

Gary Ryan Takes Us On A World Tour



The first WSGC concert of 2017 was given by the amazing guitarist, musician, composer and club patron Gary Ryan. Gary is a long standing friend of the club and over the years has given us numerous concerts, master classes and adjudications. He is Professor of Guitar at the Royal College of Music where he is also Assistant Head of Strings. In 2013 he became the first guitarist since John Williams to be awarded a Fellowship of the Royal College of Music. His celebrated guitar compositions are ever popular and display a rich variety of musical influences from around the world.

In this well attended concert Gary took us on a musical journey around the world where his guitar took on a number of guises impersonating a range of ethnic stringed instruments. Gary kept us enthralled as a guide

on our world tour as he told us about the pieces he was playing.

Our tour started in the Middle East with *Shamal*, a recent composition of Gary's. He explained that on a trip to Saudi Arabia he played at the British Embassy and had to improvise some ethnic music with local musicians. This prompted him to compose *Shamel* which is a North Westerly wind that blows over Iraq. The guitar has unusual tuning. Gary said the piece contained Turkish, Greek and Spanish influences. This together with the many percussive effects of slapping and tapping gave the impression that we were listening to a full band of musicians. By contrast, we then heard some Celtic music arranged by David Russell – the Scottish *Niel Gow's Lament* which was followed by two Irish pieces – *The Bucks of Oranmore* and *Kildare Fancy*. Our world tour then took us to Spain where we heard Segovia's arrangement of *Mallorca*. Gary said he was inspired to play this again after a long absence after a trip to Spain where he saw Los Olivos – Segovia's house in Andalucia. Our next stop was Japan where we heard the *Sakura Variations* by

New Members

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

Jay Huff
Midhurst

We hope you enjoy many happy evenings at the Club!

Yocoh. With Gary's superb technique, it did not sound like he was playing a guitar but rather some traditional Japanese instrument. The first half of our world trip then took us to two of Gary's own compositions – *Lough Caragh* (a lake to the West of Killarney in Ireland). Followed by *Hot Club Francais* where Gary had recreated the Django Reinhardt legacy which Manus Noble had commissioned him to write.

We had visited many places in the first half of the concert and there was much more to come in the second half. We started in Germany with Bach's *Violin Partita no. 1* which as you would expect was played with great sensitivity. The *Bourree and Double* seemed to go at great speed but was always accurate. We then visited some places in South America, beginning with Bouwer's *Danza del Altiplano* which was based on a Peruvian folk song. Then on to Brazil for Jobim's catchy *Felicidade* arranged by Dyens (who sadly died in October 2016). We stopped in Brazil for Gary's own composition of *Sugarloaf Mountain*, a wonderful swinging piece and so

hard to believe it was written by a composer who had not lived all his life in Brazil. In fact this is where Gary wins with both his playing and composing – I always thought you had to be born into these different styles of music and experience them from the moment of birth, but this is clearly not so with Gary. Our formal world tour finished with Gary's *Benga Beat* which he said was based on Benga music that was popular in Kenya in the 1940's.

The enthusiastic audience encouraged an encore which took us to North America where we heard Gary's very popular *Rondo Rodeo*. He explained that he wrote it to contain a number of exercises, but if he named it as a study or exercise it may not have been so popular, so instead he gave it a snazzy title and it became very popular. It was a real treat to hear Gary's compositions played in definitive form by him in the manner he had in mind. Thanks for a wonderful concert, Gary and we all look forward to your return in one of your many guises - as either performer, masterclass teacher, composer or adjudicator.

