

## Rossini Bartolotti-Hayward Concert



Our final concert of the season was given by the outstanding classical guitarist Rossini Bartolotti-Hayward. The new mayor of Bognor Regis – Cllr Phil Woodall and his consort Steve Hearn were in the enthusiastic audience and were hosted by Baz and Rachel Boxall and welcomed by Sasha. The council gives much support to our club and to the Regis School of Music.

Rossini was born in London in 1981 and has a very unusual connection to the guitar. As a young child he was deaf and only gained normal hearing at the age of five years after many operations. He started playing the violin and later took up the electric guitar by teaching himself. He studied Engineering at St Annes College Oxford and graduated with a First in Master of Engineering. He worked for a year in the Aerospace Industry, but soon realised this was not the path

he wanted to follow. In 2006 he was accepted at the Royal Welsh College of Music and Dance where he studied with John Mills and Graham Devine and obtained a Bachelor of Music in 2010. In addition, he won the John Mills Guitar Prize four years running. He then studied at the Hochschule für Musik in

Freiburg graduating with a Master of Music with the highest honours. He now lives in Freiburg where he teaches.

Our final concert of the season was a very pleasing and delicate recital of some of the finest of Romantic Music – many of which Rossini had arranged. The concert began with *Innsbruck, ich muss dich lassen (Innsbruck I must leave you)* by the very early composer Heinrich Isaac. This was followed by Rossini's arrangement of a *Tannhauser Fantasy* based on Wagner's Ring Cycle. An amazing arrangement which made full use of the fingerboard with notes ringing on up at the 15<sup>th</sup> fret and beyond and full bodied tremolo sections. We then heard three favourite *Sor studies* which are rarely played in formal concerts but can be truly wonderful to listen to when played with such feeling. The first half finished with *Sonata Op 2 no. 1* by Corelli where Rossini had somehow managed to make his Sascha Novak guitar sound like a full string trio of two violins and a cello.

The second half began with Couperin's *Les Barricades Mystérieuses*, a really beautiful piece written by this early harpsichord player. This was followed by two pieces by the Prussian composer Mertz – *An Malvina* and *Fingals Hohle*. Rossini explained that Mertz moved to Vienna but did not really achieve the fame he deserved because he was eclipsed by Regondi. We then heard Schubert's *Ave Maria* which Rossini had arranged – a very emotional piece with superb tremolo sections. The formal concert finished with three pieces by Gaspar Sanz –

### New Members

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

**Teresa Henley**

*Worthing*

We hope you enjoy many happy evenings at the Club!

*Espanoletas, La Minona de Cataluna* and the exciting *Canarios*.

The enthusiastic audience showed much appreciation of this amazing guitarist which prompted Rossini to play a piece he had written appropriately entitled *Encore 2017*. He

gave more concerts in the following week – in Harrow, Wales, and Oxford – before he flew back to Freiburg. We hope he will be able to visit us again in the future

*TW*



***Rossini with Cllr Phil Woodall, Mayor of BTC, Steve Hearn and Baz and Rachel Boxall***



***Rossini with Sasha***



***Rossini with his kind host Julie Insull***

## Rossini Interview

*Who is your inspiration/hero of the guitar & also who is your favourite composer?*

For me Zoran Dukic is the best. I have learned so much from watching his concerts and masterclasses. Though perhaps my greatest inspiration would have to be Ben Verdery because he was the first classical guitarist I ever saw in concert. His rendition of Bach's Chaconne was the most beautiful thing I had ever heard and from that moment on I knew I wanted to become a classical guitarist. As for favourite composer I really can't give an answer, I love so many!

*2. Is there a type of music you enjoy to play more than another?*

I love playing all types of music though I think I play romantic music best (at least at the moment!).

*3. Which Countries have you played in?*

I have played in the UK, France, Germany and Canada.

*4. Do you play mostly solo or with ensembles?*

I play almost always solo, though a couple of times a year I might play a concerto with an orchestra, or in some ensemble for a specific concert.

*5. Do you have time for any other interests/hobbies?*

We have a little boy so time for hobbies is scarce at the moment. I have a workshop in the cellar and have built a few guitars. Though my latest hobby involves making computer simulations of guitar strings using the programming language Python.

