

Chairman's Welcome



Approaching the end of our 2022-2023 year, which was our 30th season, the West Sussex Guitar Club is proud to celebrate the 30th anniversary of its foundation in 1993.

Since March this year, we have enjoyed two club evenings, a visit to the Dorset Guitar Society and a professional recital by the Housden-Tarlton Duo (who are members of the Mēla Quartet). In June, the club gave a "Guitar Soirée" concert at Christ Church, Chichester, as part of the Festival of Chichester. It featured performances by the West Sussex Guitar Orchestra and ensembles and was well received by the audience.

On 8 July, our season continued with a flourish, when Zoe Barnett gave an exciting professional performance, playing her programme of modern and less modern pieces, including an arrangement of two Persian Ballads. The last highlight of the Summer term ended with our Summer Party with the theme of "Oh, I do like to be beside the seaside!"

I take this opportunity to thank our sponsors, the Bognor Regis Town Council, the Regis School of Music, George Ide LLP, and Little Florist who supply the splendid floral displays at our concerts and events. Also, many our member Steve Frith, who has gifted to the Club 3 wonderful guitars which he made himself, benefitting our younger pupils. My thanks also go to our hard-working committee, who as usual have had a busy year! We now look forward to our 31st season, with an exciting programme in store.

Julian Bobak Chairman

DATES FOR YOUR DIARY

Saturday 9	September	Club Evening 1 & AGM	Celebration of WSGC 30 Anniversary
Saturday 30	September	Judicaël Perroy & Natalia Lipnitskaja	Recital by two world-renowned celebrated guitarists
Saturday 7	October	Club Evening 2	Including the All Join in Orchestra
Saturday 28	October	Richard Smith	Recital by one of the world's most versatile guitarists
Friday 3	November	Gary Ryan	Festival Recital by our world-famous patron
Saturday 4	November	West Sussex Guitar Festival	Junior Day
Sunday 5	November	West Sussex Guitar Festival	Senior Day
Saturday 25	November	Club Evening 3	Festival Winners Evening
Saturday 9	December	Club Evening 4	Christmas Party

Message From our Treasurer



The AGM and the start of the new season of events at our club is nearly upon us. In the Newsletter of December 2022, I reported on the committee's decision to increase our membership fees. They have remained the same for many years but the cost of running the club and maintaining the number of our professional concerts has risen over time and a small increase in fees is needed to help to offset our losses. From September 1st the membership fees will increase as follows:

Single membership from £15 to £20

Family membership from £25 to £30

Student Membership remains at £10

I'd like to remind those of our members who pay by Standing Order to kindly contact their bank in order to increase their annual payment to the club with effect from the 1st September 2023. This will avoid the need for us to contact you in the new financial year.

We'd like to thank those who have made additional donations to the club this year. As always, any donations to the club are very welcome. Due to changes in HMRC's rules we are unable to continue claiming Gift Aid on membership fees, but we can claim it on donations. If you are a UK taxpayer and allow us to claim Gift Aid on your donation by signing the Gift Aid declaration on the membership details form, that will add 25p for every £1 you donate.

Another way you can help the club raise funds is by signing up with [easyfundraising](https://www.easyfundraising.org.uk/). They are the UK's biggest online charity shopping site and they work with over 7,000 brands who pay easyfundraising a commission every time a club member makes an online purchase. At least 50% of that is paid to the club as a donation and there is no additional cost to our club members when they order something online via the easyfundraising website. To date, the club has 10 supporters who between them have raised £275.64. We have around 100 members, so the potential for getting additional donations is huge. To find out more or to sign up, go to <https://www.easyfundraising.org.uk/> and select West Sussex Guitar Club as your cause.

We're looking forward to the 2023-24 season of concerts, festivals and club nights and hope to see you all there. Thank you.

David Clarke

Guitar Harmony Success

Once again Guitar Harmony represented the West Sussex Guitar Club at a concert in Rustington parish church on Saturday 8th July. We performed a range of pieces including arrangements of two Beatles songs; a Shadows number; some new music written specially for us; and a rousing version of Smoke On The Water. The evening was brought to a close with all groups performing Sweet Caroline together.



