

## Chairman's Welcome

Following our well-attended AGM and Club Night on 9 September, we have started the new season with three professional concerts: Judicaël Perroy and Natalia Lipnitskaya, both world-renowned guitarists; then in October a recital by the ever-popular Richard Smith and November, a recital by our Club's sponsor Gary Ryan - see his impressive biography at the back of this Newsletter. He is a great supporter of the Club and he adjudicated both the Junior and Senior sections of the West Sussex Guitar Festival at the Recital Hall, also in November. All these recitals were well attended but still run at a loss, so we are thankful to our sponsors for making ends meet! We have also enjoyed 3 further Club Evenings, including the Christmas Party on 9 December. I hope you had a good Christmas and New Year, and look forward to another exciting program in 2024.



Julian Bobak Chairman

## DATES FOR YOUR DIARY JANUARY – JULY 2024

<b>Saturday, 27 January</b>	<b>Club Evening 5</b>	<i>All join in Orchestra</i> <i>Rehearsing for the Festival on 3 &amp; 4 February</i>
<b>Saturday, 3 February</b>	Chichester Festival for Music Dance & Speech	<i>Junior Classes</i>
<b>Sunday, 4 February</b>	Chichester Festival for Music Dance & Speech	<i>Senior Classes</i>
<b>Saturday 24 February</b>	<b>Recital</b> ABETO GUTAR DUO	<b>Georgina Dadson &amp; Matthew House</b>
<b>Saturday 23 March</b>	<b>Club Evening 6</b>	<i>All join in Orchestra</i> <i>Performances by the Club members &amp; guests</i>
<b>Friday 26 April</b>	<b>Outreach Performance</b>	<b>West Sussex Guitar Club at</b> <i>St. George's Church, Chichester</i>
<b>Saturday 4 May</b>	<b>Club Evening 7</b>	<i>All join in Orchestra</i> <i>Performances by the Club members &amp; guests</i>
<b>Sunday 12 May</b>	<b>"Guitar Friendly"</b>	<i>Visit by the Dorset Guitar Society</i>
<b>Saturday 8 June</b>	<b>Recital</b> Guitar & Ukulele	<b>Samantha Muir &amp; Lara Taylor</b>
<b>Saturday 13 July</b>	<b>Summer Party</b>	<b>Viva Espana</b>

## Club's Christmas Party

On Saturday 9<sup>th</sup> December, forty club members packed the Regis School of Music for the Christmas Party, which is the official beginning of the festive season for club members. The beautifully decorated tree towered in one corner, the table buckled under the weight of the food and Sasha stood at the doorway, dressed in a very festive jumper and welcomed everyone with a glass of his homemade intoxicating punch. The evening began with Guitar Harmony, and, lead by Andrew Richardson wearing an equally festive outfit, they performed a medley of carols arranged by himself: Calypso Carol, Feliz Navidad, ending with the light hearted "Frosty the Snowman". The West Sussex Guitar Orchestra, with Linda Kelsall Barnett at the front of the sleigh, followed with Greensleeves', 'Lullaby' by Nadia Borislova and 'Fantasy on Two French Carols' arranged by Andrew Forrest. The only competition between the two ensembles was the number of players wearing festive headgear...WSGO possibly won!! The gui-



tar was then joined by other instruments, starting with the newly formed 'Three Roses and a Trumpet' who gave an atmospheric rendition of 'The First Nowell' reminiscent of the New Orleans Jazz scene. The Tatum Trio showed

great musical versatility combining the harmonica and clarinet with guitar in 'Rudolph the red nosed Reindeer', then returning to their normal format of three guitars for 'Walking on the Air' and 'The Piccadilly' by Erik Satie,



all arranged by Conor Miles. Vakaris, Sofia and Sasha energised us all playing 'Tiko Tiko' with Sasha saying he couldn't remember the name of the composer because he had too many ingredients for the punch to think about. There was laughter as Sasha announced: "Welcome to the stage our





longest surviving quartet!”, and Leigh asked if the others had been shot! The Gala Quartet continued with three short carols from John and 'Bells

across the Meadows' arranged by Debbie. Music then moved to poetry starting with Peter Watkin's