*Julie Insull*

## A History of the Regis School of Music

Among those of you who have recently joined us either as new students and their families or as new Friends of the School or as new visitors to our professional and social events. There are a number who have asked to know more about the history of the Regis School of Music. For many years students' concerts were staged in our own sitting room. Eventually it became too small for the numbers of performers and their parents, so we started to hire different venues until, in **1993**, we had an opportunity to refurbish and turn into a concert hall the building of the Old School in South Bersted.

This opened opportunities for staging not only our students' concerts and a full programme for the West Sussex Guitar Club, but also for inviting professional musicians, which at last fulfilled our dream of introducing our students to live music. For three years we staged numerous musical events in the Old School which included concerts, masterclasses and musical evenings. We paid a relatively small rent to the owners, but eventually the Old School building was successfully equipped to become a commercial replica of a working Victorian school, and it became increasingly difficult to rearrange it for public performances, especially as our audiences were growing.

Then, by chance, in 1995 a remarkable opportunity turned up: we discovered that the building at 46, Sudley Road was for sale. It had been built as a meeting place for Christian Scientists, and planning permission had been granted for it to be demolished and two houses erected in its place! Desperately we began looking for someone who could save the building and allow us to turn it into a Music School and Concert Hall. Predictably we received no replies to our requests apart from one letter with a polite "Good Luck" at the end.

But then came the magical day when we received a request from an educational trust for more information about our plans. To cut a long story short, the trust bought the building and gave us permission to turn it into a music school and cultural centre. On the 16th September 1996 The Regis School of Music was opened by the famous TV personality and classical music presenter Richard Baker, and the wonderful pianist Rafael Terroni with a performance that was called "*Scenes from Childhood*". Since then there has never been a bigger audience squeezed into our hall! But on the 11 of August 2014 the school became a Registered Charity with its own trustees, and now wholly owns the premises.

*Sasha Levto*

## *A Convivial with the Dorset Guitar Society*



On a warm sunny Sunday in May, the WSGC welcomed their counterparts from the Dorset Guitar Society. After coffee, some twelve members from the DGS and nine members from the WSGC joined forces to form one large orchestra under the baton of Peter Nuttall. They played one of Peter's jolly compositions *Bizarre Bazaar*. I was amazed how quickly the two factions managed to play the piece so well – much of this being due to the skill of the composer! In the Preview, the buzz of swarms of flies was produced by stroking pencils over the ridges of the bass strings. We were then in the presence of a snake charmer as some mesmerising Arabic music was played as we made our way around the Souk. The audience were enchanted by such an unusual piece.

Sasha then invited players to perform a non-rehearsed study which may have originally helped them on their way. We heard from both the DGS and the WSGC pieces written by Carcassi, Sor, and Villa Lobos. I must say that I used to play many of these studies in the distant past but had subsequently forgotten about them. However, they do have a certain charm and are certainly worth revisiting.

It was then the turn of our respective guitar orchestras. The DGS began with an exciting piece involving two requinto guitars played by James O Neil and Paul Thomas. Grant Bocking was the conductor for these pieces and we then heard two evergreens – *Autumn Leaves* and *La Paloma*. Unfortunately the WSGC Orchestra conductor Linda Kelsall Barnett could not make the event, but she

had trained the orchestra well and they played without a conductor. We heard *Villanos* and *Canarios* by Gaspar Sanz, Karl Jenkins's *Palladio* and the Spanish piece *El Gato Montes*.

The number of performers on Stage at any time then gradually reduced as we had quintets, quartets, duos and then finally solos. The DGS Quartet played a catchy Bossa Nova and two other enjoyable Brazilian pieces. The Quintessential Quintet – two recorders and three guitars - entertained us with three pieces arranged by Debbie - *What is this Thing*, *The Girl From Corsica* and *Minnie from Trinidad*.