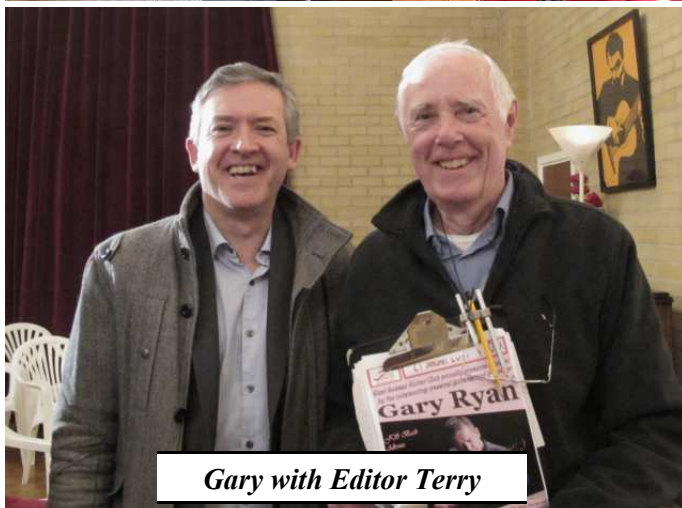
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Gary signs his autograph



Gary chats to the Ladies



Gary with Editor Terry



Gary & Sasha share a joke

Six Hands Concert



Just one month after giving a solo concert at our Club, our patron Gary Ryan, joined forces with the maestro John Williams and jazz guitarist John Etheridge to present a concert at Southampton University entitled Six Hands. This concert has filled many halls since its premiere in 2015. A coach was hired and some 30 members of the WSGC were whisked away or drove to the Southampton venue.

All permutations and combinations of the guitarists were presented. The first half displayed the three guitarists in turn playing solo pieces. Gary played his compositions *Lough Caragh*, *Hot Club Francais* and *Benga Beat*. The second half

consisted of the three different combinations of duets culminating in the Trio and a final Trio encore. I have to confess many of the pieces were new to me – Philip Houghton’s *The Mantis and the Moon* played by Gary and John Williams, *Extra Time* played by the two Johns and *Malinke Guitars* played by the Trio.

We were very privileged to see such a concert of three guitarists at the top of their profession. We read that John Williams is retiring later this year and will not give any more solo performances, but will play with friends. It is therefore even more fortunate that we saw him play some solos that evening. TW

Young Musicians Concert

For some years now, Sasha and Nina have presented a concert at the Bognor Regis Music Club (2, Sudley Rd) given by pupils and friends of the Regis School of Music. These are always very popular and well attended events. The concerts feature a range of ages and instruments which makes for a most enjoyable evening. This February we heard the piano, the cello, the harp and the guitar. Our Club members Rebecca Allday and William Rumsey showed what can be accomplished on the guitar with some very fine

playing. Rebecca played the 1st and 2nd Movements of *Heinrich Albert’s Sonata no.1* and Tarrega’s *Capriccio Arabe*. William played Alfonso’s *Study in Em* and Morel’s *Danza Brasileiro*.

Well done for demonstrating the guitar to an appreciative audience who may not be too familiar with the instrument. Well done also to Sasha and Nina and the other teachers who have achieved so much by the correct teaching of their instruments and inspiring the youngsters to want to play. TW

The Chichester Festival of Music, Dance & Speech

This was the 62nd annual Chichester Festival of Music Dance and Speech. Sadly, although still reasonably well supported, the number of guitar entries was down on previous years. Both the under 18's and the adult sections were each held in one day whereas previously a full weekend was required for each section. There were 64 entries in 21 classes for the under 18's and 27 entries in 13 classes for the adult section. Helen Sanderson was the adjudicator for the under 18's and Paul Gregory judged the adults. Both adjudicators were very encouraging and offered sound advice on how we can all improve our performances. In fact both gave mini Master Classes in the limited time available.

Helen Sanderson under 18's:

Helen is well known to our club, having played for us many times. She originally studied guitar at the Royal College of Music under Charles Ramirez. She has played throughout the world as a soloist, but also in ensembles and as an accompanist. She has been director of the biennial World Youth Guitar Festival since 2007. As such she is just perfect to adjudicate at the Chichester Festival. Helen is currently professor of guitar at the Royal Welsh College of Music and Drama in Cardiff.

The Festival began with two guitar orchestras. Helen explained the importance of watching the conductor. When playing in an orchestra you can probably only hear your own and immediately neighbouring guitars. The conductor on the other hand hears the whole sound and will strive for a balance by indicating some guitars should play quieter and others louder so that a balance is achieved. When playing in duets or trios, make occasional eye contact with one another. Listen to one another so if one player slows down or loses their way, do not press on regardless, but try to fit in with your partner.