own composition, beautifully read by Beryl Robinson, and then a

thought provoking poem entitled 'Point of View' read by Julian on the woe of being a turkey at Christmas. David Alexander read another poem, impressively by memory, on cheeses fol-



sa and Linda braved play solos, ending with Evelina, who glided onto the stage dressed in an exquisitely elegant black and gold kimono and vertiginous heels. The heels proved to be problematic in achieving the correct stool height, but once achieved, mainly with the help of Sasha, she gave a dashing performance of 'Bolero' by Arcas. Debbie's piano performance of 'I heard the Bells on Christmas Day' enticed the few remaining party goers onto the stage to end the party with a rambunctious performance of 'The twelve days of Christmas'. The slight floundering on what followed after

lowed by his own guitar composition 'Night Passage'.

Andrew, Jay, Tere- the stage alone to



'Five Gold Rings' was rectified by David Alexander who leapt, like of one the leaping lords, onto the stage and filled in the gaps. All good things must come to an end and gratitude given to those who helped clear up, to Linda Kelsall Barnett who was this year's washer-upper in residence and to whoever found the much needed black bin bags. As always, thank you to Sasha and Nina for all their hard work with the decorations,

invitations, food and most importantly, the punch!

**Teresa Henley**

### Zoe Barnett 8 July 2023

It was most fitting that the final recital of the 30<sup>th</sup> anniversary year of the WSGC should be given by Zoe Barnett. Zoe made her first performance at the Regis School of Music when she was only three years of age. Zoe is now a fully fledged young professional musician, busy with solo performances at the Wigmore Hall and the Amaryllis Fleming Concert Hall and a recent performance of Rodrigo's Concerto de Aranjuez with the Orpington Symphony Orchestra. As she walked through the doorway onto the stage, resplendent in a red dress, the audience were privy to an interesting and diverse programme of well known pieces from the familiar territories of Spain and Cuba, traditional compositions from Persia and



the contemporary from China. Her performance began with the 'Andante' from Violin Sonata no. 2 BWV 1003. It is sometimes difficult to project the differing moods and dynamic range of Bach's music on an instrument that is plucked rather than bowed. The gentle leaning of her body weight towards the guitar, made possible by her standing position and gentle swaying, seemed to produce a rich and fuller tone. Her quiet transition from the barely discernible to something firm demonstrated a masterful technique and a musical maturity beyond her twenty four years of age. The audience were held in a deep silence as the music breathed effortlessly from her. 'Suite Compostelana' by Fredrico Mompou was inspired by Church music and the holy city of Santiago De Compostela. The frenetic cascading of notes up and down the fretboard in the Prelude were energised and flawless only then to transform into a deep and meditative calm in the 'Chorale' and the 'Cuna' (Lullaby). The angular intervals in the 'Recitative' then flowed into a most beautiful yearning melody. The suite ended with the joyous and vibrant dance 'Muneira',

made colourful by being played *tasto* and *ponticello*. The first half of the concert ended with two folk songs by the Iranian composer Lily Afshar. Zoe remarked on the beauty of these tunes and their importance to Iranian women. The first, 'Gol-E-Gandome', is a harvest song; the second, 'Leila-Leila', is seen as a romantic song in some parts of the country, but in others portrays the taking away of a woman by the Iranian authorities. The two silhouettes either side of Zoe, made possible by imaginative lighting, moved gracefully in sympathy as her guitar told one story of harvest gains and another of loss of love and life. The interval was announced by Sasha, who, swept away by the beautiful playing, said 'To enjoy the second half, everyone must have a glass of wine!' The second half of the concert began with 'The Mist', composed by Zhenyan-Li and commissioned by the International Guitar Federation. It is inspired by the horror film 'The Mist', whereby a father and son are enveloped by a mist concealing predatory creatures whilst shopping in a supermarket. The barbed Bartok pizzicatos alternating with high shimmering notes, strums, bends and percussive slaps on the body of the guitar certainly conveyed a sinister sense of foreboding. The piece ended with a quiet whisper from Sasha saying that the creatures had gone. The ambience, along with the accompanying atmospheric mood lighting, shifted from fear to the romance laden sounds of Tarrega. Zoe began with 'Alborada', one of her favourite pieces and frequently performed in her teenage years at the Regis School of Music. It is often harder to perform a piece that is happy than one that is sad but Zoe captured the radiance found in the early hours of the morning, with her shimmering harmonics. The wistful yearnings and the joys of love resonated in 'Adelita' and her performance of these two pieces demonstrated why they are cornerstones of the guitar repertoire. The final piece was 'Sonata del Decameron Negro' by Cuban composer Leo Brouwer. All four movements are based on West African folklore: 'Guijes y Gnomes', or Gnomes, from Cuba; 'Treno por Oya', Goddess of thunderstorms and winds; the cheeky dance of 'Burlesca del Aire'; 'La Risa de los Griots' or the laughter of the Griots as they narrate the stories of their tribes. This complex piece of incisive rhythms, mild dissonance, swimming dreamy sounds flowed seamlessly from her with an un-