Guitar Harmony celebrates a successful performance.

Guitar Harmony meets every Monday from 2pm-4pm at the Regis School of Music 46, Sudley Road for two hours of music making with some time for general socialising . We perform at Club evenings, festivals and the occasional concert. We have a great laugh as well as working hard.

We welcome newcomers around grade 3/4 standard. Anyone interested please contact Andrew Richardson on arichmusicman@hotmail.com mobile: 07862 718106

Andrew Richardson

Tarlton-Housden Duo Recital 27 May 2023

On a hot Bank holiday weekend at the end of May the Tarlton-Housden duo joined the many day trippers from London and headed to the cooler temperatures of the south coast. Fortunately for the West Sussex Guitar Club, the Duo's destination was the Regis School of Music where a small but enthusiastic audience awaited their debut performance.

George Tarlton and Jiva Housden are one half of the Méla quartet, who gave an exciting performance for us earlier on in the year. Still brimming with energy after a concert with Méla the previous night in the bustling district of London's Piccadilly, they mounted the stage and drew the audience into the intimate world of guitar duets.

The recital began with light hearted , playful banter from Jiva on how they had 'Shed some dead weight and lost two great players but gained loads of arrogance'.

The duo began with three preludes and fugues from 'The Well Tempered Guitar ' by Mario Castelnuovo-Tedesco, written as a tribute to J.S. Bach's seminal compositions for the piano, but this time based on the cycle of fifths rather than parallel major and minor keys. It is seen as the most important cycle of music written for two guitars and was inspired and dedicated to the husband-wife guitar duo Alexandre Lagoya and Ida Presti.

The B major prelude began with both guitarists playing a series of atonal sounding intervals that skipped and jumped as they descended only then to retrace their steps back, by an ascending scale to their point of departure. The fugue's lyrical melody was in sharp contrast but fragments of the atonal intervals could still be heard. The C sharp minor prelude was full of agitation and angst while a wistful, melancholic motif occupied the fugue which introduced a brief encounter with happiness but ended, with resignation, in sadness. The final prelude in E major started with rippling joyous arpeggios painting a blustery, optimistic spring day. The fugue opened with an attractive motif that oscillated from major to minor, and was finally played pizzicato, accelerating the full length of the fretboard, to conclude with a triumphant major chord. Throughout all three pieces there was an absolute equal balance between the two players, and the motif was always clearly heard. In keeping with Baroque music, there was no sense of self-dramatisation but rather an understatement of moods and emotions.

George then gave an interesting introduction to the 'Valses Poeticos' composed by Enrique Granados - a pianist, composer and teacher, with a style firmly rooted in Spanish national idiom. He composed an opera based on his piano suite 'Goyescas' in 1914. The outbreak of the First World War delayed the premiering of this in New York until 1916, which caused him to miss his boat back to Spain. Instead he boarded HMS Sussex destined for France via England. The boat was torpedoed by a German U-boat in the English Channel, tragically killing both Granados and his wife. Valses Poeticos is a series of nine Waltzes originally written for the piano, comprising his most famous work. Jiva and George performed an arrangement by the Polish Kupinski Duo. They began with the Preludio in A major, a dance full of the joys of life. This flowed seamlessly into



Valse no.1, also in A major. The exquisitely tender melody, briefly dipped into the minor key but returned to the lyrical opening. Six further Valses followed, each with their own character and style. The beautiful melody re-emerged at the end as the musical carousel turned full circle and the dancers drifted home.

The final piece was 'Tres Cenas Brasileiras' by the Brazilian composer and performer Sergio Assad, and was one of his earliest duet compositions. This was preceded by an entertaining anecdotal story of how the newly fledged Eden-Stell duo, whilst travelling in Brazil in 1987, abandoned all British reserve and imbued with the hot bloodedness native to the country, landed on the doorstep of the Assad brothers apartment and brazenly asked for a lesson. Needless to say, their request was granted. 'Cenas Brasileiras' was one of their earliest compositions and is in three movements. The first translates as 'Bucking' and was inspired by the British jazz and blues guitarist John McLaughlin. The second is called 'Water Lily', named after a beautiful plant found on the Island of Ischia in southern Italy, where it lies dormant for all but one week of the year when it suddenly blooms into splendour. The third is entitled 'Coral Reef' and captures the fleeting image of shoals of fish flitting between the coral out-crops.

