersfield) for a most enjoyable Sunday afternoon guitar concert. The first half was given by the Mosaic Octet under the baton of Chris Stell. Members will recall that the Octet came to play at our club in December 2014. WSGC member Diana Green plays in Mosaic as well as three recognisable members from the Dorset Guitar Society. They played a very full programme of pieces from the 16<sup>th</sup> Century up to the 20<sup>th</sup> Century. We heard a particularly sinister version of Prokofiev's *Dance of the Knights* which was arranged by Arne Brattland who was in the audience. The church acoustics gave a fine ambience to the

pieces. We were treated to an encore which was a *Venezuelan Waltz* arranged by Thierry Tisserand.

The second half featured Amanda Cook who, of course, is very well known to our Club. Amanda is always so relaxed in front of an audience and really sparkles when she plays. We heard pieces by Tarrega, William Lovelady, Philip Kurland (who was also in the audience), Torroba, Moller and as a bonus, an exciting South American piece.

Can there be a more enjoyable way to spend a Sunday afternoon in the run up to Christmas? Congratulations to all who were involved.

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Chris Stell with the Mosaic Guitar Octet



Amanda Cook

## The Christmas Party 2016

Some forty members, family and friends entered the festively decorated entrance and hall for one of the Club highlights of the year - the traditional Christmas party. Sasha informed us that this was the 23<sup>rd</sup> Christmas party as he greeted newcomers and also some long standing members we had not seen for some time. Sasha made us all feel very welcome with his secret recipe of hot punch which was just the ticket in warming everyone up. We had all the right ingredients for a successful evening – wonderful company, a superb spread of food (thank you to all who donated) and some very fine music.

The fine music was not all played on the guitar as we had Pam starting the celebrations with her ukulele, playing *Music Box Waltz*. David Inns showed his Larry Adler skills on the harmonica with a cracking rendition of *Isn't This a Lovely Day* and *Summertime*. We had a traditional Polish carol sung by Waldek Yablonski which was translated by Julian Bobak. There were many ensembles which played, thereby demonstrating the sociable nature of our Club guitarists – The WSGC Orchestra conducted by Linda, The Quintessential Quintet,

The New Gala Guitar Quartet, The Orion Trio, the Zoe/George/Patrick Trio, the Julie/Julian duo and the Linda/Joanna duo. The only guitar solos were played by Linda and Terry. We also had a Christmas quiz set by Julie Insull which, mercifully, was not so difficult this year. Five tables got all 20 questions correct and then a raffle had to be drawn to determine the winning table which was Mike McCurrach's table.

The evening finished with the traditional carol singing accompanied by Nina pedalling away at the harmonium. Thanks to Sasha and Nina for creating a wonderful seasonal atmosphere with the traditional huge Christmas tree, the falling snow lighting, the frosty tinsel that adorned the stage and the Christmas table decorations. Thanks also go to Sasha's grandson Mikey who we renamed 'Santa's Little Helper' for serving up the food and stirring the hot Christmas punch. Thanks also to those who performed, the quiz master, and to those who helped to clear up afterwards. I think we all felt Christmas had finally arrived after a party such as this!

TW



Linda with the WSGC Orchestra



Sasha demonstrates his ingenious dinner plate

## News From the Library

Listed below are new additions to the library:

### CDs

Aquarelle Quartet

Spirit of Brazil

Final Cut

Promenade

Irina Kulikova:

Reminiscences of Russia

Guitar Recitals - 3 CDs

Milos Karadagic:

Richard Smith:

Edoardo Catemario

Blackbird: the Beatles album

Out of nowhere

Espana

Pam Fereday Librarian



## Edoardo Catemario Concert...

(Continued from page 16)

superbly executed with amazingly fast harpsichord like trills. This was followed by *Lo Cunto di Partenope* by Enzo Amato which Edoardo had arranged from a piece written for four hands. He explained that this was of Greek origin. A very moving suite requiring many different techniques and at times extremely fast gymnastics over the fingerboard. The elderly Simplicio, with Edoardo's help, was able to produce a whole range of tone colours and was even able to take percussive effects. The first half finished with Bach's *Prelude, Allegro and Fugue* which Edoardo demonstrated was based on the notes that spell out the composer's name – B, A, C, H. Thanks to the Maestro's amazing phrasing, we were able to hear the many different simultaneous tunes that rarely come across in other performances of Bach.