faltering focus. The warm and heartfelt lengthy applause from an audience of loyal followers, and those new to the classical guitar, including one from Tasmania, gave her no option but to play an encore. This of course had to be 'Sound of Bells' by Pernambuco, a piece introduced to and also performed by her mother Linda Kelsall-Barnett. This was a concert where there was a total engagement of the performer's mind, body and soul in communicating with the audience. As she swayed and made her guitar sing, she embodied Terpsichore, one of the nine Greek Muses of dance and chorus. May she have music wherever she goes! West Sussex Guitar Club are extremely grateful to this talented young guitarist for returning to the stage from whence she first came, to give us such a memorable performance. As ever, our thanks extend to Sasha, Nina and our benevolent sponsors; Bognor Regis Town Council, George Ide solicitors, Ackerman Music and Little Florist for the beautiful flowers.

**Teresa Henley**

### ***Natalia Lipnitskaya & Judicaël Perroy. 30 September***

The first recital of the autumn season for the West Sussex Guitar Club was given by the internationally acclaimed virtuoso classical guitar duo Judicaël Perroy and Natalia Lipnitskaya. Both are prize winners of numerous guitar competitions, highly sought after as teachers and have given solo recitals all over Europe and the USA. United together they have emerged as a formidable duo with a passion for the guitar to be as recognised in the classical world as it is in blues and jazz. The programme was a little unconventional, comprised of repertoire written predominantly by northern European composers, and not for the guitar. The first half of the concert consisted of music from the middle to late Baroque period. Natalia began with Francois Couperin's beautifully sonorous 'Les barricades mystérieuses'. Her unofficial interpretation



of the meaning of this piece was as enchanting as her playing. The barricades are the eyelashes covering the eyes of a lady that a man would like to see and, delivered in a lilting French accent, this synopsis was