Some pieces require percussive effects from the guitar – accomplished by giving the instrument a hearty whack! Helen demonstrated that different percussive sounds can be heard depending upon where the guitar is struck. She advised experimenting with this and varying the effects throughout the piece.

She gave a tip to each player in turn on one thing that would improve their playing. Often the tips applied to a number of players. She recommended that everyone should grow fingernails. Not only will this improve substantially the quality of the sound, but it will also make playing easier. A fingernail can effortlessly and quickly slide across a string whereas playing with a fleshy fingertip requires more effort and will drag and consequently will be slower to play.

Many performers would benefit from playing with a metronome particularly in the learning stages of a piece. Having identified the pulse and a speed that you can play consistently throughout, the performer can then include rubato effects. To me a metronome is a wooden pyramid with an inverted pendulum, although I do acknowledge the existence of digital beeping metronomes. However, because we are now living in a futuristic world, Helen demonstrated a metronome app that can be downloaded onto your mobile phone (if you have one!)

Think ahead and be prepared when playing. If a left hand finger stretch is coming up, then stretch the finger into position in readiness before it is required. This will make for smoother playing. If you play a glissando as a finger slides to a higher position, then watch the target fret and stop the finger when this fret is reached. There is no point in following the finger on its journey up the fingerboard. Keep your left hand fingers low over the fingerboard so they have less distance to travel and this will also make for greater accuracy. Beware of anchoring the fourth finger of the right hand on the top string or on the soundboard. This will restrict your right hand fingering. Always alternate the m, i fingers of the right hand when playing. With simpler pieces it is possible to drag just the one finger across strings, but this will not be possible with more demanding pieces and in the long run it will slow you down. Helen likened it to running a race where instead of consistently alternating your legs, you occasionally do some hopping.

Helen mentioned the World Youth Festival (8-11th August 2017) for guitarists aged 8 – 18 years old held at Cheltenham. She said that the

courses have benefited youngsters very much in their playing and ‘social players’ can always be spotted in later life! The courses are not all playing guitar, there are many fun activities as well (see www.wygf.org.uk)

Paul Gregory Adults:

Paul congratulated everyone on playing well-rehearsed and practiced pieces. As always there is room for improvement. With an orchestra he explained it is important to always be together. This is particularly important on the first note. Having got their fingers in position for the first note, he then got the performers to tear their eyes away from the score and look at the leader/conductor for the cue to play. The transformation was immediately apparent as everyone came in together. Paul then concentrated on the end of the piece where everyone was required to finish together and silence their strings. Again an immediate improvement was apparent. He explained that when guitars double up in an ensemble it is important that all play with the same articulation. This is apparent in an orchestra when for example all violinists are synchronised in their bowing. He recommended that ensembles play a scale together and the conductor shouts out ponticello, tasto, rest stroke, pizzicato etc and everyone should play with the same articulation.

For performances, Paul advised not to be rushed, ensure the guitar is in tune, think through the first few bars before playing. You have more time than you think. Beware of twisting the guitar so that you can see what notes you are playing – this will just make the fingering more difficult. Use a metronome when you are learning a piece and get used to playing it at varying speeds. It can

sometimes be more difficult to play at a slow speed rather than a fast speed.

Paul said it is difficult to make a balance between the melodic and harmonic lines with just the one (right) hand. Try to relax, introduce more dynamics and colour, particularly if the piece is mono-rhythmic which can have a tendency to become boring.

Royal Classics very kindly donated a box of their Spanish made guitar strings which were shared out amongst the winners.

It is perhaps unfair to single out particular pieces, but we heard some superb playing at the Festival. The recital class was as good as any full blown professional recital. We welcomed back some students from the Royal College of Music. Here we heard the sweet sound of three different small 19th Century romantic guitars. The New Gala Quartet were on top form with Debbie’s arrangements of *Coronation Scot* and *The Waltzing Cat*. Paul marked both these as outstanding and recommended that she should get these published. It is a pity that not many people were in the audience to see all this for a nominal charge of just £2!