The second half of the recital began with three pieces composed by Jean-Phillipe Rameau; *Rappel des Oiseaux*, *Musette en Rendeau* and *le Cyclop*. Rameau wrote numerous works for the harpsichord and the Abreau duo were the first to arrange them for the guitar. George and Jiva performed the Mark Eden and Chris Stell arrangements of these pieces. The trilling sounds, energetic movements and squabblings of an assembly of birds were clearly mimicked by the two guitarists.

Musette en Rendeau is regarded as one of Rameau's most recognisable and enduring compositions, suitable for harpsichord and viol. The two guitarists captured the courtly dance sentiment of the piece.

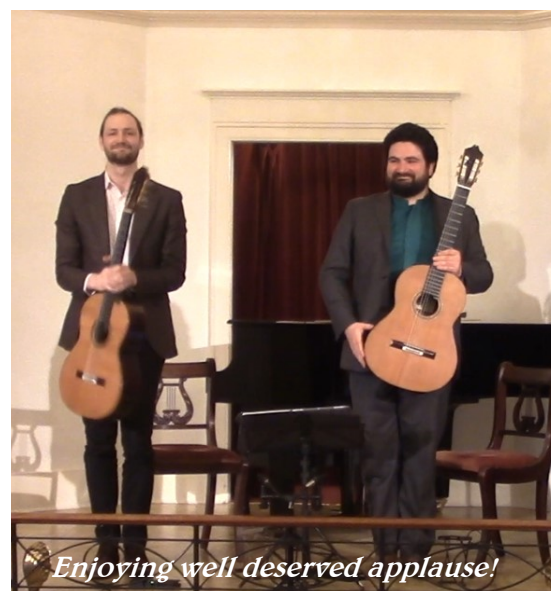
The repertoire then changed from French to English. John Foulds was an English composer, largely known for his light music and theatre scores. Following the decline in popularity of his *World Requiem*, which paid homage to the First World War, he travelled to India and studied traditional Indian folk music. 'English Tune with Burden' was arranged by George and had the quintessential feel of an English folk song. Jiva explained that Burden in this context, is a phrase or theme used at the end of each verse in a ballad or folk song which returns throughout, rather than a wearisome duty.

As the concert drew to a close George applied the last tiny bit of TLC to his well-utilised nails whilst Jiva softly plucked the melody line of Pernambuco's 'Sound of Bells' to distract us from the sound of nail manicure. The final piece of the programme was 'Tonadilla', a short traditional Spanish song stemming from theatre rather than dance and the only guitar duet written by Joaquin Rodrigo. The audience, small but greatly appreciative, exploded into a rapturous round of applause which more than compensated for the low turnout. George and Jiva recounted their experience of the previous night of playing at a big gig in a huge venue in London, where it is easy to become disconnected from the audience. Their belief is that guitar playing needs well-focused listening shared in an intimate setting and that the Regis School of Music provides the right ingredients. Their gracious words pre-empted the encore of Scarlatti's *Sonata in D minor* which ended on a solitary sonorous D which resonated into the still air of the warm night. The recital sadly came to a close but this talented duo had most definitely connected with the audience presenting a unique and fascinating selection of music from their repertoire. We all hope that this was the first of many performances to come.

The evening ended with Sasha thanking extending the George and Jiva for their kind words to everyone in the Club and audience (of which there were refreshingly quite a few new faces!) for the collective work in keeping music live at the Regis School of Music while George and Jiva stood by the harmonium in the corner, ready to sign anyone's programme.

West Sussex Guitar Club would also like to thank our generous sponsors, Bognor Regis Town Council, George Ide Solicitors, Ackermans Music and Little Florist who continue to so steadfastly sponsor us.