almost a euphemism for the guitarist herself that we all wanted to hear. There followed the dramatic 'Les Sauvages' composed by Jean-Phillipe Rameau, (later used in his opera ballet Les indes galantes) and then, in stark contrast the deeply spiritual Passacaglia by Ignaz Biber. Meaning the end of the street, the Passaglia is the last movement of the fifteen Rosary sonatas. Natalia's performance conveyed the flux between angst, tension and inner calm on searching one's soul, mirroring Biber's given inscription of 'Dialogue with your Guardian Angel'. Judicael then performed J.S. Bach's suite No. 3 in A- Minor BWV 995, transcribed for the lute from his Cello Suite No.5, BWV 1011. Adopting an unusual position of using two foot stools Judicael gave a faultless performance where the notes flowed with fluency and purity. The separation of the music into two hands, as on a piano, could be heard in the prelude and the intricate, delicate ornamentation in the allemande resembled a lute. The melancholy of a cello was found in the sarabande and an energetic cascade of notes flowed up and down the fretboard in the Gavotte. The second half of the concert moved from solo to duet and Baroque to Classical, starting with the Prelude, Fugue and Variation by Cesar Franck, originally written for the piano and harmonium. The beautiful melody of the prelude played by Natalia sung resonantly over a seamless series of arpeggios and scales executed effortlessly by Judicael. This was followed by Duo Concertant Op.31 no.1 by the French composer and guitarist Antoine de Lhoyer, who remained largely unknown until the 1960's. The opening Allegro moderato brillante, dazzling with sparkle and grandeur was almost like an overture to an opera with the ensuing Adagio cantabile and Allegro also brimming with drama and theatre. The concert saw a return to the familiar territory of South America and ended with two tangos by Argentinian composer Astor Piazzolla. 'Lo que vendra', translating as the fatalistic sentiment of 'What will come' certainly conveyed a foreboding sense of the unknown. 'Zita' is the second movement of Suite Trileana, an inspiring work that Piazzolla wrote in response to the death of bandeonist, tango musician and composer Anibal Troilo. The playfulness and the melancholy of this Suite could be heard in the stridently rhythmic Zita. After a prolonged rapturous applause which cried out for more the duo played Allegro from Duo Concertant by Antoine de Lhoyer as an encore. The casual attire, gentle banter and Natalia's engaging introduction to each piece almost fell into the realms of a jazz club. However, the performance of their repertoire was delivered on the guitar, with as much clarity, sentiment and conviction as when played on the stringed instruments for which it was originally composed. The duo's full and resonate sound on guitars, made by luthier Stephan Connor, demonstrated that the guitar can hold its own on the classical stage in the world of stringed instruments. Judicael and Natalia last played at our club twelve years ago. We hope that they won't leave it so long before they return. As always, West Sussex Guitar Club would like to thank Sasha and Nina Levtov and the Regis School of Music, Bognor Regis Town Council, our sponsors George Ide, Ackerman Music and Little Florist for the beautiful flowers. It was also a pleasure to welcome Bognor Mayor, Francis Oppler, to our recital hall.

**Teresa Henley**

### **Membership Matters**

We've had quite a few new members in recent months, so welcome to **John Barrett, Tom Baxter and Jan Parker, Elaine Foakes, Tim Freegard, Chris Jones, Gwenda and Norman Keates, Evelina Kisliak, Helen Lloyd-Bostock, Nicky Maccarrone and Vakaris Silaikis and Alison Vickery**. We look forward to seeing you all at our Club events and recitals. This year we are busy setting up a new membership database, using Membermojo software, a replacement for the ageing database which was set up many years ago by our long-serving New Zealand member, Jez Rogers. The new database has already given us a more reliable platform for emailing our members with news of forthcoming events, as many members were previously not receiving emails. If you're *still* not receiving them, it may be that we have an obsolete email address for you. In September's AGM mailing, we included a blank 'Membership Details Form', together with an SAE for its return, in an attempt to get up-to-date contact details for all our members onto the new database. If you haven't yet returned this form, please do so, as it helps us greatly if we can easily contact you, and also it enables us to meet our obligations under Data Privacy legislation. The modern world is becoming an increasingly online world, and Membermojo will help us to take advantage of all that modern technology offers. We are hoping to introduce new features such as simplified Gift Aid tracking, and automated renewal management, including an online payment system for those who prefer to handle their finances this way. Look out for further news as the New Year progresses.

**Baz Boxall**

Membership Secretary

## **Richard Smith Concert 28<sup>th</sup> Oct 2023**

### **Nashville Comes to Bognor Regis**

After a four year break we were very privileged to welcome Richard Smith back on to our stage. As always Richard has been very busy touring. He has just finished a tour of the UK and Germany and will shortly be playing in Eastern Europe. His itinerary lists places like Monchengladbach, Dusseldorf, Hanover,



Budapest, Zagreb, Krakow, Warsaw, Gdansk and Paris. He will then return to the US and embark on an extensive tour of California giving daily concerts until Christmas in places like Las Vegas, Los Angeles, San Diego and Sacramento. Amongst all these exotic places it was gratifying to see good old Bognor Regis getting a mention! Richard started playing the guitar at the age of five years. He was a child prodigy and immediately excelled at the instrument. One member of the audience had known Richard since he was eight years old and said he was a formidable player even then. At the age of just eleven he shared the stage at Her Majesty's Theatre in London with the internationally renowned guitarist Chet Atkins. A remarkable feat when Richard had to work out how to play the pieces by ear and then have the necessary skills to actually play the pieces! You can see the eleven year old Richard play *Whispering and Little Rock Getaway* on:

<https://www.youtube.com/watch?v=KNQkMyoS1Pc>

Child prodigies usually reach a high ceiling very early in life but then do not progress much beyond that level. Richard, however, just seems to get better and better and now leaves all the competition way behind him.