The second half began with a sonata by Paganini. He was born in Genoa but later moved to Naples where he realised it was financially better to play the guitar rather than the violin which had many fine players at that time. He wrote over 200 pieces for the guitar, the *Gran Sonata in la*

*Maggiore* being one. This was originally written to have violin accompaniment, but with just 76 notes in the whole piece, the accompaniment was soon forgotten and was not necessary anyway when played by a virtuoso guitarist. The last piece in the formal concert was Castelnuovo Tedesco's *Capriccio Diabolico*. Edoardo explained that Segovia had long wanted someone to write a piece with a guitar solo with orchestral accompaniment that could all be played on the solo guitar. Tedesco accepted this challenge and the title reflects the extreme challenge that the performer has in playing the piece!

Edoardo has said he is a musician who happens to play the guitar. That may be so, but it would be wrong to overlook his guitar abilities which are second to none. The enthusiastic and inspiring audience certainly wanted more and we were treated to two encores – Barrios's *Allegro Solemne* and a rare Neapolitan love song about an apple tree that fell over in the wind – *Canzona Appassionata*. What better way to end such a wonderful concert than with a song?.

TW



Edoardo with Debbie Burford



Edoardo, Sasha, Joanna & Angela



Edoardo meets Sofiya, Kseniya Kagarova, & Mum &

## Edoardo Catemario Concert



The outstanding Neapolitan guitarist Edoardo Catemario first visited us in March last year and we were very privileged to secure a return concert on his recent short visit to the UK. During his very busy week Edoardo gave concerts in Brighton and at the Royal Academy of Music in London and gave

Master Classes at Chethams School in Manchester. He finished his stay with a superb concert at our Club. He was then up at 5:00am on the following morning to catch his return flight to Italy. What busy lives professional musicians have!

Edoardo gave his first solo recital at the age of just 11 years. He has since won many prizes and has played in the most prestigious venues throughout Europe and the United States. He has a collection of early instruments, but he played his trusty guitar made by the Spanish luthier Francisco Simplicio which was made in 1925 and still sounds absolutely wonderful for a 91 year old!

The concert began with *Four Sonatas* by the renowned Neapolitan composer Domenico Scarlatti. Edoardo told us that Scarlatti wrote 555 keyboard sonatas. Just as thespians believe that it is unlucky to say the name *Macbeth*, Edoardo explained that it was considered unlucky to play an odd number of Scarlatti Sonatas in a concert.. This myth probably came about because someone had recorded all of the 555 sonatas and died soon afterwards! All of Edoardo's four Sonatas were

*(Continued on page 15)*

### Dates for your Diary

Jan 21st	<b>Gary Ryan Recital</b>	
Jan 28th	Club Evening**	
Feb 4th	Chi Festival Juniors	adj Helen Sanderson
Feb 12th	Chi Fest Seniors	adj Paul Gregory
Mar 4th	Club Evening**	
Apr 1st	<b>Paul Gregory Trio Recital</b>	
May 14th	<b>Sunday at 1:00pm</b>	visit from DGS
June 3rd	<b>Rossini Bartolotti-Hayward Recital</b>	
June 25th	Sunday FGS	visit to Dorset
July 15th	Summer Party	**

Concerts take place on Saturdays at 7.30pm in the Regis School of Music, 46 Sudley Road, Bognor Regis PO21 1ER. **\*\*NOTE that club evenings will begin at 7:00pm from January.** 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 **15th March** to Terry Woodgate, 3, East Ave., Middleton on Sea, West Sussex PO22 6EG tel: 01243 583355 or e-mail to: [terry\\_woodgate@btinternet.com](mailto:terry_woodgate@btinternet.com)

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