The Maurice and John Duo played a wonderful arrangement of Albeniz's *Granada*. It was explained that sharing the notes does make the playing easier, but does present other problems! Peter Nuttall played a wonderful light arrangement of *Misty* and this was followed by Terry playing *Over the Rainbow* and Cole Porter's *You Do Something to Me*. Conor Miles then played some Sylvius Weiss. This was followed by a complete change of mood as Pam Fereday played the *Music Box Waltz* and managed to get her ukulele to sound just like a very sweet Victorian music Box. We then broke for lunch.

In the afternoon, Jay played followed by the New Gala Guitar Quartet, who played *Bai Mudan (White Peony)* and two of Debbie's arrangements – *The Waltzing Cat* by Leroy Anderson and that wonderful Vivian Ellis composition *Coronation Scot* which evoked memories of Paul Temple for lovers of the old steam radio.

We then heard some spectacular playing from

Paul Thomas and James O' Neil, both as soloists and finishing up with a superb rendition of a duo arrangement of *Tico Tico*.

There was still a little time left before the witching hour of 5:00pm. In the last 10 minutes the combined orchestras played *Farewell to Kentraugh* which Peter Nuttall had composed. Yet again in a very short time the combined orchestras had mastered the piece.

The standard of playing throughout the day was excellent – congratulations to everyone who performed. It was a most enjoyable and inspiring day. Thanks to Sasha and Nina who made a big effort preparing the food and organising the event. Thanks also for those members of the DGS who travelled the long distance to our club.

TW

## WSGC Orchestra Performs in Dorset

Six regular members of Linda's WSGC orchestra (Julian, Baz, David, Debbie, Mike and Robin) travelled to Bournemouth on Sunday 25<sup>th</sup> June 2017 to take part in the Federation of Guitar Societies' (FGS) playing day. It was an early start as this event, taking place in the Kinson Community Centre, began at 10.15am. We were met there by Sasha who filmed and photographed the performances, Jay Huff who joined our orchestra for the day and, in the afternoon, by Sam Brown (now living in Bath) who easily managed to sight-read all the pieces that the rest of us thought were quite tricky.

Dorset Guitar Society made a wonderful job of hosting the event which ran like clockwork and they provided all the refreshments including morning coffee, a delicious lunch and afternoon tea. There were a total of 70 guitarists (made up of members from seven societies) in the most enormous guitar orchestra I have ever seen. Our conductor was Dorset's Grant Bocking and not only did he keep us all in order but he really brought the two pieces to life. We had a rehearsal in the morning then performed the pieces at the end of the day. These were Dvorak's *Serenade opus 44 (1<sup>st</sup>*

*movement)* arranged for two requintos, four guitars and a bass part and Koshkin's *Moin Moin* which was in eight parts and a lot of fun to play.

During the lunch hour there was a very short AGM attended by Julian and Linda and they discovered that 19 guitar societies belong to the FGS which was set up in 2003 to raise the profile of the guitar and, in particular, stimulate interest amongst younger people. This they do “by forming a network of existing societies to offer mutual support in the interest of promoting the classical guitar and providing a source of help and advice to enthusiasts”. Current patrons of the FGS are Amanda Cook, John Mills, Peter Nuttall and Gary Ryan.

After lunch there were very enjoyable performances by each society in alphabetical order (each allotted 15 minutes) - Bromley, Cambridge, Dorset, Enfield, Greenwood, Huntingdonshire and West Sussex. Our orchestra played *Villanos*, *Palladio*, *Dreamtime* and *Partial Eclipse*. The day, which finished exactly on schedule at 4.30pm, was a wonderful opportunity to play in a huge orchestra and also to make new friends from other guitar societies.

Debbie Burford



*Grant Bocking Conducts a Veritable  
Multitude of Guitarists*

## *RSM Summer Festival*

Every year the Regis School of Music holds a Summer Festival with professional concerts, talks and a performers platform where amateurs are given the opportunity to play in public. The Music Performance Classes consisted of two mornings of classes – many of which were non-competitive. A variety of instruments were featured including guitar, piano, woodwind, brass and cello. There was a wide range of ages from under 8 years old to senior adults. Kay Tucker was the adjudicator for both days. Kay has worked at over 200 festivals and is an Adjudicator Member of the British and International Federation of Festivals and has undertaken a Post Graduate Certificate of Adjudication. She was therefore an ideal person to invite as the adjudicator. She was very encouraging to the performers. She advised practising slowly and do not repeat a section if you make a mistake, this

only highlights the problem – soldier on and the chances are no one will realise – particularly if you do not pull a funny face! She also advised trying to find out about the character of the piece – find out what its title means, particularly if it has a foreign name. This will all help in how you interpret the piece.