For those that do not know, Richard is the most versatile of guitarists. He covers the whole spectrum of music including classical, jazz, blues, evergreens, pop, country and flamenco. He is master in all that he plays and has worked out the most amazing arrangements. He is very democratic on the fingerboard and every fret gets a look in. As such his Kirk Sand guitar is not worn in the first position as many of our guitars are! He has no qualms about darting up to a high fret for a nanosecond just to include the one note he requires for the perfect arrangement.

The concert began with a tribute to the 1960's with the most stunning arrangements of *Eleanor Rigby, Here There and Everywhere, When I'm 64, Spanish Flea and Georgie Girl*. Richard then took the audience on a world tour starting in Japan with *Sukiyaki*, then to the US where we heard the gentle *Streets of Laredo and Georgia on my Mind*. We went to Spain for a dynamic Flamenco version of Padilla's usually more gentle *El Relicario*. We were introduced to Hawaiian slack key tuning. Richard said that his favourite

guitar composer is Jerry Reed and he played a few of his pieces in the concert – *Down Home, Mr Lucky, East Wind, Struttin' and Jerry's Break-down*. He is a past master of playing pieces by finger picking guitarists like Chet Atkins and Merle Travis and we were all amazed to hear Merle's *Walking the Strings* played at a blistering pace. The first half finished with *There Will Never Be Another You*, then the truly flabbergasted audience retired for refreshments.

On our return, Sasha requested that Richard include some songs in his performance and he somehow managed to sing while playing the most intricate of accompaniments on the guitar. Richard has a great voice and we heard



Johnny Cash's song *A Thing Called Love* (written by Jerry Reed) and a most amusing song by Pat Donohue about making a living as a Guitarist – *Would You Like to Play the Guitar* - played to the tune of *Would You Like to Swing on a Star*.

The second half was a great mix of pieces which Richard selected from his playing menu. There were piano pieces – James P Johnson's stride *Snowy Morning Blues* and all four movements of Joplin's *The Entertainer* – the entire piece is rarely played on the guitar and certainly Richard did not scale it down by missing out difficult notes – we had the full works! We even had a lesson on how to play guitar in a very short time with just one finger but with the guitar tuned to an open chord. Richard then expanded on this with a Tennessee fiddle tune *Black Mountain Rag* played at a cracking pace. We then heard a moving rendition of Gershwin's evergreen *Embraceable You*. The classical guitar was covered by Sor's variations of Mozart's *Magic Flute*. Richard is truly a one man band playing complicated melody lines, the accompaniment and bass, simultaneously. This was most skilfully demonstrated in Sousa's *Stars and Stripes Forever* where all the instruments (including the piccolo) were covered.

The thunderous applause from the packed audience produced an appropriate encore piece. With Halloween approaching Richard (with a blood-curdling cry) finished with Gounod's spooky *Funeral March for a Marionette* (known to older followers as the theme tune to the *Alfred Hitchcock Presents* TV series).

We heard some thirty pieces of the most eclectic music ever played at our club. In between pieces Richard really brought the audience into his music with his friendly manner and informal chat. A most enjoyable fun evening and we all eagerly look forward to his return.

**Terry Woodgate**

### ***The West Sussex Guitar Festival***

The West Sussex Guitar Club festival began with a recital on Friday 3<sup>rd</sup> November given by this year's adjudicator, Gary Ryan. Gary battled his way across Kent and Sussex through rain and flooding of almost biblical proportions with no time to rehearse. At 7.30pm Sasha, walked in carrying two guitar cases followed by a windswept Gary who then proceeded to give a faultless performance by memory to a full audience. The rain continued relentlessly on the Saturday for the children's section but on Sunday 5<sup>th</sup> November the weather cleared, giving way to an uncharacteristic appearance of a bright, shining sun. Guitar Harmony, led by Andrew Richardson, lifted our spirits starting with his own composition 'Regis Rocks' followed by 'In my Life' and 'Here There and Everywhere' by the Beatles, and ending with 'Smoke on the Water'. Gary admitted to finding it quite surreal to be listening to a guitar ensemble performing 'Smoke on the Water' on a Sunday morning in Bognor but added it "really rocked". Guitar Harmony is always looking to welcome any classical guitarists