Teresa Henley



April Club Evening

Accompanied by the cherry blossom and bluebells bursting into life, the West Sussex Guitar Club held its second club evening of the year on the Saturday of the first Spring Bank Holiday. Due to popular demand, the 'All-together Orchestra' re-convened with Sasha at the helm. It was good to once again see the familiar faces of Harri Goldsmith, Robin Burgess, Ian Moorey and also David Knight, new to the club and the Orchestra.

We started with an 'Aria' by Bach to focus the mind and soul. In keeping with the season, we then played 'In the 'Month of Maying' by Thomas Dowell to infuse us with the joys of spring. In complete contrast, there followed 'The Serenade of Don Quixote' by Dimtri Kabalevsky. Don Quixote was a poor gentleman of La Mancha, a gentle and amiable man whose sanity became disordered by his inordinate devotion to tales of chivalry. The opening arpeggio passages of guitars three and four mirrored the gait of his trusty horse Rosinane and Sancho Panza's donkey as they roamed the world in search of Quixotic adventures.



All Join in Orchestra: "Too many quavers!"

The younger club members then took to the stage before heading off to other sociable pursuits.

Sofia Carson performed 'Adagio con Dolores', which came 'From Flowers of my Homeland' by Mertz and 'Bolero' by Arcas. Both pieces are from the Trinity College grade 7 syllabus which Sofia has now passed with high Merit.

Sofia then swapped her guitar for a *requinto*, a smaller version of the Classical guitar, and tuned a fourth higher. She and Vakaris Silaikis played 'Mazurka' by Johann Kaspar Mertz, known for his lyricism. In equal balance, they captured the smiling, light-hearted nature of this Polish dance.

Vakaris then played 'Forgotten' by Madame Sidney Pratten. The slowed opening arpeggio ascended to a climax and, with the repayment of the time stolen, tiptoed quickly back down the arpeggio to introduce the main melody. Vakaris gave each phrase plenty of space and his performance justified his Distinction in his recently taken grade VII.

The end of the junior section was the start of the equally enjoyable food and wine interlude where members can intermingle and also view the good spread of guitar books and cds assembled by club librarian Julian Bobak. Sasha asked Linda if there would be an orchestra performing to which Linda replied 'Yes, if they don't drink too much wine'.

David Alexander plus his own Sancho Panza, Tyrone, opened the second half of the evening with one of his home-grown compositions entitled 'Wishful'.

Stephen Frith, luthier and generous benefactor of several guitars to club members, catastrophically broke two fingernails earlier during the day but was able to utilise his craftsmanship and glue them back on. He gave his debut performance of a Scarlatti Sonata, ending with a quip on how he has never owned a guitar for long enough to enable him to perform. There then followed another debut performance, this time by orchestra member David Knight who received a round of applause before he had even fully lighted the stage, such was the enthusiasm. He gave a convincing performance of the grade 7 piece 'Bonny Banks of Loch Lomond' which afforded him an even louder round of applause and a 'Now we know how much talent there is in the orchestra' from Sasha.

We were delighted to see the return of Robin Burgess, who after a break of two years from the club and four years from performing gave a creditable performance of Schottisch-Choro from Suite Populaire Bresilienne by Villa-Lobos. Organising the four pages of music was equally impressive!

Evelina, despite nursing injured wrists and the pressures of A- Level work valiantly ascended the stage and was handed a guitar built by Stephen Frith. Her question of 'Is it in tune?' was met by Sasha's reply of 'Stephen Frith's guitars are always in tune!' The request to play a study by Giuliani elicited a cry of ' You are kidding me '. Rising to the challenge, she positioned the beautiful instrument on her lap and muttered, audibly 'It's really annoying when there aren't any dots' on the neck! Abandoning Giuliani she played 'Ukrainian Song' with Sasha calling out the chords when, on the very odd occasion, her memory faltered. Unimpressed by his help she wearily shook her head and sighed 'Your A's and Cs are really not helping me'. Her feisty performance, having barely held the guitar for a month, won her rapturous applause.