The guitar was well represented and it was so rewarding to see the next generation of very young guitarists performing so well. It all bodes well for the future of the guitar in Bognor. The adult guitarists also played very well. Chris Sweatman's old orchestra has now morphed into a guitar ensemble called Pickled Tink Guitars which are now lead by teacher member Robin Burgess. They played a wide variety of pieces with great aplomb. The adult guitar soloists are also to be congratulated for their performances.

*TW*



*Kay with the Next Generation of Young Guitarists*



*Even More Young Guitarists*

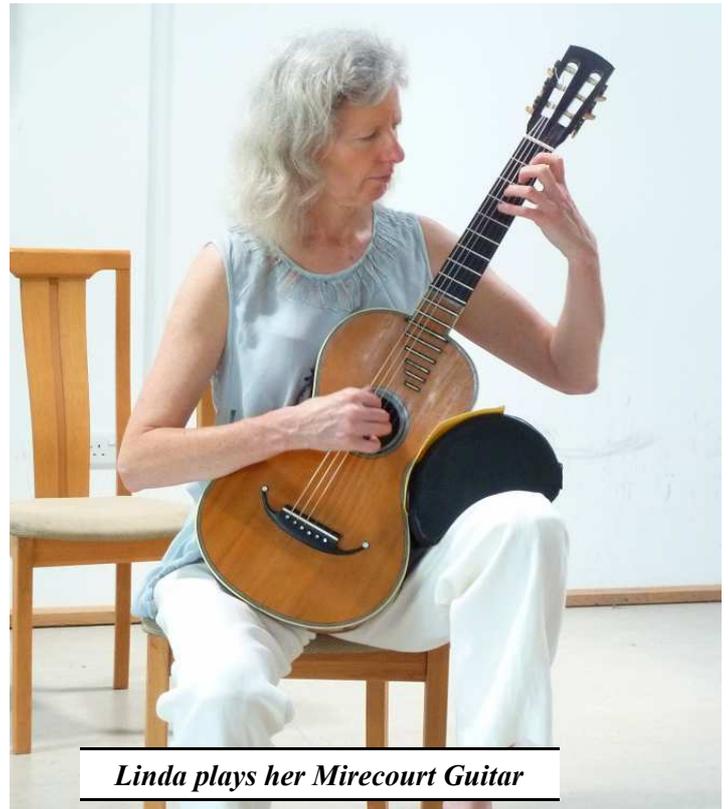


*Pickled Tink Ensemble*

## Other Local Guitar Events



John, Anda & Mitch



Linda plays her Mirecourt Guitar

Guitar aficionados were really spoilt in the Summer since apart from our own club events, the guitar featured strongly in the Festival of Chichester and of course there was the five day International Guitar Festival at West Dean.

The Festival of Chichester featured members Mitch Callow and John Mason who together with guest vocalist Anda Moore played a wide variety of music from Bach to the blues. They played a series of gigs at both the West Dean Gardens Restaurant and at St Martin's Organic Café in Chichester with a set entitled 'Guitars in the Garden'. Their music was greatly enjoyed and played to full audiences. We went to the West Dean set on a beautiful summer's evening where the thermometer never fell below 20°C. This was an idyllic setting overlooking the South Downs with the birds and sheep applauding the music as well as the enthusiastic audience. A wide variety of music was played, many pieces really captivated the audience such as John Barry's *Ipress File* and Anda's superlative singing of *Summertime* which complemented the improvised guitar solos. The guitarist's roots in the classical guitar were not forgotten with pieces by Sanz and Pernambuco. It was an unforgettable evening with treats such as cake and scones and even hot meals being served by the waitresses.