who might like to share the experience with them. The Intermediate II Class followed next, starting with Teresa Henley playing Study no 2 in E minor by Tarrega and then 'Campanella Prelude' by David Cottam. With both of her hands shaking like jellies, Gary gave the sound advice of spending sufficient time before starting a performance in establishing a comfortable posture and placing the right hand in the position of the opening chord before beginning to play. David Knight followed with 'Lagrima' by Tarrega where the tricky chords were confidently executed. The WSGO, under Linda Kelsall-Barnett, were first on the stage after lunch with four new pieces in their repertoire, and new member Elaine Foakes playing first and second guitar. They started with 'Classical Gas' by Mason Williams, where the rapidly changing time signatures and syncopated rhythms were challenging but all made it to the end roughly at the same time. The bucolic melody of the traditional ballade 'Greensleeves' brought a calm to the players and audience and a rapturous applause from Sasha. On moving to Ireland, they then played 'Si Bheag, Si Mhor', meaning big mound, little mound by the blind Irish composer, harpist and singer Turlough O'Carolan. The orchestra ended with the frenetic 'Danza Venezuela' by Vincent Lindsey-Clark and a sense of satisfaction with their performance. Andrew Richardson was the only entrant in the Renaissance, Bach and Composition classes. He played 'Alman' by Robert Johnson and the captivating and catchy Fantasia X by Alonso Mudarra in the Renaissance class. This was followed by Bach's Fugue in A minor where beauty is found in the complex. The highlight of his day was the Composition class where Gary Ryan sight-read and performed as a duet, three of his own 'Seven Directions'; 'Round in Circles', 'Coasting' and 'On the up'. The 'Directions' are based on how we sometimes describe the state of our lives. There were three entrants in the Advanced class: David Clarke, Andrew Richardson and Jay Huff. David played his three grade 8 pieces; 'Serenade' by Napoleon Coste, 'Bouree' from J.S. Bach's fourth lute suite and 'Alba Nera' by Roland Dyens. These were performed impressively from memory, showing that the fortnightly Zoom meetings with Leigh, Baz, Julie and Teresa had paid dividends to his performance. Andrew then bravely performed two of his favourite folk song arrangements by Gary; 'Scarborough Fair' and 'Banaha'. Jay Huff then opened with 'Guardame Las Vacas' by Narvaez followed by 'Mallorca' by Albeniz and finishing with 'Ave Maria' by Gounod arranged by Tarrega. Jay's capacity for sight-reading and performance seem to be insatiable! The sole entrant in the open Recital Class was Cameron Murray. Cameron has just completed his degree in Music at Manchester, is an accomplished pianist as well as guitarist and is applying for a Masters of Performance at the Royal College of Music under the tutelage of Gary Ryan. Cameron gave an extremely moving performance, by memory, of Bach's Fugue in A minor, and we wish him well for his future career as a musician. The Gala Quartet, comprising Diana Green, John Mason, David Clarke and Debbie Burford gave a wonderfully moving performance of Bach's Prelude no 22 in B minor, transcribed by Gerald Garcia, followed by 'Trees' by Oscar Rasbach, arranged by Debbie. They then played 'Underneath the Stars' by Herbert Spencer, again skilfully arranged by Debbie Burford. Gary gave another much enjoyed master classes with the quartet. For the Bach he corrected some accidentals and commented "Enjoy the tension of the suspension!" On the arrangements he said not to be afraid of doubling melodies here and there or playing an octave apart. The day drew to a close and all participants left with a sense of having gained so much from their own performances, and those of others, and the feedback given by Gary. We are grateful for his experience, depth of musical knowledge and unlimited energy and enthusiasm for the guitar. As ever, we would like to thank Sasha and Nina for the intricacies in organising such an event and to all involved with the many labours involved with running a successful and enjoyable festival.



