

## Chairman's Welcome

The Club began its year with a Club Evening in January, and then in February, hosted the two-day **Chichester Festival for Music, Dance and Speech** with the Juniors and Seniors performing on consecutive days. Later that month, we were treated to a recital by the **Abeto Guitar Duo**, and then held a well attended Club Evening in March. On 26 April, the Club staged a concert entitled **Extravaganza** at St George's Church in Chichester, with five soloists, a duo, a trio and a quartet, and the West Sussex Guitar Orchestra led by Linda Kelsall-Barnett, performing seven pieces. The performance was well attended, and among the audience was Fred Corbin, who, at age 99, expressed an interest in the Club and, to the delight of the audience that evening, was bestowed Honorary Membership. Sadly, I have to announce the passing of Maureen Burgan. She was a long-time member of the Club and the Guitar Harmony ensemble. She will be much missed. As we continue to invite well-known and world-class guitarists, and given the increasing fees they command, we will unfortunately have to increase the ticket prices to £12 for members and £18 for non-members from September. Given the quality of their performances, it is still very good value. Please also note a change in our advertised programme, as the "Guitar Friendly" visit by the Dorset Classical Guitar Society to us on 12 May has been postponed to October. I look forward to seeing you at the Club and hope you will continue to support all our events.



*Julian Bobak* Chairman

### FORTHCOMING EVENTS

<b>Saturday 8 June</b>	<b>Recital</b> <i>Guitar, Ukulele and Machete de Braga</i>	<b>Samantha Muir &amp; Lara Taylor</b>
<b>Saturday 13 July</b>	<b>Summer Party</b>	<b>Viva Espana</b>
<b>Saturday 21 September</b>	<b>Club Evening 1</b>	<b>Annual General Meeting</b>

### Welcome to our new Members:

**Christopher Jones** *Fox Hill*

**Emily Spirit** *Chichester*

**Christopher Small** *West Chiltington*

**Fred Corbin** *Chichester*



**We hope you enjoy many happy events at the Club!**

## **ABETO GUITAR DUO**

On Saturday 24<sup>th</sup> February the West Sussex Guitar Club welcomed the 'up and coming' Abeto Guitar Duo onto the stage at the Regis School of Music. The duo is composed of Georgina Dadson and Matthew House, both of whom are accomplished performers, teachers, and winners of numerous prizes. For them, playing in a duo provides the perfect combination of intimacy and fun interplay between both guitarists. Their spruce guitars, Matthew's possessing seven strings and two extra frets, are made by Oren Meyers and are instrumental to them as a duo. Firstly, when translated into Spanish, it provided them with their



ABETO Guitar Duo

name as a duo. Secondly, the physical qualities of the wood result in both guitarists producing a clear, light, and well-projected sound. The program came from Europe and was largely comprised of compositions by French composers spanning three centuries. Amongst other pieces, they performed the well-known favourites 'Le Rappel des Oiseaux' by Jean Phillippe Rameau, 'Prelude' by Cesar Franck, 'Danse d'Avila' by Ida Presti, 'Toccatà' by Pierre Petit and 'Come des Grands' by Roland Dyens. Other European countries were represented by J.K. Mertz ( Nanien Trau Lieder and Unruhe),

J.S. Bach ( Sinfonia from Partita No.2 in C Minor) and Mario Castelnuovo Tedesco (Sonatina Canonica). Guitarist Chris Stell composed 'The Trees They Do Grow High' specifically for them and their perfectly articulated diaphanous harmonics captured the lengthening shadows at sunset.

This was a wonderful performance. Spruce wood, is known, rather like a fine wine or whisky, to age beautifully, and no doubt this promising duo will do the same. We wish them well in their future career together and hope to see them again.

*Teresa Henley*

## **OFFSTAGE: GARY RYAN (Part I)**

*(An interview with Angela MacTavish from the November 2023 concert, which has unavoidably taken a long time to come into print)*

Hello Gary! Great to see you again - you are always warmly welcomed as joint patron of the West Sussex Guitar Club. It's obvious you're deeply committed to the musical education of children in your preparation of musical compilations to stir their imagination, and in the valuable time you often spend carefully adjudicating their early stages of guitar playing.