The 'dot' conundrum continued with Linda Kelsall-Barnett citing how John Mills likes to have a dot on the seventh fret and how Paul Stiller once catastrophically knocked his off. With the ubiquitous seventh dot firmly in situ she beautifully performed the Gavotte and Mazurka from Suite Populaire Bresilienne by Villa -Lobos.

Experienced performer Jay Huff then played Gounod's Ave Maria and Courante from 'Ten Dances of Terpsichore' by Michael Praetorius. The West Sussex Guitar Orchestra, under the baton of Linda Kelsall-Barnett then had the difficult task of following on with our own performance of Courante. This sixteenth-century courtly dance is one of advances and retreats which was a fair description of our performance. We then followed on with 'Bourree' which is a dance of French origin resembling the Gavotte being in double time but of a quicker tempo. The structure was Bourree 1 with repeats, Bourree 2 with repeats then ending with Bourrée 1 but with no repeats. Debbie Burford's comment of 'I didn't know which of the two Bourrées I was supposed to be playing let alone which line' echoed everyone's thoughts. However, a club evening is an opportunity to perform what we think we know and then return to the draught board and start practising what we definitely do not know.

As ever, we thank Sasha, plus Evelina, for setting up the show and for everyone involved in the clearing away at the end; the middle section is always the most enjoyable! The evening ended with Sasha saving the precariously balanced box of neatly packed clean wine glasses from crashing to the ground and splintering into smithereens. Just as the blue flashing lights of a police car drove by.

Teresa Henley

“Guitar Friendly” - our meeting with the Dorset Classical Guitar Society 14 May 2023

At least once a year WSGC and DGS travel across the county of Hampshire to meet for a guitar friendly. It is an auspicious occasion where like-minded people unite to enjoy a day of guitar playing, food, and wine, but not necessarily in that order.

On this occasion, WSGC was the away playing team. On the day after the Eurovision song contest ten members of WSGC travelled in convoy to West Moors Memorial Hall, Ferndown, Dorset for our own musical discourse where participation was everything and winning meant nothing.

The communal piece to be played by all was 'Deadwood Stage ' written by Sammy Fain and Paul Francis Webster and sung by Doris Day in 'Calamity Jane'. This year Steve Marsh (who arranged the piece) was in charge of the reins of the stage coach , otherwise known as the orchestra. Guitars part one and two played the well-known melody accompanying the lyrics.

“Oh! The Deadwood Stage is a-rollin' on over the plains, with the curtains flapping' and the driver slapping' the reins. Beautiful sky! A wonderful day!

Whip crack-away! Whip crack-away! Whip crack-away!”

Guitars three and four plucked out a rhythm of the horses' clippity-clopping along the dusty highway, whilst guitar five was the Wild West's equivalent of the supporting bass continuo. The forty or so guitarists began the process of re-enacting the story of Calamity Jane, her romance and the infamous Deadwood Stagecoach. After forty minutes hard practice of driving the Deadwood Stage over the plains the stage coach stopped and an air of calm descended as WSGO, under the baton of Linda Kelsall-Barnett who took to the stage . This was only our second performance of one small part of a large programme intended for a concert as part of the Chichester Festival.

The orchestra started with two pieces by Michael Praetorius, well known for his liturgical and festive music. The first was 'Ballet' arranged by K.Love, the second was 'Bouree' from the 'Ten Dances from Terpsichore'. They finished with the traditional Irish song 'The Lark in the Clear Air' arranged by Jonathan Leathwood.

The DGS then followed but with three times as many players! Grant Bocking, after many years of loyal and professional service to DGS, retired earlier on in the year and was now replaced by Steve Marsh as conductor of the opposition's orchestra. They began with 'Windmills of your Mind' from the film 'The Thomas Crown Affair'. Composed by Michel Legrand and lyrics written by Alan and Marilyn Bergman the song depicts how a human mind deals with its own motivations and temptations. This was followed by 'Farewell to Stromness' by Peter Maxwell Davis. Steve's orchestra then played the overture to the opera 'El Gato Montes' by Manuel Panella and 'Crystal Spring' by John Duarte. DGS's performance ended with Steve's own composition entitled 'Diablo', meaning 'Lucifer' or 'Devil' in Spanish. The ominous prologue of 'Deep within the Castle, there lay a beast below me, there was nowhere to run except down' set the tone of the piece.