**Teresa Henley**

## The West Sussex Guitar Festival Results

### Junior Classes Winners

<i>Age 12 &amp; under I (Competitive) (Grade II and under)</i>	<b>Daniel Whitelow</b>
<i>Age 12 &amp; under II (Competitive) (Grade III &amp; above)</i>	<b>Seren Mathias</b>
<i>Solo 15 &amp; under (Gr V &amp; under)</i>	<b>Jennifer Ruffle</b>
<i>Musical Diversity Age 12 &amp; under</i>	<b>Seren Mathias</b>
<i>Musical Diversity Age 13 - 18</i>	<b>Evelina Kisliak</b>
<i>Technical Perfection I Age 12 &amp; under</i>	<b>Lucy Carson</b>
<i>Technical Perfection II Age 13 - 18</i>	<b>Sofia Carson</b>
<i>Intermediate open Class Age 15 &amp; under</i>	<b>Robbie Cartwright</b>
<i>Guitar Duet Class Age 15 &amp; under</i>	<b>Lucy Carson &amp; Robbie Cartwright</b>
<i>Bach Class II Age 13 – 18</i>	<b>Vakaris Silaikis</b>
<i>Advanced Open Class I Age 18 &amp; under</i>	<b>Evelina Kisliak</b>
<i>Teacher &amp; Student</i>	<b>Ben Ward &amp; Linda Kelsall-Barnett</b>
<i>Family Ensemble</i>	<b>Lily Robert-Coster &amp; Julieta Robert</b>
<i>Junior Recital II</i>	<b>Ben Ward</b>
<i>Guitar Duet Class Age 18 &amp; under</i>	<b>Sofia Carson &amp; Vakaris Silaikis</b>



### Senior Classes Winners

<i>Guitar Ensemble</i>	<b>Guitar Harmony</b>
<i>Intermediate II</i>	<b>David Knight</b>
<i>Guitar Orchestra</i>	<b>WSGC Orchestra</b>
<i>Renaissance Class</i>	<b>Andrew Richardson</b>
<i>Bach Class (Open)</i>	<b>Andrew Richardson</b>
<i>Composition Class</i>	<b>Andrew Richardson</b>
<i>Advanced Class</i>	<b>Jay Huff</b>
<i>Recital Class (Open)</i>	<b>Cameron Murray</b>
<i>Guitar Trio or Quartet</i>	<b>New Gala Quartet</b>
<i>Arrangement Class</i>	<b>Debbie Burford</b>



### Patrick Butcher

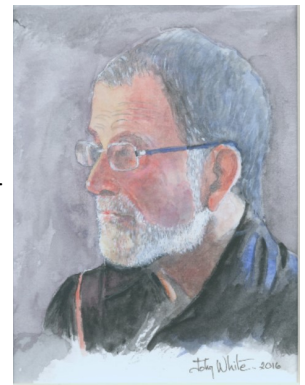
Patrick was a loving and proud husband, father and grandfather and loyal friend to many.

David and I first met Patrick many years ago at the WSGC when we joined Sasha's 'Regis Guitar Ensemble'. We also shared time on the committee. When Patrick learned that I played recorders he suggested we form a duo as he had a lot of music arranged for Guitar and Recorder which needed to be heard. Hence the 'Lydavid Duo' was born – named for his wife, Lydia and my husband David - our champions. Rehearsals were fun, fortified by much laughter, enthusiastic encouragement and copious cups of coffee courtesy of our spouses. We took part in many festivals and concerts. Great memories, thank you Patrick and Lydia. After Patrick was diagnosed with Parkinson's disease he and Lydia moved to The Netherlands to be closer to her family. Farewell Patrick, rest in peace, may you always be surrounded by music.



### **Alison Stonestreet**

It is with great sadness that we have to report on the death of Patrick Butcher. After a career in Agricultural Engineering, which took him all over the world, Patrick became a very active member of the West Sussex Guitar Club from 2005 to 2018, when he left because of ill health. He was a familiar figure at Club evenings and playing in the guitar orchestra, which was led by Sasha at that time. He was a very good guitarist, performing regularly at festivals at the Regis Hall and further afield, and working towards his Grade 7. Keen to learn more, he was one of a group of us who took lessons in Music Theory at the Regis School of Music, and attended a course together on Performing Without Fear at Chichester College. Always willing to get involved, Patrick joined the Club's committee, first as the Charity Officer, successfully setting the Club up as a registered charity, which enabled us to claim Gift Aid on part of membership fees and donations. Subsequently he became both Treasurer and Membership Secretary for a while, during which time he was instrumental in introducing Standing Orders as a means of collecting subs. Eventually he decided that the workload of all this was a bit excessive, and at that point I was enlisted to take over his Membership Secretary duties, while he continued as Treasurer.