*Always a pleasure!*

*I had felt that your own early stages leading to your award as Junior Exhibitioner at the age of eight seemed shrouded in some mystery, until I've just found a very nice interview you gave Terry Woodgate around 15 years ago when you mentioned the instruments you had learnt on first of all.*

*Yes, I started on this little xylophone that my mum bought and it used to rest on the soft floor mat. I began to work out tunes on it; and then I think – or so I'm told - I went to the house of a friend, Steve Palmer, who apparently had a piano and I used to kind of mess around by ear; and I think my mother*

*and various friends deduced that perhaps I needed lessons of some kind. First I wanted to learn the piano but we couldn't afford one at the time; so I ended up getting a guitar for Christmas. I was also keen on Rod Hull emu puppets so it was my best Christmas ever with a guitar and an emu, equally prized ; fortunately my playing continued with the the guitar and not the emu!*



*Then I went on to having lessons – I think locally up in Petts Wood but it didn't work out with the chap. I think he started on theory – I must have been about 7 at the time – and then I began learning at Primary School. There was a lovely lady called Mavis Masters, who was a peripatetic music teacher. It turned out she was a cellist but she also taught guitar so I had some lessons with her, which I sort of picked up pretty quickly, obtaining Grade 3 at the age of 8. Then when she was leaving she suggested to my mother that I could apply to the Junior Guildhall, just when it moved from the Guildhall to the Barbican Arts Centre. I was accepted and we went there every Saturday so I could have guitar lessons with David Miller, in about 1978. Then I obtained a scholarship with the Royal Academy, studying with Timothy Walker. When I was 10 we did get a piano and I had piano lessons.*

*Were people always struck by the fact you had a good ear?*

*Yes, I've always had rather a good ear. I mean that's a real blessing in some things. I learnt how to play before I read notation of music although I can't quite remember to what level. I'm sure it was quite basic but I could definitely deduce what key something should be in and where there were sharps just by listening. People talk about the abilities of pop stars and I can sort of understand how they work tunes out. The keyboard is also very visual so you can spot a pattern which makes certain sounds.....*

*I wanted to ask you – you've taken so many achievements in your stride -- such as your appointment as Professor of Guitar in the Royal College of Music as well as the award of the Fellowship, in recognition of your contribution to the development of the instrument.*

*I'm not sure about that! Maybe it appears like that but sometimes it's a bit of a battle; sometimes fine though! There's something satisfying in the long term about music – maybe from that very long time scale; & then it sort of comes together. It's nice to have recognition in the form of rewards - I suppose my most memorable was when I had a chance to play with John Williams, having had a three-box vinyl set as a little boy. I used to love Sky (the Anglo-Australian instrumental rock group) and that sort of thing, and if someone had told me I would sit down to play with someone I knew from when I was small..... well, unbelievable! It was very enjoyable and all rather unreal! John said would you like to come and play some concerts with me?- I thought he meant two or three but it ended up being 40. He's a lovely man, very nice to work with.*

*Of course a very special memory for many members of the WSGC was the premiere concert entitled Six Hands, when you first played with John Williams and jazz guitarist John Etheridge in Southampton University in 2017 - in fact I think John Williams' last solo performance.*

*He's retired from certain kinds of engagements but he's still very active.*

(End of part I. Part II to follow in our next Newsletter)