After almost two hours of guitar playing we all headed towards the table laden with food and bottles of wine interestingly labelled 'the gov'nor' and supplied by Majestic wines.

The afternoon was dedicated to solo and ensemble playing with Sasha swapping roles of film producer to Master of Ceremonies. Sasha's 'Finger of Fortune' landed on Conor Miles who performed 'Asturias' by Isaac



What a joy to make music together, especially in such good company!

Albeniz, a composition well known and respected by guitarists. The incessant and agitated opening motif followed by a calmer but equally insistent second section initiated a sharp intake of breath from Sasha, a rapturous applause from the audience and a bow befitting of his performance.

John Edwards then played sixteen folksongs, mostly from Dorset and Hampshire, by the Scottish composer John Duarte. They told tales of ordinary folk and their lives in rural England, from 'Poor Sally sits a weeping, aristocratic Lady Massey who absconds to join the gypsies and a very long piece entitled 'The Scolding Wife', quite possibly from Sussex!!

Linda then gave a beautifully sweet performance of 'Gavotta Choro' from Suite Populaire by Villa Lobos reciprocated by a crescendo-ing round of applause and a request from Sasha that this piece is joined by its natural suitor, a Bach suite. Paul Thomas then played Tarrega's 'Pavanne' with a strong sense of beat, a clear melody and an affirmation that life without Tarrega would be much less romantic.

Jay Huff then played 'Ave Maria'. This was a triptych of Schubert, Bach and Tarrega. The melody line is from a song written by Schubert based on the poem 'The lady of the Lake' by Walter Scott. The underlying arpeggios a derivation of Bach's Prelude number 1 in C major and arranged by Tarrega to reach and exalt our inner spirit.

Evelina Kisliak, experiencing her first debut trip to Dorset, confidently walked to the stage, seated herself and played 'Adagio' by Mertz. The opening sad questioning motif, becomes more demanding and almost impossible to meet and then tumbles downwards to a calm and resolute sense of reality. Her convincing performance, stylish converse shoes and self-assurance gave her the crown of sassiest dresser and performer.

Richard from DGS then played an enchanting transcription of 'Scarborough Fair' by Dutch composer Harry Saiksioni. James O'Neill then emerged out of a fourteen-year hibernation from public performance and played from memory 'Reflections' by the American guitarist Andrew York. His performance captured the shimmering reflection of light on water of this less well-known piece. Sasha remarked on how James's guitar enjoyed being out and needed to make this piece famous.

As solos moved onto duets Sasha grabbed his guitar case, sending another crashing to the ground, the cascade ending with the quip 'Don't worry Evelina, that was your case'. They alighted the stage, guitars unscathed, Evelina statuesque and giving a strong indication of who was in charge. This inimitable duo then launched into 'Caramba', a sinewy flamenco like dance held together with tension that ebbed and flowed. The performance ended as it begun, with Evelina poised and staring intently as we all clapped. She was given the onerous accolade of successfully lowering the average age of the gathering.

John and Chris then played two Scarlatti duets K87 and K19, transcribed from the harpsichord, the closest stringed instrument related to the guitar in that both are plucked. Paul and James then ended the duet section with a lovely piece by Villa Lobos.

And then there were the trios. Bob, Martin and Sue, somewhat ironically named Trio One, played the slow movement of the 'Pathetique Sonata' composed by Beethoven for the piano and arranged by Conor Miles for guitar. This was followed by the 'The Jig', arranged by Grant Bocking. Conor's flair for arranging Beethoven compositions, particularly the slow movements, continued with the Tatum Trio's rendition of the 'Moonlight Sonata' juxtaposed against the arrangement of 'B1 to B2' by Janet Agostino. This is a tightly woven fusion of Dave Brubeck's 'Take 5' and Beethoven 'Für Elise'. Whatever Conor plays, he rarely strays far from the genius of Beethoven!