Sadly, Patrick suffered from Parkinson's disease, which progressed over the years until it became too difficult to continue playing the guitar, or to attend Club activities. Eventually he moved with his Dutch wife Lydia to the Netherlands, but he remained a member of the Club until 2018. It was in the Netherlands that Patrick died in August 2023. He will be sadly missed by all of his friends at the Club. For those who would like to know a bit more about Patrick, there is a very interesting profile on him in the June 2008 edition of Good Vibrations, which can be found on the Club's website.

### **Baz Boxall**

### Pam Davis

One of the original members of the guitar club, Pam Davis, sadly passed away on the 4th of November at the age of 95. Before retirement, Pam was an art teacher at Chichester High School For Girls. During the holidays, she would enjoy the music and culture of the Greek Islands. This was evident in her love for the music for mandolin and classical guitar. She enjoyed playing mandolin duets with the late Patrick Cashman, a former guitar teacher and a member of the club. For many years, Pam was the librarian of the club, and with her artistic flare made many displays and kept an excellent photographic record of the Club's events and maintained the library impeccably. Thank you, Pam!

### **John Mason**



### Message from Jay

Hi everyone, many of you know that I'm involved with a Somerset based ensemble called the Wyvern Afinado Guitar Orchestra, or WAGO for short. WAGO is hosting and sponsoring a 24 hour guitar playing marathon, a 'WAGOthon', on January from midday 27th of January to midday the 28th. WAGO members and other keen guitarists from the South West and beyond, including our own Conor Miles, are raising money for the Alzheimer's Society by sight-reading guitar ensemble music for 24 straight hours. I'm leading one of 3 ensembles (the WAGONettes) which includes Conor, and our target is to raise £2000 (£6000 across the 3 teams). The entire event will be streamed live. You can find out more about WAGO and the WAGOthon here -

<https://wyvernafinadoguitarorchestra.co.uk>. If you'd like to support our team with a donation, the Just Giving page is here - <https://www.justgiving.com/page/wagothon-wagonettes> If, on the off-chance, you'd be interested in participating, you'd be most welcome. Just email me at [jay.huff@btinternet.com](mailto:jay.huff@btinternet.com)

Kind Regards, **Jay Huff**

### Librarian's notes **GARY RYAN**

The British classical guitarist Gary Ryan pursues a busy and varied international career as a performer and composer, and is Professor of Guitar at the Royal College of Music, London. He is regularly invited to perform all over the world, with recent appearances in Australia, China, Denmark, Germany, India, Malaysia and elsewhere including, of course, Bognor Regis, where he is a patron of the West Sussex Guitar Club and a frequent adjudicator at our festivals where he greatly helps our performers. He is also in great demand as a chamber musician, and regularly performs with John Williams and John Etheridge in the guitar trio **6 Hands** in various venues in the UK. As a composer, he has numerous best selling publications to his name, including **Guitar Star**, a highly entertaining book for young guitarists to help inspire the next generation of players. In 2020, Ghe established his own company, **Gary Ryan Music**, which has already published 18 new pieces for solo guitar, guitar ensembles and piano, including a set of original and evocative arrangements for guitar, of folk songs from Britain and around the world. In 2013, Gary became the first guitarist since John Williams to be awarded a Fellowship of the Royal College of Music in recognition of his contribution to the instrument, the only other recipients having been Andres Segovia and Julian Bream. Gary has recently become Head of Strings at the RCM, the first guitarist ever to hold this post. Widely respected as an adjudicator and juror, he is regularly invited to join the panel for instrumental competitions, including the *BBC Young Musician of the Year*. He is also in great demand to give guitar masterclasses at conservatoires and music festivals throughout the world.

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