Angela MacTavish

## January Club Evening

The first club evening of 2024 coincided with two other important guitar events; the Portsmouth Festival of Music and Dance and a mammoth twenty four hour sight-reading marathon organised as a fund raising event by WAGO (Wyvern Affinado Guitar Orchestra). The Regis School of Music swiftly filled with the familiar faithful disciples, past members emerging from a hiatus from guitar-playing and newcomers. All were united by New Year resolutions to re-engage with their beloved guitars and a despair at the lack of anything interesting to watch on television. Emily Spirit, who last attended the club 12 years ago, arrived as a gift from the Gods, preceded by an email to Sasha and video clip of a recent accomplished performance. Robin Burgess, once musical director of the guitar ensemble 'Pickled Tink,' and Bob Bonner joined the gathering as we sat in formation for the all-in-one orchestra. Tonight's musical theme was German dance music and, as we sat poised to launch into the polka 'Windmüller', Tjeerd Vonk and David Carson scuttled



in but without their musical offspring. Just as Sasha was again ready to start this Bohemian dance, newcomer Chris Jones arrived and was given pride of place on the stage. The polka started at a leisurely speed but then increased in tempo and tempestuousness after the repeat. Sasha's added improvised accompaniment contained some rather unorthodox ornamentation. The second piece was more serene and ended with Sasha exclaiming that had he known there was to be such a large turnout he would have provided us with more music. As a high percentage of the committee were present Sasha announced that a different type of committee meeting should take place with each member performing a solo piece. The trial by jury started with club chairman Julian Bobak who played from memory 'Tango Esta Noches' by Vincent Lindsey Clark. He was met with a rapturous



applause and a beaming smile from his sister (and new club member) Helen Lloyd-Bostock who filmed his performance for later scrutiny. Treasurer David Clarke then played 'The Song of the Pearlfishers', followed by Membership Secretary Baz Boxall who performed Study in B minor by Sor and Publicity Officer Teresa Henley who played 'Rio by Night' again by Vincent Lindsey Clark. Each committee member gave a credible performance, ensuring that they retained their current position for another year. Robin Burgess then gave a commendable rendition of Garrotin (the first movement from Homenaje A Tarrega by Joaquin Turina) and Peter Watkins played his own arrangement of 'Things' by Bobby Darin which probably went to number 1 in the West Sussex Guitar Charts. The repertoire of club patron Gary Ryan was then embraced by two new club members. Elaine Foakes gave an evocative performance of 'Lough Carragh' and newcomer Chris Jones an im-

pressive debut recital of Gary's arrangement of 'Planxty Irwin' composed by harpist Turlough O' Carolan. He then played 'Third Waltz' by Lauro with all the ebb and flow needed for this type of dance. David Carson followed with Tarrega's study number 2 in E minor which appears simple on paper but is deceptively tricky to play. Evelina Kisliak gave her best performance yet of 'Adagio con Dolore' and 'Allegro con spirito' from "Flowers of my Homeland" by JK Mertz, a premonition of

things to come in the Chichester Festival for Music Dance and Speech! One of the most rewarding aspects of belonging to West Sussex Guitar Club is to reconnect with past junior members who return to grace the stage as adult performers. We were delighted to see the return of Emily Spirit who demonstrated a musical maturity in performance and interpretation of both the classical and jazz repertoire as she played 'At Last' by Etta James and 'Hungarian Gypsy Song'. Another rewarding aspect of club evenings is the return of past musical partnerships and it was good to see Harri Goldsmith and Sasha back on the stage as a duo. No club evening would be complete without Sofia and Vakaris (The Fermata Duo) energetic 'Tiko Tiko'. Sasha's question of whether the WSGO would be playing was met by the answer 'We need to confer', Sasha's bemusement of the meaning of this verb, a lengthy discussion on the etymology of the word and a conference between the five players present. The quintet galloped their way through the first movement of 'Eine Kleine Nachtmusik' and then slowed down the tempo and the mood with the Armenian love song 'Vart Siretsi'. The turnout of twenty people and the standard of the performances was a promising start to the year and we welcome all members, past, present and new, to attend future club evenings. As is customary, we thank David Carson for washing up the numerous empty glasses, those who helped clear up, Evelina for helping with the preparations and Sasha for hosting the evening.