Member Linda Kelsall-Barnett played a concert of Romantic Guitar music to a full audience on two period instruments. She played pieces by Carulli and Sor on her circa 1820 guitar made by Sebastien Couterieux in the Mirecourt region of France. This had been Linda's mother's guitar for many years and was recently restored by James Westbrook. Her other guitar was a replica Torres FE18 from 1864 which James had made. Linda played music by Carulli, Tarrega and Llobet on this instrument. There was a grand finale to the concert as Linda was joined by daughter Zoe and with the two diminutive guitars they played Carulli's Rondo guitar duet which was greatly received by the audience.

The ever popular Vida Guitar Quartet (Amanda Cook, Chris Stell and Marks Eden and Ashford) played a variety of music, much arranged by themselves. The concert at St Pancras Church Chichester began with a rousing performance of Vaughan Williams *Seventeen Come Sunday*. There was a superb rendition of Mark Eden's arrangement of Bach's *Brandenburg Concerto*. All the players were extremely busy all of the time – a truly challenging piece to play, but music cannot get any better than this with such an amazing composer and four of the top classical guitarists. This is to feature

on their next cd which we all eagerly await. Vida played all three Guitar Quartet pieces written by Stephen Dodgson including *Hymnus de Sancto Stephano* with their guest Spanish soprano Amaia Azcona. There was a large round of applause for Stephen Dodgson's widow who was in the audience and had kindly sponsored the concert. Other pieces played included *Opals* by the Australian composer Phillip Houghton, *Bachianas Brasileiras* by Villa Lobos and three of Brahms's *Hungarian Dances*. The very appreciative audience were rewarded with an encore of the very delicate *Pieds en l'Air* from the Capriol Suite by Peter Warlock.

Michael Hughes, who is a frequent visitor to our club, played in two guises. He performed in the What Guitar Trio together with Jonathan Parkin and Ioannis Theodoridis and also played in a South American set with the Choroos quartet. Both these concerts took place in the charming St John's Chapel which has wonderful acoustics. The Choroos played some exciting rhythmic pieces mostly from Brazil. These were played with guitar, clarinet, cavaquinho

(Brazilian ukulele) and pandeiro (Brazilian tambourine). The music was an amazing tonic for everyone as we forgot our problems and succumbed to the infectious rhythms of pieces like *Tico Tico*, *Brazil* and *The Girl from Ipanema*.

As if all this was not enough, the Mike Piggott Quartet made a rare visit to Bognor to play some wonderful pieces from the American Songbook and by Stephane Grapelli/Django Reinhardt. All the performers are exceptional musicians and seem so relaxed when performing. They play just as easily as breathing. Mike plays jazz violin, Nils Solberg guitar, Peter Morgan double bass and Rod Brown drums.

The West Dean International Guitar Festival featured popular concerts by Pavel Steidl, Vincent Lindsey-Clark, Gaelle Solal and the Katona Twins.

Phew! What an amazing couple of months. I wonder if anywhere else in the country can boast such an exceptional Summer line-up of talented guitarists and musicians.

TW



## 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 at 7:30pm.

## Ian Burt 26<sup>th</sup> June 1939 - 4<sup>th</sup> June 2017



**I**t is surely a measure of the man, that the obituary notice for Ian Burt, who sadly passed away in June, read “Died (reluctantly) in hospital aged 77.” He was without doubt the most determined man I have ever met – determined to succeed at whatever he put his mind to and determined to not let illness define his life.

I first met Ian at Sasha's guitar evening class in 1987 and we soon became friends and duet partners, often causing confusion at music festivals by sharing the same surname (Burt) but not actually being related. The first pieces that we really enjoyed playing together were *Lesson for Two Lutes* and *La Rossignol*. Soon, Ian became ambitious to form a quartet and we were joined by Kit Crowhurst and a young John Mason. In February 1992 the quartet played Pachelbel's *Canon* in our first music festival and Gerald Garcia wrote that we showed “some potential.” Undeterred by this we became the Gala Guitar Quartet (a name chosen of course by our leader Ian) and even invested in silk waistcoats and bow ties.