Sasha then stood up and, rather like an auctioneer with a gavel, and asked if there were any bids for a quartet. None were taken, so we moved onto a quintet comprised of Jay, Chris, Sue, Paul and George who gave a dazzling performance of 'Pulsar' by Vincent Lindsey-Clark. The stakes then rose to a sextet comprised of Martin, Richard, Bob, Sue, Mark, and Jim on the bass. They played Pachelbel's 'Canon' arranged by Ian Gammie and then an arrangement of 'The Lamb' by John Taverner based on the poem by William Blake. With no further upwards offers of ensembles we all headed to the refreshments for a much needed cup of tea and slice, or two, of cake. The occasion drew to a close with a final performance of 'Deadwood Stage'. So with Steve Marsh holding the reins we galloped through the piece, accompanied by Steve yelling 'Yee-Haa' at appropriate places, the percussive coconuts echoing the horseshoes and Sasha's explosive clapping acting as the gunshot at the end.



As in the film 'Calamity Jane' where Calamity Jane marries Wild Bill Hickok and Katie Brown, the stooge stage performer, marries Lieutenant Gilmartin, the union between DGS and WSGC is a happy matrimony which we celebrate each year. All at WSGC would like to thank Paul Thomas, Steve Marsh and all at the DGS for such an enjoyable day and we all look forward to our meeting at the Regis School of Music next year. Another thank you goes to Sasha for acting as compere, camera crew and liaison officer.

One by one the guitarists drifted back home, full of inspiration and enthusiasm for their beloved instrument. As a few dedicated members began the arduous task of clearing away the chairs, someone noticed a sad video recorder sitting alone on the middle of the floor, like a child whose parents have forgotten to collect them at the end of a party. Meanwhile, its rightful owner plus navigator were driving their own Deadwood Stage back to Bognor, full of laughter and excitement over the day's proceedings captured on film. Fortunately Debbie Burford and David Clark were able to take the forlorn video recorder home and reunite it with its rightful parent, who only discovered its absence when once back in Sudley Road!

Teresa Henley

A Guitar Soiree at Christ Church Chichester 19 June 2023

A few weeks ago, I had the pleasure of seeing the West Sussex guitar club in concert. The guitar's full range and versatility was on display from solo performances, duets and of course the guitar club's very own guitar orchestra. The evening was also a chance to showcase the talented performers just beginning their musical journey and those who had been playing for many years.

Throughout the concert the listener was also able to experience the wide variety



The Orchestra



The Duo

of sounds that a guitar can produce from delicate classical music to use as a percussion instrument. A particular

highlight for me was the wonderfully atmospheric theme from the Good, the Bad and the Ugly, arranged by John Mason and performed by the Gala Quartet. It was wonderful to see so many talented guitarists display their love for the classical guitar!

Ellen Burford



The Trio



The Quartet

The Summer Party 22 July 2023

The thirtieth anniversary of the West Sussex Guitar Society culminated in a most enjoyable and memorable Summer Party. The committee had been very busy decorating the hall for the party theme which this year was *'I Do Like to be Beside the Seaside'*. Well done everyone who dressed for the occasion – we had fisher folk, sailors, pirates and holiday makers with knotted handkerchiefs on their heads to deflect the sun! Members had obviously devoted some considerable time, in advance, to rehearse their party pieces. As usual, the food table groaned under the weight of the delicious treats. A big thank you to all who brought food along. A successful party like that does not just happen, many thanks are owed to Sasha and Nina who coordinated the event and provided the backbone of the food and drink.

The party must be the best value for money that there ever is. Three hours of lovely music, wonderful company, scrumptious food and all for just a mere four pounds! Because the proceedings started early at 7:00pm, the evening did not overrun which suited those who had travelled a long distance.

The evening started with the Guitar Harmony Ensemble who under the leadership of Andrew Richardson played the Beatles *Here There and Everywhere* and a composition by Andrew. This was followed by the West Sussex Guitar Orchestra under the baton (hook!) of Linda Kelsall-Barnett and her parrot which perched precariously on her shoulder. The orchestra played *Dragonship* and a selection of sea shanties finishing up with a very discordant *Drunken Sailor* with all the wrong notes in the wrong places and Linda collapsed on the floor. Calm was restored with *When the Boat Comes In*.