*Teresa Henley*

### ***March Club Evening***

The second club meeting of the year 2024 was held on the 23rd March, the beginning of the Spring Equinox when the sun passes the equator on its way north bringing the promise of lighter mornings and longer evenings. Julian Bobak's ever expanding guitar market stall and Julie Insull's updated Club poster board brought a breath of fresh air to the meeting. The sixteen strong all-join-in orchestra prepared themselves to perform 'Danish March' to an audience of four. Robin Burgess, commandeered by Sasha as chief tuner, ensured that 'Our tuning was driving in the same direction'. The accompanying rhythmic 'tambor', or gentle tapping of the body of the guitar, prepared us for our fight and, after three attempts, Sasha declared that we had won the battle.



The orchestra quickly disembarked from the stage to make way for the younger members to perform, as practice for the 'End-of-Term' Concert the following day. David Carson, with his youthful looks, nudged his way into the junior category and played 'Study Number Two by Tarrega and 'The Clown'. Youngest daughter Lucy took great pains to perfect her guitar tuning, pleading to Vakaris 'I need you here, is that a proper E?' She then played her favourite piece 'El Negrito' by Antonio Lauro. Older sister, Sofia fol-

lowed with 'El Calibri' by J. Sagreras, walked off stage, only to return to play Mertz's 'Adagio con Dolores'. Evelina Kisliak continued with 'Study no.5' by Mauro Giuliani and Napoleon Coste's 'Tarantella', which was one of the most difficult pieces in the grade 7 syllabus. Vakaris Silaikis then played his grade 8 piece 'Grand Vals' by Tarrega and quickly disappeared from the stage at the speed of light. Sofia waited expectantly for him to join her for a duet. Sasha shot off exclaiming 'I



am sure Vakaris can't have escaped too far' only to find him sitting quietly next to Emily Spirit. On joining his guitar partner they convincingly played one of Stravinsky's favourite short pieces 'Polka'. This quirky, humorous piece was followed by an impromptu performance of 'Tico Tico'. Vakaris's



*Emily Spirit*

face frowned as this energetic piece spun round faster and faster like a whirling dervish but ended with him dissolving into fits of laughter when the audience applauded. Sasha concluded by saying 'It is always good to play duets as you only need one person to get it right!' So, to prove this sentiment Sasha joined Harri Goldsmith to play Schumann's 'The Merry Peasant'. Once reading glasses were located, the duo played with great gusto and captured the spirit of the character in question driving his way home in a horse drawn cart, tired but happy. However, Harri, unlike the Merry Peasant, was not happy and asked if "They could play it again, to see if they could get it right". The atmosphere in the hall descended into calm as Emily Spirit played 'Romantic Flight' by John Powell and then, faultlessly by memory, Choro no.1

by Villa Lobos. Sasha commented that it was remarkable that she played this when only twelve years of age, and more remarkable that she is still doing so. David Clarke was the first person to receive a

round of applause on simply walking up to the stage but perhaps the audience knew of the high mark achieved in his grade 8 exam. He played two pieces by the Irish harpist Turlough O'Carolan. Robin Burgess was then welcomed back to the stage after two years of silence. He declined Sasha's offer of a second music stand and with great ingenuity managed to use only one music stand for the five sheets of music sello-taped together. He began by remarking how 'Playing music is like looking after a house: first the toaster goes, then the washing machine breaks, then the oven explodes, it just goes on and on'. Sasha surmised that the secret was to buy well made appliances. Robin provided us with a well made performance of 'Allegretto' from the 'The Ballads' by Nikita Koshkin and 'Campo', the first movement from Sonata Meridional by Manuel Ponce. Linda Kelsall-Barnett followed next. Her blue music book with a number 3 on the cover caused a sharp intake of breath from Debbie Burford who thought that she was about to play a grade 3 piece. Instead she played two pieces by Dale Kavanagh, dedicated to the composer's daughter and Roland Dyens; 'Contemplation', and 'A la Fuego'. The evening ended with Tjeerd Vonk beautifully performing the melancholic Study no.1 by Tarrega. Thanks must go to Evelina Kisliak for helping to prepare the feast, Debbie Burford for washing up the glasses and Julian Bobak for being the first aider on call, having just passed the St. Johns ambulance course. Gratitude is given to Sasha for organising, conducting and hosting yet another enjoyable evening and to all who came and joined in. Can those wishing to attend the next club meeting please inform Sasha, either by phone or email, so that sufficient music and stands are provided for the ever popular all-join-in orchestra. And yes, we wished to Lucy, Sofia, Robbie, Evelina and Vakaris good luck next day at the 'End-of-Term Concert!