When the West Sussex Guitar Club was formed in 1992, Ian was the very first chairman. He resigned after a year when he realised his job did actually involve putting out the chairs! This was probably because he always arrived at events, not only in good time, but incredibly early. He was very keen on punctuality and got very irritated when concerts would not start exactly at 7.30pm. He also was not afraid to speak his mind. At one festival, after Sasha had given the quartet a particularly flowery introduction, Ian said loudly, “You do talk a

load of rubbish Sasha”. The adjudicator looked quite anxious and whispered, “Is he going to say that to me too?”

Ian was a very talented artist and graphic designer and it is thanks to him that the club has such an effective logo. When computers began to take over from hand-drawn work, Ian was determined not to be left behind so, even though he was then in his mid-forties, he taught himself website design. He was very proud when he set up Chichester Web – a site telling you everything you could possibly want to know about events in and around Chichester. Most people were astonished that he worked alone on this and not with a whole team of helpers.

When I first met Ian he was on kidney dialysis and shortly afterwards he had a kidney transplant. This gave him a new lease of life and he was to meet and marry Jenny, whom he first saw at the rival music club at 2 Sudley Road. They enjoyed a happy 25 years together and were both great supporters of the club and all its events. In the many years that I knew Ian he survived two heart attacks, cancer and a broken hip as well as the eventual failure of his kidney transplant. Dialysis would once again keep him going for many more years but he would never complain - Ian just saw everything as another hurdle to be overcome.

Ian was noticeable for being a left-handed guitarist and he made a big sound with a beautiful tone. This made him ideal as a soloist and also as the player to bring out the melody in a duo or quartet. He was perhaps not so ideal as an accompanist when his *pp* would be another player's *mf*! He always preferred to have a part with “the tune” but it must not go too high (or too low), be too fast, have too many awkward rhythms, semi-quavers or tied notes and above all it must also be interesting! This is probably what gave me the impetus to start arranging duet and quartet music myself for us to play. Even so, if I would query why he had not played all the notes in a particular bar, he would reply “Oh, I tippexed those out – they were too difficult!”

I think Ian very much enjoyed playing in the quartet which met every Thursday at his home in Chichester for some 23 years, with Diana Green eventually replacing Kit Crowhurst. Two pieces particularly remind me of Ian. “*Bells Across the Meadows*” seemed popular with audiences and Ian

liked it so much that he used it as the theme tune for the home page of his website. The other has to be "*The Syncopated Clock*" - here Ian excelled himself playing the tick tock of the clock so loudly with his wedding ring tapping on the top of the guitar that Sasha said it was more akin to a grandfather clock! Sadly, as in the famous song about a grandfather's

clock, Ian stopped short, never to go again in June of this year.

Not always the easiest man to get on with, nevertheless, I feel privileged to have known Ian and to count him as my friend for so many years and I am sure he will be greatly missed at the guitar club.

Debbie Burford (*née Burt*)

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## *Robin Smith*



**M**embers will be saddened to hear of the passing of Robin Smith on 17<sup>th</sup> April 2017 at the age of 69. Robin was an active member of the WSGC and served on the committee as hospitality officer in 2011 and 2012. He had a wide diversity of musical tastes and was a very keen guitarist both classical and folk and enjoyed singing. We extend our sympathy to his family.

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## *Editor's Piece*

**T**he summer party signified the close of our current season. We have had a busy season with superb concerts given by talented young musicians from the Royal College of Music, Richard Smith, Edoardo Catemario, Gary Ryan, Paul Gregory's string quartet and Rossini Bartolotti-Hayward. We have also put on two guitar festivals in November and February, but after a number of years of buoyant entries, sadly numbers were down this season. The Dorset Guitar Society visited us again and a grand time was had by all. Some WSGC members also visited the Dorset Guitar Society who this year hosted the annual Federation of Guitar Societies meeting.

In no time at all it will be September again and the start of our new season. Details of our future

programme are given on the back page. Our first event is the AGM combined with a club evening. Please come along and have your say on what you like and dislike about the club. Please consider joining the committee who do such a splendid job for us all. Remember many hands make light work! Although it is difficult to find time for the guitar in the summer months, do keep practising so that it will not be such an ordeal when you enter our November guitar festival. Let us try to increase the number of entries next season.

Thanks to Debbie, Julie and Sasha who have contributed articles for this newsletter. Please do consider writing something for the magazine which will all help make my job easier!