Thanks:

Many thanks to our two adjudicators and to the teachers and to all those who took part in the Festival. Thanks also to our helpers Julie Insull, Judith Ratledge, Peggy Carrott, Debbie Burford, Julian Bobak, Moyria and Terry Woodgate. Above all, many, many thanks to Sasha and Nina who not only multitask throughout the day, but also do so much work behind the scenes to ensure the smooth running of this event.

TW



Guitar Solo 12 & under grade IV and above



Charlie Phillips & Rebecca Allday

	Chi Fest 2017 under 18	1st	2nd
650	<i>Novice under 9</i>	Ben Ward	Kit Dunning
650a	<i>Beginner under 9</i>	Ros Gilliam	
651	<i>Novice age 10-12</i>	Sam Keil	Evelina Kisliak
652	<i>Guitar Solo Novice age 13+</i>	Seina Marioka	
653	<i>Solo under 12 to grade IV</i>	Luke Skinner	Seth Swain
653a	<i>Solo under 12 grade IV+</i>	Maya Solly	Edward Sweet
655	<i>Solo I age 12-15</i>	Jasmine Westlake	Marta O'Sullivan
657	<i>Bach 18 & under</i>	Rebecca Allday	Vittoria Hambleton
658	<i>Solo under 18</i>	Edward Sargent	Jess Clarke
659	<i>Duet under 10</i>	Olivia & Jack McIntyre	Abigail & Oliver Clegg
659a	<i>Novice Duet</i>	Kseniya Kagarova & Nikole Feoktistova	
660	<i>Guitar Duet 13 - 15</i>	Kamome Duo	
661	<i>Duet under 18</i>	Henry Wells & William Rumsey	Maya Solly & Jasmine Westlake
663	<i>Guitar Trio/Quartet</i>	The Swain Trio	
664	<i>Small Guitar Ensemble under 15</i>	Rikkyo Guitar Ensemble	
664a	<i>Advanced Ensemble</i>	WSM Intermediate Guitars	WSM Youth Guitars
666a	<i>Int Recital 12—15</i>	Rebecca Allday	Charlie Phillips
667	<i>Adv Recital under 18</i>	Zoe Barnett	James Mascord
668	<i>Tech Perf under 12</i>	Maya Solly	Jude Raza
668a	<i>Tech Perf 12-15</i>	Rebecca Allday	Jasmine Westlake
668b	<i>Tech Perf under 18</i>	Edward Sargent	

	Chi Fest 2017 18+	1st
671	<i>Solo Int I</i>	Harri Goldsmith
671a	<i>Solo Int II</i>	Pam Fereday
672	<i>Intermediate Duo</i>	Christine Daniel & Ruth Selo
673	<i>Guitar Duet Advanced</i>	Diana Green & Debbie Burford
674	<i>With Other Instrument</i>	Quintessential Quintet
674a	<i>Other fretted Instrument</i>	Pam Fereday
675	<i>Trio/Quartet</i>	New Gala Quartet
676	<i>Guitar Orchestra Advanced</i>	WSGC Orchestra
676a	<i>Guitar Orchestra Intermediate</i>	Sweet Guitars
677	<i>Solo Open</i>	Peter Russell
678	<i>Bach Open</i>	Peter Russell
679	<i>Recital Open</i>	Jonaton Bougt
681	<i>Flamenco</i>	Peter Russell
682	<i>Arrangers Class</i>	Debbie Burford & David Clarke