*Tjeerd: "I conquered this barree!"*

*Teresa Henley*

## 69<sup>th</sup> Chichester Festival for Music, Dance and Speech

The adult section of the 69<sup>th</sup> Chichester Festival of Music, Dance and Speech took place on Sunday 4<sup>th</sup> February, and was adjudicated by the prominent musician and founder of Maestoso Music, Paul Gregory. The children's section, held the proceeding day was a marathon in itself, not ending until 7.30pm. However, despite the intensity of concentration required to listen and comment on 66 children's performances, against a background of fervent guitar practice and excited chatter in the adjacent rooms, Paul entered the Regis School of Music on Sunday morning full of renewed energy and enthusiasm. Customary with tradition, Guitar Harmony, led by Andrew Richardson, started the proceedings with two iconic Beatles songs, 'Here, There and Everywhere' and 'In my Life', accompa-

nied by a little bit of toe tapping and gentle humming from a nostalgic audience. They then played 'Bognor Rocks', a sea shanty composed by Andrew, and 'Smoke on the Water' by Deep Purple. Paul complimented them on the pleasing sound of the bass and suggested that the balance of all parts be altered slightly to give greater prominence to the melodies. This ensemble



just keeps improving each time they perform. Sasha suggested that, following an unfortunate reduction in funding from the council, Guitar Harmony could play 'Bognor Rocks' outside the town hall, with cap in hand gratefully awaiting donations.

The West Sussex Guitar Orchestra, led by Linda Kelsall -Barnett, was the next and final entrant in the Orchestral Class and they started with the first movement of Mozart's 'Eine Kleine Nachtmusik'. This was followed by the hypnotic love song 'Vart Siretsi' by the Armenian composer Lilith Guegamian, whose name only Julian had masterfully managed to pronounce. The plaintive melody told the story that lay in the title 'I once loved a Rose'. The phrases were broken into small fragments, and played in turn by six soloists over a melancholic A minor arpeggio. This was followed by two dances; 'Second Beguine', composed by Brian Bonsor and arranged by Debbie Burford and the energetic 'Danza Venezuela' composed by Vincent Lindsey-Clark. Paul's comments of how well prepared the pieces were and how much he enjoyed the performance made all the hard work seem worthwhile.



The solo class began with David Carson playing Tarrega's first study in C major, followed by Debbie Hewson's extracts from the Four Seasons. The intermediate class followed with Leigh Boyle playing the demanding Air 'As I went to Walsingham' by John Dowland. Paul mentioned the importance of phrasing and the cadence bars, when playing Dowland. 'Golden' Days' by Gary Ryan was played with moments of great expressiveness and the piece flowed well. Teresa Henley followed with 'Campanella Prelude' by David Cottam which started, as indicated, flowing and resonant but then became uncontrolled as the piece, and the player, lost the ability to breathe! 'Rio by

'Night' by Vincent Lindsey-Clark was secure and captured the spirit of the piece but now needed colour adding. Seth Swain then played 'Grand Vals' by Tarrega and 'Sound of Bells' by Pernambuco justifying his position of first or second guitar in the Orchestra. The complexity of the music and the technical challenges went up a notch in the Advanced class. Elaine Foakes began with Villa Lobos Prelude No.2. The subtitle 'Capadocia' refers to the rascally character of the Rio de Janeiro Carnival and Paul said that it was important to know the intent of the piece and to bring out this characteristic.



She then played 'Lough Carragh' from 'Songs of Erin' by Gary Ryan where the tranquillity and sentiment of the Irish countryside was captured almost as equally as by the composer himself!

Jay Huff then performed the fiendishly difficult 'Granada' and 'Sevilla' from 'Suite Espanola' originally composed for the piano by Albeniz. Paul remarked on how it took a brave man to perform these pieces to which Jay quipped 'Or a stupid one'. His performance demonstrated a strong technical framework which allowed his and the music's innate expressiveness to flow. Paul suggested that we listened to pianist Alicia de Larrocha play this piece.

There is no music harder to play than that of J.S. Bach which is probably why there was only one entrant in this class. Linda Kelsall-Barnett played the Sarabande and Gigue from Bach's Lute Suite in A minor but transcribed to C minor. Paul compared the playing of Bach's music to walk-

ing naked through Sainsbury's as you are so exposed! However, there was a seamless flow of notes from Linda who played with such accuracy and understated emotion.

Linda then performed two pieces in the Recital class both depicting two rascal young girls; 'Rosita' by Tarrega and 'Melissa' by Dale Kavanagh. The second piece is named after the composer's daughter who is full of mischief and energy except when asleep. The other entrant was Joe Taylor who played Villa Lobos' fifth prelude. The festival concluded with the Ensemble and Arrangers classes. The Tatum Trio played three pieces, all professionally arranged by Conor Miles. They started with 'Of Foreign Lands and People' from Robert Schumann's 'Scenes from Childhood' and captured the mood of happy memories tinged with sadness that they will remain forever in the past. Then followed the light hearted 'Le Piccadilly' by Erik Satie and 'Largo' by Bach. Paul commented on how the trio captured the style of each composer. The Gala Quartet gave another convincing performance of Bach's Prelude No.22 in B minor, transcribed by Gerald Garcia followed by 'My Gentle Harp' again by Gerald Garcia and arranged by David Clarke. Their *piece de resistance* at the very end of the Arrangers Class was Debbie Burford's imaginative arrangement of 'Adagio from Spartacus' by Khachaturian, probably more commonly known as the theme tune to the 'Onedin line'. Their performance, particularly Diana Green's shimmering effect produced by a back and forth motion of the hand on the fret board was







evocative of a ship sailing across a stormy sea. Paul said it was a creative exciting arrangement of an epic melody and all the details really worked.

The winner of both classes was the Gala Quartet and the festival came to a triumphant end with both ensembles standing on the stage with Debbie and Diana holding the two trophies heavenwards. Sasha's slightly ambiguous statement of 'Debbie and Diana, your cups are too low' followed by Paul's suggestion of 'Come on, raise them higher' sent a ripple of laughter on and off the stage as the camera clicked its last photo of the festival.

An abundance of stamina, concentration and diplomatic constructive analysis is required of an adjudicator and Paul certainly held the right credentials. His honest approach of starting with 'I am going to be hard with what I say' was always matched with great insight into our performances and a flurry of positive comments, penned in aqua blue ink

at the end of our certificates. We would all like to thank him for his time and patience.

The success of any festival relies heavily on the goodwill of volunteers involved in selling tickets, making cups of coffee, helping the adjudicator, clearing away chairs and keeping the volume levels of participants and their relatives to a minimum. Thank you to all involved with these duties (David Clarke, Leigh Boyle, Julian Bobak, Teresa Henley) but particularly Debbie Burford and Linda Kelsall-Barnett and who stayed until 7.30pm on the Saturday. Next year will be the 70<sup>th</sup> anniversary of the Chichester Festival of Music, Song and Dance and we would be grateful for even more volunteers to help out with this special occasion. As ever we would like to thank Sasha and Nina for all their hard work in keeping the show on the road.

Teresa Henley

### Festival Winners

#### Junior Classes

801	GUITAR SOLO NOVICE	<b>Ilse Ashley</b>
802	GUITAR SOLO BEGINNER	<b>Espen Ashley</b>
803	SOLO NOVICE 13 & UNDER	<b>Tamzin Patel</b>
804	SOLO NOVICE 14 & OLDER	<b>Mio Saito</b>
805	SOLO GRADE IV & UNDER	<b>Seren Mathias</b>
806	SOLO Gr IV & above	<b>Seren Mathias</b>
807	GUITAR SOLO	<b>Lucy Carson</b>
808	GUITAR SOLO OPEN	<b>Jacob Wells Luttrell</b>
810	SOLO BACH CLASS	<b>Sofia Carson</b>
813	JUNIOR RECITAL CLASS	<b>George Broster</b>
814	INTERMEDIATE RECITAL	<b>Jacob Wells Luttrell</b>
815	ADVANCED RECITAL CLASS	<b>Jacob Wells Luttrell</b>
816	JUNIOR GUITAR DUET	<b>Lily &amp; Abigail Duo</b>
817	INTERMEDIATE GUITAR DUET	<b>Lucy &amp; Robbie Duo</b>

818	ADVANCED GUITAR DUET	<b>Sofia &amp; Vakaris</b>
820	PARENT & CHILD DUET	<b>Charlie Porter &amp; Mum</b>
826	TECHNICAL PERFECTION	<b>Lucy Carson</b>
827	TECHNICAL PERFECTION	<b>Jacob Wells Luttrell</b>

#### Senior Classes

830	INTERMEDIATE 1	<b>David Carson</b>
831	INTERMEDIATE 2	<b>Seth Swain</b>
832	ADVANCED OPEN	<b>Jay Huff</b>
833	RECITAL CLASS OPEN	<b>Linda Kelsall-Barnett</b>
835	BACH CLASS OPEN	<b>Linda Kelsall-Barnett</b>
837	ARRANGERS CLASS	<b>Debbie Burford</b>
843	TRIO OR QUARTET	<b>New Gala Quartet</b>
844	GUITAR ORCHESTRA	<b>WSGO</b>

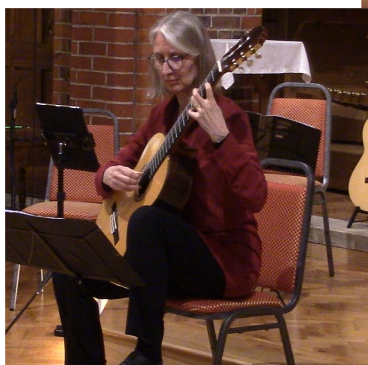
## ***Guitar Extravaganza at St George's Church, 26 April***

West Sussex Guitar Club held their second Guitar Extravaganza at St George's Church, Chichester as part of the Church's 'Last Friday of the Month Concert Series'. The West Sussex Guitar Orchestra, under Linda Kelsall-Barnett, began the concert and whetted the audience's appetite with the popular 'Classical Gas' by Mason Williams and Mozart's most well known composition 'Eine Kleine Nachtmusik'. There followed compositions from many different cultures; Russian Lullaby, Armenian folksong, a

beautiful old Irish air, Caribbean dance, finger twisting contrasting rhythms in 'Slow Motion Guitars' and a colourful Venezuelan dance as an encore. The New Gala Quartet performed the instantly recognisable theme tune from 'The Onedin Line' arranged by Debbie Burford and Tatum Trio



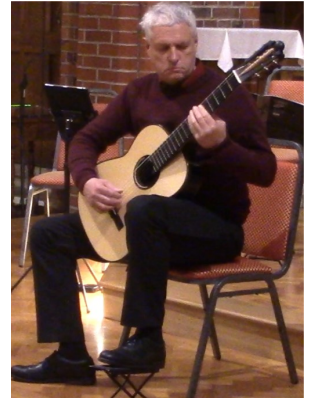
took us to France with 'Pavane' by Faure and 'Le Piccadilly' by Satie, both arranged by Conor Miles.



Elaine Foakes gave her polished debut performance of 'Lough Caragh' by Gary Ryan. Conor Miles and Andrew Richardson, both veterans to the stage, skilfully performed Etude no.7 by Villa-Lobos



and Banaha by Gary Ryan respectively. The juniors excelled themselves with their confident stage presence and assured performances. Evelina Kisliak captured the sadness in Mertz's 'Adagio con Dolores'. Seth Swain took us to the dance floors in Spain with Tarrega's 'Grand Vals'. Duo Sofia Carson and Vakaris Silaikis beautifully played 'Reminiscence' by Robert Schumann followed by a whirling Mazurka by JK Mertz. West Sussex Guitar Club would like to thank the following people; Sue Howell-Evans, Musical



Director at St George's for inviting us, Linda Kelsall-Barnett for her hard work and encouragement and to Sasha Levtoy for seamlessly introducing each act and keeping the show moving. A big thank you goes to all other performers, Sue's ladies for supplying the interval canapes, and the audience. This evening we even enjoyed an addition to the Club's membership: 99 year-old Fred Corbin accepted our invitation to join the Club and was offered an Honorary membership!

*Teresa Henley*

### MAUREEN BURGAN

It is with great sadness that I have to report that my long standing friend and guitar 'partner' Maureen Burgan has passed away following a stroke. I first met Maureen when I joined Sasha's evening class at the Bognor school which, although I am not good with dates, must be over thirty years ago. We subsequently formed a guitar ensemble under the guiding hand of Graham Downes who was a young protégé of Sasha's and then ended up playing duets. One of our finest moments was when we passed our grade 2 duet exam which I am sure was due to Maureen's perfect timing and rhythm and her experience in playing the piano and recorder. Maureen and I have been playing duets ever since although never risked another exam but I can report that we were still playing these exam pieces a few short months ago! What I remember mostly is that our practice sessions were always full of fun and laughter especially when things were going wrong! For many years we played in a trio with our dear friend Heather Howell who we miss greatly. Heather lived in Blake's cottage in Felpham and we felt privileged to be visiting the once home of William Blake. Heather exercised much discipline in keeping us practicing. We used to have afternoon tea in her summer house and Maureen and I would have happily spent the rest of the afternoon sipping tea and admiring the immaculately kept garden. More recently Maureen was a well loved member of Andrew Richardson's group, 'Guitar Harmony' and has performed with them at various recent events although playing in front of people wasn't easy for her. I will always remember Maureen for her happy smile and kind and generous nature. Whenever I called on her she always greeted me with such genuine pleasure. Maureen passed away peacefully with her husband Mike and her son Simon around her listening to classical music. Rest in peace dear friend.



*Diana Green*

### ***From the Editor***

The busy life of our Club proves its reputation of being one of this country's most active societies promoting the culture of classical guitar. This News Letter is a mirror of events and performances staged by the Club and preserves the memory of inspirational moments created by our members. Please join me in thanking all the contributors to this issue: Teresa Henley, Angela MacTavish and Julian Bobak for the articles and Debbie Burford for endless proofreading and advice on its composition. Please keep practising, performing, taking photos and writing articles for the next issue!

*Sasha*

### *Librarian's notes* **Andres Segovia**

The Spanish guitarist Andrés Segovia was born in Granada on 21 February 1893 and died in Madrid on 2 June 1987. With the outbreak of the Spanish Civil War in 1936, he left Spain not to return for 16 years. In 1937, he acquired one of the then world's finest guitars constructed by Herman Hauser. He had made his debut in Granada in 1908, followed by tours throughout Spain, to Latin America in 1916, then to London, Paris and North America. His concert career lasted 75 years and he also taught extensively. As well as reviving much forgotten music, and transcribing works for the guitar, he worked closely with Falla, and inspired composers, including Ponce, Castelnuovo-Tedesco, Villa-Lobos, Turina and Roussel to write for him. His virtuosity awakened public awareness of the guitar which at the time, was not taken seriously; through the unique, right-hand technique he developed himself, he was capable of bringing colourful nuances to his formidably brilliant playing. In 1987, the year of his death, the classical guitar appeared to exist in a parallel universe, one being the movement represented by Bream, Williams and younger artists in the second half of the 20th century, and the other being the gently retrospective atmosphere created by Segovia's recitals and repertoire. His concerts attracted huge audiences up to 1987, and the compositions dedicated to him, continue to be studied and performed, and he had the gift of inspiring many young players, and who continue to play his compositions today.

*Julian Bobak*

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