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## Y Viva Espana



Our Hosts for the party

As always, the WSGC Summer Party was a most splendid event. There was plenty of fine food and fine music. The theme for the party was Viva Espana. It is odd that we all play Spanish guitars, but Spanish music is maybe not featured as prominently as one might expect. This was certainly not the case on the evening of the party. In addition the hall was bedecked with large Spanish flags and sombreros. Many thanks to Sasha, Nina, her sister Larisa, Debbie, Robin and Fiona Burford and Julie Insull for decorating the hall and arranging the tables. Many guests wore appropriate clothing to get into the spirit of the evening.

Not all the instruments played were guitars. The evening began with some brilliant cornet playing of the Spanish National Anthem from Alex Burford. This was followed by Pam Fereday playing Anon's celebrated *Spanish Romance* on the ukulele. She was then accompanied by David Clarke on guitar for a catchy *Spanish Quickstep*. Robin Burgess then lead the Pickled Tink Guitar Ensemble with *A Little Spanish Waltz* and *A Little Spanish Habanera*, finishing with *When I'm 64* (oh to be that young again!). David Inns gave a delicate rendition of *La Paloma* on his harmonica. Linda then conducted the WSGC orchestra with two pieces from Carmen (*Gypsy Song* and *Seguidilla*) finishing with the very Spanish *El Gato Montes*. Then it was the turn of the New Gala Guitar Quartet, who performed two pieces by Albeniz and a very jolly Spanish piece *Los Muppetios* which was immediately recognised by the audience.

It was good to see two members at the party who have not been for some time because of illness – Beryl Robinson and Peter Watkin. In fact Beryl together with Julie Insull played two Spanish duets

for us. It was then the turn of the Quintessentials who regaled us with *Los Ginestra*, *Manha de Carnival* and *Y Viva Espana*. It was also good to see Sally Paice's family present. Sally has been a member of the club since the very early days, and is a rare but very welcome visitor. She played and sang *Spanish Eyes* and *Y Viva Espana*, accompanied by members of the audience on maracas and castanets. Conor Miles then played a most enjoyable *En Los Trigales* by Rodrigo followed by Jay Huff who played a wonderful piece by Eduardo Sainz de la Maza. Zoe then played two pieces for us. We will not be seeing so much of Zoe when she starts at the Royal College of Music in September. Zoe was followed by mum Linda who with her Torres replica guitar played a perfect rendition of *Recuerdos de la Alhambra*. The evening was not finished yet. Terry Woodgate then played *El Relicario* and finally Sally was joined by her dad Fred who sang with great gusto about what he proposed to do with Alfonso Spigoni the Toreador — *The Spaniard Who Blighted My Life* (a 1911 music hall song).



Sally & Dad Fred sing of Alfonso Spigoni

In addition to all this fine music, there were three celebrations to note. One was Pam Fereday's special birthday which was on the day of the party. Diana Green and Julie Insull decorated a cake for the event which like the feeding of the 5000 on the mount was somehow shared out amongst all those present. In addition, although two weeks early Sasha bestowed



**Pam extinguishes the candles**



**John & Carol White**

premature best wishes from the club to John and Carol White who were to shortly celebrate their diamond wedding anniversary (Yes 60 years of marriage - Wow!) Finally Sasha announced that this was the 24<sup>th</sup> year of the club so watch out for special events next year as the club celebrates its silver jubilee.



**The Quintessential Quintet**

Thanks to everyone who played, brought food and helped tidy up afterwards. It was a most enjoyable close to a very busy season. *TW*

### Dates for your Diary

Aug	25th	WSGC at Selsey Centre <b>FRIDAY</b>	Oct	21st	Club Evening <b>**</b>
Sept	9th	AGM & Club Evening <b>**</b>	Oct	28th	<b>Richard Smith at 2, Sudley Rd PO21 1EU</b>
Sept	23rd	<b>Gala recital by RCM Students</b>	Nov	4/5th	WSGC Festival
Oct	7th	Club Evening <b>**</b>	Nov	25th	<b>Vida Guitar Quartet recital</b>
			Dec	16th	Christmas Party <b>**</b>

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](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:

