

Vida Guitar Quartet Concert



We were very privileged to have the Vida Guitar Quartet perform for our last concert of 2017. Although individually they have performed for us as soloists, or in an ensemble or as adjudicators. They last played for us as a quartet at the Festival of Chichester in 2014. All of the players – Amanda Cook, Mark Eden, Chris Stell and Mark Ashford are old friends of our club. The founder members of the Quartet, Mark Eden and Chris Stell, have played as a greatly respected duo for nearly 30 years now. However, as Mark Ashford explained it was while playing in Germany they saw the Los Angeles Guitar Quartet and were inspired to expand their duo. This gave them more freedom and meant that more can be packed into their performances. Our capacity audience was certainly witness to this plan working. We were very pleased to welcome to our club councillor Phil Woodall the Mayor of Bognor Town Council and his consort Steve Hearn.

The concert began with Mark Ashford's

arrangement of three *English Folk Songs* by Vaughan Williams. This very popular suite was followed by Peter Warlock's *Capriol Suite* which he originally wrote for four hands on a piano, but later adapted it for guitar and string orchestra. This is based on a set of six renaissance dances. The first half finished with a dazzling interpretation of Bach's *Brandenburg Concerto No. 3* arranged by Mark Eden. A piece not to be tackled by the faint hearted and the whole quartet worked very hard to show Bach at his best. So many, many notes and never a fault nor a fumble. Amazing!

The second half followed on from the Bach and demonstrated other composers respect for the grand master composer. We heard Mendelssohn's *Prelude and Fugue no. 2* which a Quartet friend, Nic Cartledge, had quickly transcribed in just two weeks. Apparently Mendelssohn was greatly influenced by Bach from a very early age and he sought to bring him back into favour with these pieces. Then we heard the very popular Villa

New Members

We extend a very warm welcome to **Debra Stackwood** *Arundel*; **Baz Povey** *Hayling*
We hope you enjoy many happy evenings at the Club!

Lobos *Bachianas
Brasileira No5*
originally written for
soprano voice and
cello orchestra. Villa

Lobos was obsessed with Bach and in this piece he contrasted Bach like sequences with his native Brazilian music. We then turned to some more modern composers. Andrew York, a member of the inspirational LA Guitar Quartet until 2006, composed the next piece *Quiccan* for four guitars. The Australian guitarist and composer Phillip Houghton composed *Opals* which consisted of three movements *Black, Water and White Opals* which had captivated Phillip when travelling around Australia. Sadly he died just a month ago in October. The formal concert finished with *Hungarian Dances nos. 1, 3 and 5* by Brahms which Chris had arranged for the quartet. Chris explained that Brahms had wanted to base all his dances on traditional Hungarian folk tunes, but the most popular, no. 5, was in fact based on a contemporary czardas but Brahms was unaware of

this when he wrote it. Chris also said that there is a wide range of notes in the piece and this is what prompted him to get Christopher Dean to make him a seven string guitar.

The very enthusiastic audience wanted more and the Quartet obliged with a very delicate piece written for them by Howard Skempton. This was a return to Bach with music box like harmonics and dampened strings in *Bach Variations for Four Guitars*.

We heard a variety of music played at its best. Delicate when required, but fast and furious when the music demanded it. All the players were totally together, responding to minimalist cues such as the raising of an eyebrow. They had just returned from performing in the USA and yet here they were, the top guitar quartet performing in Bognor Regis for us. We all eagerly await their return. *TW*



Vida meet the Mayor of Bognor and Steve Hearn



Chris & Amanda



The Two Marks

The Ukulele (or Little Jumping Flea)



As several WSGC members have become keen ukulele players I thought I'd write a short introduction to this wonderful little instrument in the hope that others may give it a go.

The ukulele originated in Hawaii and was 'born' in the late 1870's when a ship of Portuguese immigrants docked in Honolulu harbour. We even know the date - the 23rd August 1879! With them they brought a little four stringed instrument - the machete - and it was from this that the ukulele developed and quickly became the national instrument of Hawaii. The King became an avid fan as did his sister Queen Lili'uokalani who composed many songs for the instrument. Its popularity quickly spread to America and from the early 1900s until the 1930s was played by many virtuoso players and its popularity soon spread internationally.

The traditional Hawaiian ukulele is the small 4-string soprano, often played by schoolchildren, but nowadays ukes come in all shapes and sizes, with 5 strings, 8 strings and even Fender guitar-looking electric ukes. The most popular sizes are however the small soprano, the slightly larger concert, and the tenor ukulele which gives more room on the fretboard for larger fingers. The ukulele is tuned GCEA, but

the tuning is re-entrant, i.e. the bottom G is tuned an octave higher than expected.

The ukulele is as versatile as the guitar and all styles of music can be played on it - jazz, folk, classical etc. The classical guitarist Samantha (Sam) Muir is probably the leading classical ukulele player in the UK. Have a look at her Youtube videos of Sor, Carulli, etc. Have a look also at a classic Youtube clip of George Harrison's '*While my guitar gently weeps*' played by the virtuoso Jake Shimabukuro. (This has been viewed over 15 million times). George Harrison himself was a very keen ukulele player. Other well-known players have been George Formby of course, (although he played a banjo ukulele which looked like a banjo but was tuned as a ukulele), Joe Brown, Taylor Swift and not forgetting the excellent Ukulele Orchestra of Great Britain. The popularity of this group of players could well be one of the reasons the ukulele has taken off throughout the whole of this country with ukulele groups springing up in nearly every town and village. Our own WSGC club member Sally Paice has been instrumental in popularising the instrument locally with her teaching and the singing sessions she organises.

It's an easy instrument to learn and a decent beginner's instrument can be bought for as little as £60 - £80. There are many people who, never having played an instrument before their retirement, are now discovering the enjoyment we get from making music together. Also guitarists with ageing, stiff, arthritic fingers (several of us WSGC members!) are transferring our skills to the uke and exploring its potential.

Why is it called the little jumping flea? There are various ideas about this but the best is that players' fingers jump about all over the fretboard like a little jumping flea!

Pam Fereday

News From the Library

The following have recently been added to the library:

- One man roadshow - Richard Smith (CD)
- Bachianas - Vida Guitar Quartet (CD)
- D. Scarlatti & G.F. Handel - Katona Twins (CD)
- Dances & Songs - Vincent Lindsey-Clark
- Mastering thumbpicking - Richard Smith (DVD)
- The Classical Guitar Collection (contains 48

classical guitar solos for intermediate to advanced players)

Reminder: club members may borrow three items at a time but only one CD or DVD for a period of one month. Please remember to sign in the book when you borrow from the library.

Pam Fereday Librarian

Guitar Gala Concert

This wonderfully entertaining concert was given by six talented musicians (five former students of the Royal College of Music and one from the Yehudi Menuhin School). The programme began with the duet *Canario* by Giovanni Kapsberger. This was a visually impressive way to start the concert since the theorbo played by Jonatan Bougt is over 2 metres long and looks rather like a lute that has been painfully stretched on a rack. It has 14 strings and has to be very carefully manoeuvred on stage. Sam Brown accompanied him on his Renaissance lute. There followed three songs by John Dowland sung beautifully by Duncan Appleby (tenor) and accompanied sensitively by Sam Brown. These were *Unquiet Thoughts*, *Flow My Tears* and *Can She Excuse*. Sam explained that the last is about the Earl of Essex, a favourite of Elizabeth I until, that is, he became the “favourite without a head”. Words in the song included “cut the strings that makes the hammer strike” and referred to the printing presses of the day. Jonatan then told us a little about the theorbo which originated in Italy in the 16th century - in Italian it is called *chitarrone*, which means “big guitar” and is a single-strung instrument unlike the lute which is double-strung. A lovely duet of theorbo and lute followed - *Ciaconna* by Alessandro Piccinini. Sam then played two solos - O'Carolan's *Welcome* and *Captain O'Kane*. Sam explained that these pieces by O'Carolan were originally written for harp but worked very well on the lute. Turlough O'Carolan came from a very poor family and was blind from an early age. He was given a harp and a donkey and had to make his living travelling through Ireland composing as he went along.

Lutes and theorbos were now put away and Laura Snowden was the first of the performers tonight to play classical guitar. Laura said how good it was to come to the club again with all her friends and particularly as she had had no travel mishaps this time. She began with Bach's *Allemande* from *Suite No.3 BWV 1009*. Her next piece, one of her own compositions, was the very hypnotic and beautiful *Anpao*. She explained that it represented the stillness found in the early morning and the title meant “Goddess of Dawn” in Sioux mythology. This piece was harp-like and had lots of harmonics and tremolos as well as an undertone

of delicate chanting by Laura. The first half of the concert finished with Regondi's impressive *Introduction and Caprice Op.23* where Laura demonstrated her mastery of fast scale passages and lots of slides. Laura said she had recently been annoyed to discover that not only was Regondi a virtuoso on guitar but also on concertina!

After an interval of wine and chat, the second half began with a rare combination of duet – guitar and piano. This was *Fantasia for Guitar & Piano* by the Swiss composer Hance Haug. Haug was famous for his theatrical and operatic works but was inspired to write for guitar on hearing Segovia play. This was a very dramatic piece played with great expertise by Jonatan on guitar and Irena Radic at the grand piano. There followed three movements of a *Sonata (Allegro, Andante, Allegro Vivo)* by Spanish composer, Joaquin Turina, played beautifully on solo guitar by Jonatan.

Ioannis Theodoridis then came to the stage to finish the concert programme with a selection of solo guitar works. He began with *Impromptu* (Michael Berkeley). Ioannis explained that this was a birthday present for Julian Bream and written in the romantic style. To follow was a miniature by a Danish composer Ben Sorensen - *Shadow Siciliano*. Ioannis said he was very honoured to finish the concert with *Tres Piezas Espanolas*, famously written for guitar by Joaquin Rodrigo - *Fandango*, *Passacaglia* and ending with the toe-tapping *Zapateado* (or Shoe Dance). Ioannis thanked the lovely audience and said the guitar club was the first stage in England that he had ever played on three years ago. Tonight's audience (though sadly only around 40 strong) was very enthusiastic and greeted each piece throughout the evening with loud clapping and sometimes whoops of joy. Each of the artists tonight are very talented musicians with their own concert schedules and websites. Loud applause and shouts of “more, more” would not let them go without an encore. So to finish we heard a charming guitar duet (played by Jonatan and Ioannis) called *Skaffarepolskan*. Jonatan joked that

he rarely gives Ioannis more than 10 minutes notice when he expects him to play a duet with him.

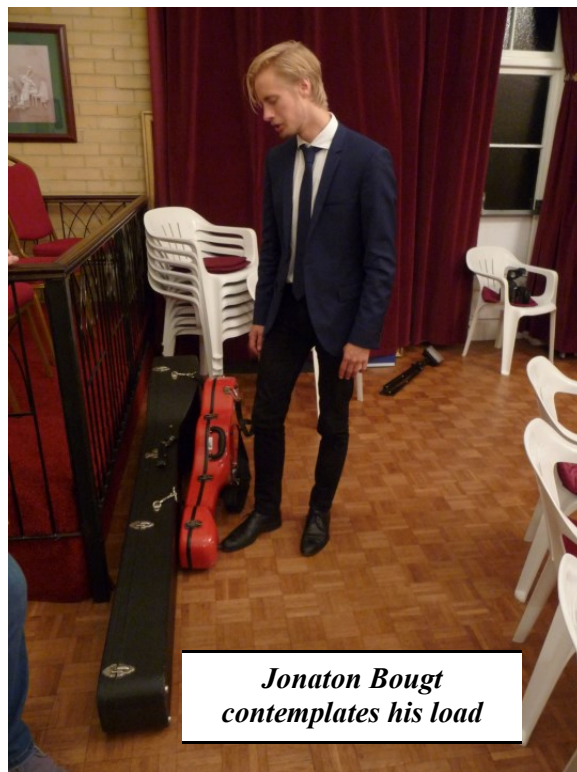
Sasha wrapped up the evening by saying it was a wonderful concert to begin the 25th year of the West Sussex Guitar Club and he wanted to

thank Sam Brown in particular for organising this event for the club. He hoped very much that these talented musicians would perform for us every year. Hear, hear to that!

Debbie Burford



Laura Snowden



**Jonaton Bougt
contemplates his load**



The RCM Gala Performers

	WSGC Festival Junior Class Winners 4th November 2017	1st
1	<i>Initial Class age 9 & 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 & under, grade II & under</i>	Sam Keil
4a	<i>Solo Age 12 & under, grade II & under</i>	Ben Ward
5	<i>Solo Age 12 & under Grade III+</i>	Lachlann Grimwood
6	<i>Solo I, under 15 & Grade 5 & under</i>	Maya Solly
7	<i>Intermediate II under 15 Grade VI+</i>	Dennison Grimwood
8	<i>Technical Perfection age 12 & under</i>	Jude Raza
9	<i>Technical perfection over 13</i>	Bethany Cooper
11	<i>Bach Class II Age 18 & under</i>	Bethany Cooper
13	<i>Advanced Open Class</i>	Vittoria Hambleton
14	<i>Junior recital I Age 13 & under</i>	Nikole Feoktistova
15	<i>Junior Recital II Age 18 & under</i>	Bethany Cooper
16	<i>Novice Guitar Duet</i>	Jack & Olivia McIntyre
18	<i>Guitar Duet II age 15 & under</i>	Kseniya Kagarova & Nikole Feoktistova
20	<i>Guitar Trio or Quartet I under15</i>	Westbourne Trio
28	<i>Family Ensemble</i>	Dunning Trio
29	<i>Teacher & Student</i>	Non-competitive
30	<i>Composers Special Class</i>	Rebecca Allday

	WSGC Festival Adult Class Winners 5th November 2017	1st
51	<i>Solo Intermediate I</i>	Harri Goldsmith
52	<i>Solo Intermediate II</i>	David Clarke
53	<i>Renaissance Class</i>	Peter Russell
54	<i>Bach Class</i>	Peter Russell
55	<i>Music From Around the World</i>	Peter Russell
57	<i>Jazz, Blues, Folk</i>	Terry Woodgate
57a	<i>Plucked Instrument other than guitar</i>	Pam Fereday
58	<i>Guitar duet</i>	Julie Insull & Beryl Robinson
59	<i>Guitar Trio or Quartet</i>	New Gala Quartet
60	<i>Guitar Ensemble</i>	Guitar Harmony
60a	<i>Guitar Orchestra</i>	WSGC Orchestra
61	<i>Guitar ensemble with other Instrument</i>	Quintessential Quintet
63	<i>Recital Class</i>	1 st Linda Kelsall-Barnett 2 nd Zoe Barnett & James Mascord
64	<i>Arrangement Class</i>	Debbie Burford
	<i>Teacher & Student Duet</i>	Non-competitive

There were no entries for West Dean Bursary Aug 2018

The WSGF 2017

We were very privileged to have a top guitarist, prolific composer and also our patron, Professor Gary Ryan as our adjudicator for the weekend. He judged both junior and senior classes. We all learnt a lot and had fun. There were 60 'Under 18' entries in 20 classes and 26 'senior' entries in 15 classes. There were slightly more under 18's and slightly fewer seniors than last year. It is hoped that with an inspirational adjudicator such as Gary we can return to the large number of entries we had of a few years ago. For beginners, some of the classes were non-competitive..

This year quite a few trophies were not returned in time. Can you please get the trophies engraved so that we have a historical record of winners and return them one month before the competition.

Gary said he has observed over the years that when an ensemble play and the piece gets difficult, there is a diminuendo effect as everyone doesn't want their mistakes to be played out loud! The only solution is to work at the difficult section until it becomes second nature. When a duo plays and one loses their way and hesitates a little, there is a choice to be made – does the partner try to accommodate the slip or should they carry on regardless and hope the errant player eventually catches up. These things should be resolved when practicing before the performance.

Gary advised not to rush into a piece. Before you even start, position the left hand fingers and also the right hand fingers and then think through the first few bars. After the piece is played rest a little while, do not let strings ring on and do not make a grab for the next piece of music. Remain focussed on the piece you are playing and think only of the present. Do not think of the hard bit coming up nor what you are going to play next. It would be daunting to think of all the notes you will play whilst on stage. Remember a long journey starts with small steps and concentrate on the 'now' with small manageable steps. Beware of how you press on the fingerboard as this can lead to intonation problems if you inadvertently pull a string or press too hard behind a fret.

Gary observed that some players are so obsessed with playing the correct note that they can lose the pulse while repositioning their fingers. However playing a correct note is more than just getting the pitch right; its timing value also has to

be correct if the pulse is not to be lost. The solution is to slow the piece right down until notes have both the correct pitch and duration and then slowly work on increasing the speed once you can play correctly. Gary also advised to stay alert when there is a key change in a piece. Pay regard to the accidentals otherwise the piece will have Rodrigo style clashes with for example some people playing the note F[#] while others are still playing F.

As always, the standard of performances gets better with each competition. There was some very fine and improved playing from everyone. Pam Fereday treated us to some gems on two of her many ukuleles. It is surprising the volume produced from such a small instrument.

The ensemble playing was quite memorable with a good number of lighter contributions. We heard Robin Burgess's Guitar Harmony play *An English Country Garden*, *Cuna Cabana* and *Tango Argentina*. The WSGC Orchestra (under Linda) played *Three Renaissance Trios*, *The Crystal Spring* and *Autumn Leaves*. The New Gala Quartet played John Mason's arrangement of *The Muppets Theme*, John Whitworth's arrangement of *Andalucia* (later popularised into *The Breeze and I*) and Debbie's arrangement of the *BBC Radio 4 UK Theme*. This was a compilation of well-known airs from all over the UK which was played at 5:00am at the start of broadcasting for the day. I must confess I have never heard this played before, but I am familiar with *Sailing By* which is played just before Radio 4 shuts down for the night. This must mean I am an owl rather than a lark! The Quintessential Quintet regaled us with *Java Jive*, *El Condor Pasa* and *Sway*. Debbie Burford won the arrangers class (and was awarded a rare 'outstanding') with an absolutely cracking version of the *Coronation Scot*. The New Gala Quartet pulled out all the stops to get train sounds and the result was very authentic. The recital class with Linda Kelsall-Barnett, Zoe Barnett and James Mascord was excellent and every performer in this class was rightly awarded an 'outstanding'. A very difficult class to judge, but Linda was declared the winner.

Many thanks to Gary for his invaluable advice over the whole weekend on how we can improve. Also, many thanks to Sasha and Nina for all the hard work they do in preparing and running the festival. Thanks also to the helpers Julie Insull, Debbie Burford, Julian Bobak, David Clarke, Moyria and Terry Woodgate.

TW



Gary with novice 12 & under class



Gary with 12 & under class Grade II



Guitar with other instruments



Gary coaches Julie and Beryl



Gary demonstrates how to do it!



Guitar Harmony



Gary with the Recital Class

Notes From West Dean



Craig Ogden with 3/4 of the New Gala Quartet

I must be dreaming and I'm going to wake up in a minute. I'm on stage playing guitar with Debbie, Diana and – Craig Ogden???

The annual West Dean Classical Guitar Festival took place in August in the Georgian Manor House surrounded by beautiful landscaped grounds, gardens and forest walks. Six days of total immersion in classical guitar comprising individual lessons, small ensemble and orchestra playing, masterclasses and talks. In the evenings, professional concerts were held either in St Andrew's church or in the Sussex Barn Auditorium. We heard some fabulous playing by Pavel Steidl, Vincent Lindsey-Clark, Gaëlle Solal and the Katona Twins.

This year the tutors, as always all renowned professional artists, were Amanda Cook, Craig Ogden, Vincent Lindsey-Clark, Gaëlle Solal, Liz Lerner, Trond Davidson and Pavel Steidl. One of the attractions of the Festival is its informality and friendliness. The tutors mix with the students at mealtimes and in the bar in the evenings and you're likely to find yourself, as I did the first time I went, dumbstruck and surrounded at breakfast by all your guitar heroes.

Linda, Zoë, Pam and Conor attended the Festival this year. Debbie, Diana and I went as three-quarters of the New Gala Quartet - unfortunately, John Mason couldn't attend due to work commitments. Our allocated tutors were Festival Director Andrew Gough and Craig Ogden, who had both agreed to play John's part in the pieces we'd chosen. Both tutors were very impressed with Debbie's arrangements and suggested we play with Andrew in a lunchtime student concert and with Craig in the end of course evening concert. Naturally, we jumped at the chance making sure we got photos to remember both occasions by.

The Festival began on Saturday afternoon with an introductory welcome session from Andrew Gough. After dinner, Pavel Steidl gave a concert in St Andrew's church, incorporating an amazing range of tone colours in his playing, displaying his innate and distinctive feeling for the music unfazed by a bat which flew up and down the church for a while to the consternation of some in the audience.

Sunday saw the customary Open Day (open to the public) with a display of guitars by many of the leading luthiers. An opportunity to meet the makers, try out and maybe order or buy an

instrument. Pavel Steidl held a masterclass and there was a demonstration with the eye catching title of “How to Make a Guitar in one Hour”, which sadly I missed, so I can’t tell you how it’s done.

There are numerous opportunities to perform to fellow students in performance workshops, informal lunchtime concerts and in the marathon end of course evening concert which has been known to go on until the early hours of the morning. (This year Pam Fereday managed to smuggle in her ukulele, and played a beautiful solo. Is this a first for West Dean?) In addition, each student is allocated a small ensemble group led by a tutor where two or three pieces are prepared for performance in a concert on the last morning of the course. And of course, there is the opportunity to play in the Orchestra, this year led by Vincent Lindsey-Clark. If you don’t wish to perform, there is much to learn from attending the masterclasses, student concerts and performance workshops as part of the audience.

Some of the tutors gave talks. Vincent Lindsey-Clark described how he composed his recent guitar concerto. Using the Sibelius software version of the score projected on to a screen we were able to see and hear his initial musical ideas and thoughts through to completion of the piece and then to hear a recording of its première performance by the students of Eton College.

Amanda Cook gave some really important advice on how to overcome performance anxiety. It was a very enjoyable talk and well-attended, not

surprising given the universal interest in the subject. With her permission, I’ve included her lecture notes in this issue on page 12.

Gaëlle Solal held a rather unusual event in which most students and some of the tutors took part - rather apprehensively. The aim was to help reduce the anxiety we all feel when we walk on to the stage to perform and to help us enjoy the experience more. The various exercises were designed to put you in the spotlight but, hopefully, have some fun at the same time. One involved everyone sitting in a circle around an empty chair. Each person in turn had to go to the chair, sit down and then return to their seat but walk in a different manner to the previous person. OK for the first person but increasingly difficult and possibly embarrassing for those that followed. So we had walking backwards, sideways, hopping, crawling, galloping etc. and the last man was so desperate to come up with something different, he decided to pull his trousers down and walk to the chair (another first for West Dean?) When decorum had been restored, the last exercise was done standing in line and holding hands with those on either side of you. I was standing next to Vincent Lindsey Clark. I thought to myself, I would definitely recommend anyone to attend the Festival if they have the chance. Where else could I have played on stage with Craig Ogden and held the hand of Vincent Lindsey-Clark?

David Clarke



Vincent Lindsey-Clark conducts the Orchestra in the Library

The following advice was prepared by Amanda Cook for West Dean 2017. Many thanks Amanda for allowing us to reproduce it here.

Tackling Performance Anxiety

The way you practice and learn a piece has a huge impact on the outcome of your performance.

A solid unbreakable knowledge of the piece is the key!

LEARNING A PIECE

sight read through the piece feeling a strong beat
write in fingering where necessary and check options for where to play a tricky bar/passage
try piecing the lines/phrases together, going over any hot spots.
early on think about dynamics and phrasing

PRACTICE

Remember to practise with the same focus you would have in a concert and always practise with an aim.

Once the piece is under your fingers think about the following areas in your practice:
warm up, as you will get a better outcome with your repertoire
spend extra time on tricky bits
work on the start and end of each piece
if playing from memory work on different types: physical - aural - visualising score
if playing with music be aware of when you look to and from the score
practise with a clear head, try not to let your mind wander on to other issues

CONCERT

Try not to play too much on the concert day or think too much about it or you can exhaust yourself. Try to look forward to it & not dread it!

During your performance remember to:

breath and feel muscles relax

check sitting position

look relaxed as it will put audience at ease & make yourself feel better

take time before starting to play - sing first few notes in your head & bring yourself in

place fingers carefully

NERVES

accept that most of us will feel nervous & expect it to happen, then it's not an annoying shock!

nerves can help you to be more focused

try to replace/stop negative thoughts, just say NO!

listen to your playing and stay with the moment to stop your mind wandering, as you are then at risk of losing your place in the piece

think less of yourself and how you feel and more about entertaining and sharing music with your audience

if you can do it in the practice room you can do it in a concert

remember what you love about the guitar and enjoy making music with it!

Richard Smith Visits Bognor Regis



You may remember that last October we were very fortunate to have the top International and most versatile guitarist Richard Smith come to play for us. Although born in Beckenham, he moved to Nashville in the US some 18 years ago. Richard was touring the UK again throughout this October visiting places from The Isle of Skye, Glasgow, through to Newcastle, Liverpool, Shropshire, London, Dorset and finally finishing up at Bognor Regis. However, he was not playing at our club this time, but just down the road at the Bognor Regis Music Club at 2, Sudley Rd. Many thanks to their Chairman Chris Coote for putting on such an unusual and enjoyable event. The concert room of the lovely Regency House was just about full with many WSGC members present. The rapturous applause after every piece showed how much everyone was enjoying themselves.

Richard must surely be one of the most versatile guitarists in the world. He can play classical, jazz, evergreens, ragtime, blues and pop not just well but will eclipse performers who are at the zenith of their particular genre. We heard some beautiful romantic pieces like Harry Warren's *There Will Never be Another You*, and *I Only Have Eyes For You*, the Beatles *Here There and Everywhere*, *Tenderly*, *Streets of Laredo* and *Georgia on My Mind*. We went on a World tour visiting Japan with *Sukiyaki* (which Richard then parodied as Yucki Sushi – a dish he is not too fond of), we went to Spain with *El Relicario* and visited the deep south of the US for some *Happy Blues* composed by

Richard. He said being brought up in urban surroundings of Greater London, he had not suffered as much as the poor early blues players, but he still attempted to show his suffering by pulling various strained 'Blues faces'!

We heard how Richard started off in music by listening to his grandad's old gramophone playing their only record - a 78rpm recording of the *Tennessee Waltz* which he then faithfully reproduced complete with lots of jumps and scratches. There were too many favourites to name – we heard an amazing version of Sousa's *Stars and Stripes Forever* with a complete brass band playing all the parts simultaneously (including the piccolo) on just the one guitar. Joplin's *Entertainer* was another masterpiece with all the various harmonies played together. There were spectacular classical pieces like Gounod's *Funeral March for a Marionette* and the encore piece - Sor's variations on Mozart's *Magic Flute*.

All of the pieces seemed so effortless to play – Richard can sing while playing the most complicated pieces on the guitar. He told us how to make your music sustain suspense by playing augmented chords, or how to desperately save someone whose life is in peril with diminished chords – all demonstrated with amazing dexterity while talking. It is interesting to note that it is not only the guitarists in the audience that can appreciate his complete mastery of his instrument, but also others can admire and enjoy the musicianship that is present in all his pieces. For some pieces Richard will take a challenging arrangement by Chet Atkins and make this his foundation on which he will add so many different voices. Just like Einstein, Richard has stood on the shoulders of giants and seen and played so much further than anyone else. There was something for everyone if not everything for everyone in the concert. At the end of the evening Richard had played 26 pieces (that works out at just over 33p per piece – amazing value for money and certainly cheaper than any juke-box!)

Richard hopes to return to the UK next year so let us hope he will visit somewhere local. He is a guitarist that you really must see to believe. We all had a really fun evening.

TW

Report on AGM and Club Evening 9th Sept 2017

The evening began promptly at 7pm with the all-join-in orchestra which included a successful sight-reading of *Theme from a Summer Place* (arranged by Debbie Burford). Following a generous table of food and wine, the AGM was well-attended (22 members) and was probably the shortest in the club's history, lasting only half an hour.

Julie Insull and Baz Boxall were presented with thank-you gifts for their service to the committee, as both are standing down this year. Julie has served on the committee for ten years as Publicity Officer, and previously as Librarian. Baz has served for seven years as Membership Secretary and Charity Officer. Our Chairman, Julian Bobak, thanked them both very much and said they will be very difficult to replace.

With Julie and Baz standing down from the committee, there are now a number of posts to be filled. Can you help? See below! The following

depleted committee were unanimously voted in for the next season: Julian Bobak is Chairman and Charity Officer; Debbie Burford is Secretary; Sasha Levtoy is artistic director; David Clarke is Treasurer. As a temporary measure Sasha and David have kindly agreed to carry out membership duties and Julie has agreed continue as Publicity Officer, but will not be on the committee.

Linda Kelsall-Barnett then conducted the West Sussex Guitar Orchestra which played four new pieces – it was a great success, especially considering they had only seen the music last week! Some excellent solo playing then followed, including Conor Miles, Stephen Frith and Jay Huff. David Clarke and Pam Fereday brought a smile to end of the evening with their duets for ukuleles. Sasha joked that they *were* in fact guitars but had unfortunately gone through a hot setting in the tumble dryer!
Debbie Burford



Your Club Needs **YOU**

A club cannot function efficiently without a Committee and the West Sussex Guitar Club is no exception. With over a hundred members and a full calendar of professional concerts, festivals and club nights, willing

volunteers are essential to organise and run its activities.

Julie Insull and Baz Boxall have recently left the Committee after several years in their respective posts and we'd like to thank them warmly for their valuable contribution to the club. Julie has kindly agreed to continue temporarily for a short time as Publicity Officer and Sasha and David Clarke are temporarily acting as joint Membership Secretaries in addition to their current posts. However, we would welcome applications from our members to fill these vacancies.

No particular qualifications are needed other than a desire to see our club thrive and to make a valued contribution to its activities. If you think you would like to help but need more idea of what is involved, please feel free to have an informal chat with one of our Committee members (Julian, Sasha, David, Debbie or Julie).

Current vacancies are:

Publicity Officer

Membership Secretary

Thank you

David Clarke

Mosaic Guitar Octet, Meraki & Chris Stell

The Mosaic Guitar Octet – comprising of members from the Dorset, Southampton and West Sussex (Diana Green) Guitar Societies under the baton of Chris Stell – gave a very well attended concert in Winchester on 9th

December. Four students from the Royal College of Music – the Meraki Quartet gave a very polished second half. Watch out for future concerts from these accomplished guitar ensembles.

Easy Fundraising

At the AGM in 2016, John Mason mentioned a way of collecting donations for our Guitar Club using a website called Easyfundraising, which provides a quick and easy means of raising money for registered charities. Some of our members have since started using the site when making purchases online and found it a useful way of providing a small amount of extra funds for the club. If enough members were to do the same, we could raise a more substantial amount at no cost to the club or to the members making the purchases.

Here's how it works, taken from their website:

Did you know that whenever you buy anything online - from your weekly shop to your annual holiday - you could be collecting free donations for West Sussex Guitar Club, Bognor Regis?

There are over 3,000 shops and sites on board ready

to make a donation, including Amazon, John Lewis, Aviva, thetrainline and Sainsbury's – it doesn't cost you a penny extra!

It's as easy as 1, 2, 3...

- 1. Head to <https://www.easyfundraising.org.uk/causes/wsgcbr/> and join for free.*
- 2. Every time you shop online, go to easyfundraising first to find the site you want and start shopping.*
- 3. After you've checked out, that retailer will make a donation to your good cause for no extra cost whatsoever!*

There are no catches or hidden charges and your club will be really grateful for your donations. To date, the WSGC has received £47.28 with just a few people using the site.

David Clarke

Editor's Piece

And so like an express train, 2017 has roared past us all. We have had another successful year—our 25th since the club was formed. We have had most enjoyable concerts and festivals and many other local guitar events. Thanks to Sasha and Nina and our enthusiastic committee for arranging all the events for us. As always we could do with 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. Also some extra help for our hard working committee would lighten their load (see p14)—remember many hands make light work.

I would like to thank Debbie Burford, Pam Fereday and David Clarke for their interesting articles in this newsletter. Contributions are always welcome. Why don't you write an article for the next publication due out in April?

Christmas Party 2017

Although Christmas was just around the corner, it never seems that way until we have had our enjoyable Christmas Party. Then with the giant Christmas tree, the table groaning with food, the decorations, a crackling log fire, the exchange of Christmas cards, wonderful music and lots of chat, you know the countdown has begun.

Ensembles were well represented with Robin Burgess's Guitar Harmony, Linda's WSGC Orchestra, the 'New' New Gala Quartet where Conor Miles bravely stepped into John Mason's shoes in an unrehearsed performance and played

perfectly. (Sadly John could not make the party). We also heard the Linda, Zoe and Patrick Sowden Trio. Members of the club also demonstrated their versatility in playing other instruments. Pam Fereday gave very professional performances playing both her ukulele and mandolin (sparklingly accompanied by David Clarke). David Inns played a poignant *Salut d'Amour* on the harmonica accompanied by Nina on piano. Debbie played a moving piano arrangement of *The Christmas Song* and also accompanied the traditional Carol singing at the end of the evening. Solo performances were given by Conor, Jay Huff, Terry, Linda and Patrick



Sowden. Patrick marked his return to our stage with a brilliant performance of the Pogues' famous *Fairytale of New York*.

Debbie devised a fiendish anagram quiz of Christmas Carols which I found very difficult. Nevertheless, three people got all the answers correct and it had to go to a tie-breaker which Baz Boxall won. Sasha and Nina had procured a set of musical bells from the Nursery and everyone participated in playing *Silent Night* under the musical direction of Nina with Sasha conducting. Great fun!

Thanks to everyone who performed, brought food and helped tidy up afterwards. Above all thanks to Nina and Sasha who always go to such great lengths to make these parties so enjoyable. TW

Dates for your Diary

<p>Jan 20th Club Evening**</p> <p>Feb 3/4 Chi Festival Juniors adj Amanda Cook</p> <p>Feb 11th Chi Fest Seniors adj Mark Ashford</p> <p>Feb 17th Recital Andre Ferreira</p> <p>Mar 10th Club Evening**</p> <p>Mar 24th Recital Royal Welsh College Ensemble</p>	<p>Apr 21st Recital Eden & Stell Duo</p> <p>May 6th Sunday at 11:00am visit from DGS</p> <p>May 19th Recital Fabio Zanon</p> <p>June 16th Club Evening**</p> <p>July 21st Summer Party Journey into Space**</p>
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Concerts usually 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. To reserve 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 **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

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