The evening was punctuated with many intervals for refreshments and we heard from a number of solo performers. It was nice to see Peter Watkins on stage again. Teresa Henley played two Tarrega studies although she has only taken to the guitar relatively recently. Andrew Richardson played a piece by Robert Johnson – not the 1920's blues guitarist but the much earlier Robert Johnson who was made lutenist to King James 1st in 1604.

We heard from the Tatum Trio – Yvonne, Jay and Conor (who did the arrangements). They

began with *Summertime* and *Ain't Misbehavin'* played with the unusual combination of just one guitar, a clarinet and a harmonica which all blended together very well. Then they resorted to three guitars for their final offering *The Water is Wide*.

After the Trio we heard from the New Gala Guitar Quartet – Debbie, Diana, John and David. Debbie and John have been members since the club's inception. They played two pieces arranged by Debbie – the highly appropriate novelty piece *Beachcomber* by Clive Richardson whose catchy tune invoked 'ear worm' in the audience for the rest of the evening and beyond. This was followed by what started off as the sinister Jaws theme initially involving Sasha pulling a shark's fin mounted on a roller skate across the stage!



Then the music suddenly morphed into *I Do Like To Be Beside the Seaside* much to the amusement of the audience. Linda also played and sang *I Do Like To Be Beside The Seaside* but included the rarely played verse. She also accompanied daughter Tamzin who gave a wonderful rendition of the traditional Spanish folk song *Valenciana*. It was so nice to see Tamzin back after a very long break. Debbie Burford played a very rich arrangement

of *La Mer* on the Yamaha grand piano. The evening concluded with Linda and Andrew playing a lullaby written by Norwegian guitarist Arne Brattland who was the first professional performer to play at the club thirty years ago.

Now, sadly, we have a long summer break until we meet again at the combined AGM and club evening on 9th September. However, for those at the party it was certainly a night to remember and a fitting way to celebrate the club's pearl anniversary. What a lot of talented members our club has.

Terry Woodgate



Our professional series ended this year with a much-anticipated performance by Zoe Barnett. To give it the space it deserves the report of this excellent recital will appear in our next edition of the newsletter.

Librarian's notes **Manuel Maria Ponce**

Manuel María Ponce (1882-1948) was a Mexican composer and guitarist known for his significant contributions to classical guitar music. He is often considered one of the most important Mexican composers of the 20th century. Ponce's compositions are characterised by their melodic beauty, intricate harmonies, and strong nationalist influences, including the rhythms of Cuban music following his stay in Havana (1915-1917).

Born in Fresnillo, Mexico, on 8 December 1882, Ponce displayed musical talent at an early age and received formal training in piano and composition. He later turned his attention to the guitar, becoming an accomplished guitarist and incorporating the instrument into many of his compositions.

Ponce's works span various genres, including chamber music, orchestral works, choral music, and songs. However, his most renowned contributions lie in the realm of guitar music. His guitar compositions are highly regarded for their technical challenges and musical expressiveness.

One of Ponce's most famous compositions is his "Sonata Romántica," which showcases his lyrical melodies and rich harmonic language. Other notable guitar pieces by Ponce include the "Theme, Variations, and Fugue on 'La Folia de España,'" "Sonatina Meridional," "Concierto del Sur" and "Estrellita," a popular song that he arranged for guitar.

Ponce's music often reflects his deep appreciation for Mexican folk music and his desire to incorporate Mexican cultural elements into his compositions. He was inspired by indigenous Mexican melodies, rhythms, and dance forms, which can be heard in pieces such as his "Suite in A minor" and "Estrellita."

In addition to his prolific output as a composer, Ponce was an influential music educator. He taught at the National Conservatory of Music in Mexico City and had several notable students, including the renowned guitarist Andrés Segovia.

Manuel Ponce's compositions have had a lasting impact on the classical guitar repertoire, and his works continue to be performed and admired by guitarists around the world. His contributions to Mexican music and his dedication to promoting the guitar as a concert instrument have solidified his place as an important figure in the history of classical guitar composition.

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