Linda with the WSM Ensembles



Helen with Guitar Solo age 12 & under grade IV



Students from the Rikkyo School



Helen demonstrates technique



Sweet Guitars & the WSGC Orchestra



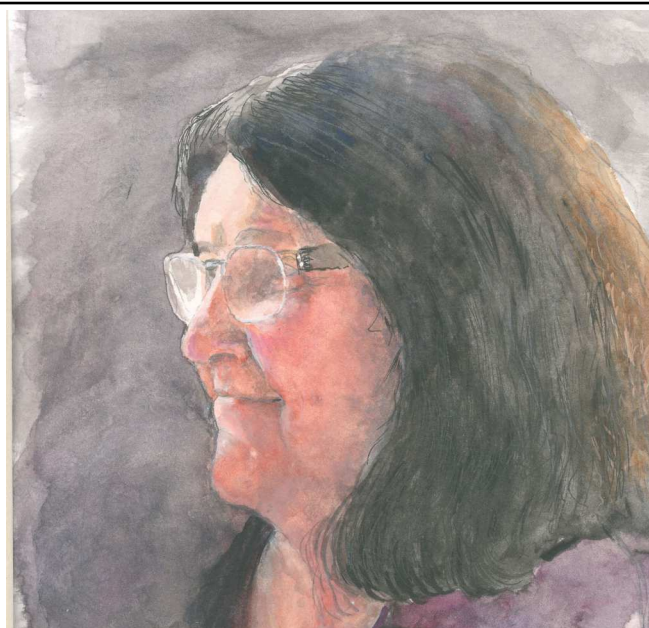
Pam Fereday with uke



Paul with the Diana & Debbie Duo

Portrait of Moyria

With each publication we try to print a portrait of a club member that our resident artist John White has painted. This time it is the turn of Moyria Woodgate one time secretary of our club who now takes so many of our photos and is responsible for our archives



Editor's Piece

Amazingly, we are now 2/3 of the way through our busy season. The remaining events for the rest of the season are given on the back page. You will see that we have a Sunday afternoon convivial with the Dorset Guitar Society. Please come along to this event which will be most

enjoyable. There is just one more concert this season—Rossini Bartoletti-Hayward. Do please try to come along. The theme for the Summer party this year is Viva Espana, so try to think of some appropriate pieces to play and clothes to wear for what is always one of our highlights of the year.

Richard Smith

Those of you who enjoyed the rare visit from multi-talented guitarist Richard Smith last year, will be pleased to learn that he is visiting the UK again this October. Those of you who missed him now have a second chance of seeing this amazing guitarist.

However, please note that he will not be playing at our club but just down the road at the Bognor Regis Music Club at 2, Sudley Rd, PO21 1EU on the 28th October.

The West Sussex Youth Music Award



This is an annual event that takes place at our Regis School of Music. It is open to youngsters under the age of 18 who have achieved grade 8 qualification in music and who either reside in West Sussex or are taught in West Sussex. From the many initial performers, four are selected to enter the final competition in March.

This year we heard a range of instruments – flute, cello, French horn and guitar – which all made for a most enjoyable mixed concert. The adjudicators put the performers at ease by telling them to consider the event as a Festival rather than a Final and to go out and enjoy themselves. They had all done very well to get thus far. They were not to worry about feeling nervous – this is quite natural but by giving more performances it is possible to learn to control your nervousness.

All the performers who ranged from 13

years old, were of an extremely high standard. The adjudicators had a very tough job to do. After much deliberation, they chose guitarist member Zoe Barnett as the winner. She gave a wonderful contrasting concert of Bach's Prelude from the 1st Cello Suite, two movements from Torroba's *Castles of Spain*, *Prelude no. 1* by Villa-Lobos and finished with Tarrega's *Little Music Box Alborado*.

In addition to the trophy and a cash prize, Zoe also gets to give a concert at the Regis School of Music early next year. Zoe is currently studying classical guitar with Helen Sanderson at Peter Symonds College in Winchester. In September, she is continuing her studies at the Royal College of Music. We all wish her every success for the future. Congratulations and well done Zoe!

TW



Paul with Anthony Pleeth



Paul with Benedict Cruft

News From the Library

Only one new addition to the library:

CDs

John Williams

On the Wing

Pam Fereday Librarian



Festival of Chichester 2017

This month long event lasts from 17th June – 16th July. As usual it contains many fine guitarists of all genres. In particular look out for the following:

19 th June at 1.00 pm	What Guitar Trio from RCM	St John's Chapel, PO19 1UR
20 th June at 4.30 pm	Mitch Callow & John Mason	St Martin's Organic Café, PO19 1NP
24 th June at 6.30 pm	Mitch Callow & John Mason	West Dean Gardens Café, PO18 0RX
25 th June at 1.00 pm	The Choreos from RCM	St John's Chapel, PO19 1RU
27 th June at 4.30 pm	Mitch Callow & John Mason	St Martin's Organic Café, PO19 1NP
4 th July at 4.30 pm	Mitch Callow & John Mason	St Martin's Organic Café, PO19 1NP
6 th July at 2.30 pm	Linda Kelsall-Barnett	Jubilee Hall, New Park Community Centre, PO19 XY
9 th July at 6.30 pm	Mitch Callow & John Mason	West Dean Gardens Café, PO18 0RX
11 th July at 4.30 pm	Mitch Callow & John Mason	St Martin's Organic Café, PO19 1NP
11 th July at 7.30 pm	The Vida Quartet	St Pancras Church, PO19 7LJ
14 th July at 7.30 pm	Morgan Symanski (guitar) and Amaia Azcona (soprano)	St Pancras Church, PO19 7LJ

Guitar in Good Company...

(Continued from page 12)

television in black and white archive footage on BBC4 just a fortnight before the concert. Anthony has played in many famous ensembles and orchestras and is currently professor of cello at both the Guildhall School of Music and Drama and at the Royal College of Music.

Benedict Cruft is the violinist who comes from a family with a long history of musicians. He also studied at the Royal College of Music. In fact Benedict is the fourth member of the Cruft family to be honoured with a Fellowship of the Royal College of Music. Benedict has played with many fine ensembles and orchestras and was Dean of Music in Hong Kong for ten years.

George Robertson plays viola and also studied at the Royal College of Music. Like the rest of the trio he has played in many prestigious ensembles and orchestras.

This was certainly a programme of fine music but something different to what we usually hear. The guitar was played in quartet, trio, duo and solo roles. The programme started with Paul plunging straight in at the deep end playing all six movements of Bach's *Lute Suite no. 3*—a very difficult piece with which to start a concert. Paul then took a well deserved break while the Cruft-Robertson-Pleeth String Trio played all four movements of a trio by Beethoven. Benedict explained that this was the

second trio that Beethoven had written and that it was written for a Russian Count von Browne. It really was a privilege to be able to see and hear such a top trio play on our stage.

After the interval we heard two pieces which Villa Lobos had written as homage to Bach. Paul explained that Villa Lobos was a very prolific composer who could play cello, piano and guitar. The first homage was for solo guitar - the *Prelude no. 3* where Paul played a truly definitive rendition. He was then joined by Anthony on cello for the beautiful *Bachianas no 5*. This was a very emotional performance. Paul and Anthony continued with a Catalan Christmas Carol written by Pablo Casals in 1939 - the evocative *Song of the Birds*. The concert finished with all four musicians playing Schubert's *Guitar Quartet D96*. This featured some outstanding playing and musicianship with just the right balance in the volumes between the instruments. Paul managed to coax his Stephen Hill guitar to produce wonderful tones without the instrument ever sounding forced.

The large audience, which included Councillor Pat Dillon the Mayor of Bognor Regis Council, were rightly privileged to see such a phenomenal standard of playing on our small local stage. Thanks to Paul for bringing along such talented friends.

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Paul Gregory, with the String Trio



Paul plays solo

Guitar in Good Company



Our second concert of 2017 featured a very good friend of our club, Paul Gregory, together with a string trio of his friends. Paul studied cello as his second instrument when at the Royal College of Music. It is interesting to

note that conversely the trio cellist Anthony Pleeth also plays guitar. Anthony studied cello with his father, renowned cellist William Pleeth, who was seen playing in the Allegri String Quartet on

(Continued on page 11)

Dates for your Diary

May	14th	Sunday at 11:00am visit from Dorset	July	15th	Summer Party Viva Espana **
June	3rd	Rossini Bartolotti-Hayward recital	Aug	25th	WSGC at Selsey Centre FRIDAY
June	25th	Sunday visit to Dorset for Federation of Guitar Societies meeting	Oct	28th	Richard Smith at 2, Sudley Rd PO21 1EU

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 now begin at 7:00pm.**

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 **1st August** 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:

