

Chairman's Welcome



As our 31st season comes to an end, we have had another very successful year, including professional guitar concerts by Judicaël Perroy and Natalia Lipnitskaja, Richard Smith, Gary Ryan, the Abeto Guitar Duo and lastly a performance by Lara Taylor and Samantha Muir who played the ukulele and Madeiran Machete de Braga, as well as a 'normal' guitar. The concert was a unique experience for us, and kindly organised and sponsored by David Alexander and Equilibrium. At one of our orchestra rehearsals, we had a small party for Jez Rogers our Webmaster, and his wife Diane. They were making a flying visit to England from their home on North Island, New Zealand. Jez achieved Grade 8 guitar in N.Z and performed on our stage. We had our own Guitar Festival for Juniors and Seniors and ran the guitar section of the Chichester Festival of Music, Dance and Speech. In July, we had our themed Summer Party, 'Viva España' with much Spanish music and, of course, were plied with Sasha's homemade sangria. At the party, we had a wonderful performance by Zoë Barnett and an impressive Flamenco dance performance by Joanna Wellwood-Froud, to the music played by Guitar Harmony led by Andrew Richardson. Our West Sussex Guitar Orchestra led by Linda Kelsall-Barnett, gave a successful outreach performance at St. George's Church, Chichester, and we also enjoyed numerous Club Evenings during the year, with orchestra, trios, quartets and solo performances. Club evenings give members a chance to play in front of an audience. I am glad to report that our membership continues to grow. We have had to make slight increases in the annual membership subscription and the cost of professional concert tickets, in fact, these are the first increases we have made as far back as I can remember. Steve Frith has generously made and given the Club yet another guitar, now totalling five, which we loan to up-and-coming junior members to encourage their progress in guitar playing. Our special thanks to our Sponsors, shown at the end of this Newsletter; they make an important contribution to our funds; and my thanks to our Committee for their work in making possible the smooth running of the Club. Especial thanks to our Membership Secretary Baz Boxall for organising the inception of our new management system called Mojo, thus easing our operations. If any members feel they can contribute to the club, by joining the Committee or otherwise, please contact a member of the Committee - it would be nice to have some help! As usual, Sasha is busy arranging our program for next year and has already booked some excellent performers. We are looking forward to our next Club year and I hope you will support the Club's events and especially the professional concerts, and look forward to seeing you there.

Julian Bobak *Chairman*

DIARY OF EVENTS

Saturday 21 September	Club Evening 1	Annual General Meeting
Sunday 13 October	Guitar Friendly	Visit by the Dorset Guitar Society
Saturday 26 October	Club Evening 2	<i>All join in Orchestra</i> <i>Performances by the Club members & guests</i>
Friday 1 November	Recital	Gary Ryan
Saturday 2 November	West Sussex Guitar Festival	<i>Junior Day Adjudicator - Gary Ryan</i>
Sunday 3 November	West Sussex Guitar Festival	<i>Senior Day Adjudicator - Gary Ryan</i>
Saturday 23 November	Club Evening 3	<i>All join in Orchestra</i> <i>Performances by the Club members & guests</i>
Saturday 7 December	Recital	Amanda Cook & Mark Ashford
Saturday 21 December	Club Evening 4	Christmas Party

Samantha Muir & Lara Taylor

WSGC has been known to host recitals embracing other close relatives to the guitar; Jonatan Bougt and the theorbo, Sam Brown and the lute, and the Mandolinquents quartet. Our last concert of the year took us down a different lineage and to a stringed instrument which is somewhat smaller than the guitar but is certainly playing the field in the concert hall and local music groups in popularity and repertoire. Sasha's opening invitation to a recital featuring 'Solo and duets on guitar, ukulele and the somewhat threatening



Lara & Samantha with Machete. "Small is beautiful!"

'machete de Braga' sent a tsunami of interest throughout the club. Publicity through posters, the website, facebook and club ukulele players Pam Fereday and Barbara Westmore brought in some new faces to the Regis School of Music concert hall. A larger than average audience eagerly awaited to learn about the history of the guitar's distant cousins and to hear an interesting commentary and programme by Sam Muir and Lara Taylor. Sam Muir began her musical studies at the Royal College of Music where she was awarded the Madeline Walton Guitar Prize. In 2012 one of her students and now one half of the duo, Lara Taylor wanted to join the ukulele group at her school. Sam visited the local music shop,

acquired a ukulele and fell in love with its harp-like tones. This early acquaintance evolved into a mission to compose and arrange new works for the ukulele, the subject of her PhD, and to give a voice to this tiny instrument in the repertoire of classical guitar music. The concert began with pieces for machete and guitar from the manuscript of Candido Drummond de Vasconcelas. Sam began with an amusing lesson on how not to pronounce the word 'machete'. Rather than having three syllables like the bladed knife used in horror movies, the pronunciation has only two, rhyming with Bernadette, cigarette and launderette. Sam then continued with a very interesting and informative prologue about the composer and how he came to write in the style of the European dance form. In the age of sail, Madeira's strategic position made it an important node in the transatlantic shipping trade, firstly in wine then sugar. When these industries subsided it became a destination for travel and a health spa for those with TB. There was a thriving cultural life for foreign merchants and Candido composed numerous waltzes, polkas, boleras, marches and quadrilles to entertain the ex-pats. Sam, playing the machete and Lara, the guitar, selected a few dances to perform, of particular notoriety was Clara's Polka. Clara Phelps studied under Candido and when she married an English vicar she would entertain the ecclesiastical fraternity of her parish with his dance music. Sam and Lara captured the grace and lightness of this dance which originated in Bohemia. The final waltz had more 'almost' endings ever known to Sam and the audience was asked to gesture when the piece concluded. The small glances and nodding of the head between the two performers signalled the end. Lara then turned to the audience and said 'Bye' before going off stage whilst Sam dashed behind the curtains saying 'Back in a sec'. Sam returned with her guitar exclaiming that it 'Feels huge after the machete'. Undisturbed by the wailing of a nearby car alarm the two performed the guitar duet Opus 34 no.2 by Ferdinando Carulli. They proved to be a communicative and compatible duo. The first half of the concert concluded with Sam performing the solo 'In Every Heart' by David John Roche on a tenor ukulele. Once again, this was preceded by an interesting talk on the origins of the ukulele which illuminated the guitar players in the audience who, by and large, were ukulele non-savvy. The ukulele is a fusion of the machete and the rajao. The rajao is a five stringed instrument from Madeira and shaped like a viola and tuned D-G-C-E-A. The ukulele dropped the D string and inherited this re-entrant tuning. The

machete came from the Braga region of Portugal but also found its way to Madeira and had a classical repertoire all of its own. The ukulele inherited its shape and 17 fret fingerboard. Termed a 'tiny guitar' and tuned D-G-B-D or D-G-B-E sent a flicker of recognition on touching familiar territory throughout the guitarists present. When the wine trade in Madeira floundered, the SS Ravenscrag ship and a new wave of immigrants sailed to Hawaii to replace the local population, decimated by European introduced diseases, and all were ready to work on the sugar plantations. On board was a machete and three Portuguese cabinet makers, come self-taught luthiers. They produced spruce-topped and juniper-bodied machetes but also ukuleles with egg-thin acacia wood tops and in four sizes: soprano, concert, tenor and baritone.' In Every Heart' was composed in 2020 and David Roche took the title from a Billy Joel song. Sam applied a delicate and barely discernible 'Tarrega Tremolo' to her performance. The first half of the concert was met with a rapturous applause and Sasha's invitation of 'To enhance the memory of this evening please join us for a glass of wine'. The second half of the concert began with three guitar duet compositions by Maria Linnemann. Maria was born in Amsterdam but studied violin, conducting and the piano at the Royal Academy of Music. She was later inspired by the German guitarist and painter Martin Nicolai to dedicate her studies to the classical guitar. Maria's aim in music is to touch the hearts of people and change people from the inside. Sam and Lara's performance of the hauntingly beautiful 'And If She Would' and 'Juliette' corroborated this sentiment. Sam recollected how, on performing 'Juliette' on a cold winter's day in Salisbury, her string snapped just as she played the final harmonic. Lara then left the stage and Sam, on solo guitar, carried us to the exotic sounds of Brazilian composer Dilermando Reis. We were enchanted by the sultry tones and rhythms of 'Se Ela Perguntar', 'Sobradinho', 'Conversa de Baiana', and 'Xodo Da Baiana'. Staying south of the equator, we then heard two Milongas, which is an excited Habanera, by Argentina composers Jorge Cardoso and Justo Morales. Lara returned to perform with Sam for the final piece 'The Last Rose of Summer' by Maria Linnemann. The applause almost lifted the roof of the Regis School of Music and the audience received what it wanted, an encore. The concert ended with a piece well known to guitarists, particularly those studying for their grade VII... Pernambuco's 'Sound of Bells'. The blend of instruments, solos and duets, European, South American and contemporary music and narrative made this an extremely varied and interesting concert. Certainly members of the West Sussex Guitar Club enjoyed the music of the guitar's distant relatives and hopefully the ukulele players enjoyed listening to a classical repertoire. The machete and the music of Candido Drummond de Vasconcelas captured the heart and spirit of the British in the 19th century and Sam and Lara are continuing to do so today. West Sussex Guitar Club are very grateful to David Alexander for suggesting this concert and to 'Equilibrium' for kindly sponsoring the whole thing so that all profits have gone directly to the club. The club would also like to thank Bognor Regis Town Council, George Ide Solicitors, and Little Florist for supporting us and Sasha and Nina Levto of the Regis School of Music for hosting the occasion.



David Alexander with the artists

Teresa Henley

May 4th Club Evening



The evening began with the all-join-in orchestra in the capable hands of our artistic director. There were 12 participants playing to an audience of only eight and our first piece was 'Orient'. Sasha asked us to picture a camel train moving slowly across the desert. "And what do you find under a camel's legs?" asked Sasha innocently and was puzzled by the laughter to which he responded "I didn't say between his legs!" to which there was yet more laughter. Eventually we ascertained that he meant of course 'sand'. Our second piece was 'Slavic March' where Sasha employed a simple but very effective device to convey the soldiers' boots, playing the slow chords alternating between natural and ponticello. The orchestra was followed by solos from David Alexander and Baz Boxall. Baz had anticipated playing after the interval in the hope that a glass of wine would help his performance nerves. Ever-obliging, our host immediately brought a glass of red wine to the stage and it did help! The first half finished with Chris Jones' improvisation, duets from Harri Goldsmith and Sasha, and a thank you to luthier Stephen Frith who had today donated a fifth, beautiful hand-made guitar to the club. After the interval Linda's orchestra numbering only five of the hardiest members took to the stage – probably the others needed a rest after their exertions at the concert at St.George's only the week before! Tonight Julian Bobak, David Clarke, Teresa Henley, Jay Huff and myself played creditable versions of 'Vart Siretsi' and 'Si Bheag Si Mhor'. The Tatum Trio then entertained us with Faure's 'Pavane' and 'Le Piccadilly' by Satie. The evening came to a close with more wonderful solos from Jay Huff, Conor Miles and Linda Kelsall-Barnett. There were two new members in the audience tonight and both said how welcome they had felt at the club with Chris Small adding what a friendly and supportive club it was. How wonderful to know that all Sasha's efforts to put together such an enjoyable club evening had been worthwhile. Only as I wrote the title did I realise we met on 'Star Wars Day' (*May the Fourth Be With You*) but as no-one played anything remotely appropriate I probably shouldn't have brought it up!

Debbie Burford

OFFSTAGE: GARY RYAN (Part II)

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

.....So Gary, would you say it is true that your focus seems to have moved in recent years from pleasure in the purity of sound of early music, with audience delight in its precision and exactitude, to their more emotional response to the lyrical themes of the folk songs you present?

I think wherever you do anything artistic you go through phases of enjoying different things – sometimes you're involved in one kind of project in a concert, sometimes working on a Bach transcription, or with a guitar ensemble – you get involved in specific things. I think when I started, the first big thing I did was quite a serious contemporary music festival with complex modern abstract pieces. I was quite good at that and I enjoyed it – but I also liked, I don't like the word actually, but 'light' music – pop, rock and jazz: when I'm just involved in one thing I find it slightly limiting. I do get more and more interested in composing and in trying to create. There are things that the guitar can do that have been missing from the repertoire. I really enjoy folk music and then I move off to something different - to jazz or something tuneful, with a melody, something with a beat.

In many countries the guitar has a strong affiliation with dance and other forms of community celebration. In your Benga Beat you use your own muted voice to amazing effect. Have you



been involved in other community music-making which might suggest new directions for your inventiveness?

The singing in Benga Beat actually more came from the place where I could hear another part...so I know I just did it because I didn't have enough fingers left to produce it in the traditional way. I first thought it might be quite interesting if I tried just singing that line over the top. When I started performing it, people weren't all quite aware of where the singing was coming from. The voice came over in a semi-invisible way like humming...it was a sort of concept, an idea, but you know I didn't think there was any sort of community setting other than the fact I used to play the organ and was involved quite a lot in the choral world as an organist; I used to accompany a lot -

- Was that at a school?

No, a church and quite a high church with psalms and hymn tunes, so I was very absorbed in that world, the community; but I don't think that influenced me in a conscious way....Sometimes you find yourself writing a solo piece which is almost a duo.

I think it's lovely. Now can you explain how your collaboration with Six Hands came about, which Club members so much enjoyed in

Southampton?

Well, I did a charity concert with a very good friend of mine who had had leukaemia about 10 years before, & after a bone marrow transplant he was cured. He then arranged the concert at Bush Hall where lots and lots of guitarists including John came to perform. Benga Beat went down very well, so basically John and I were both involved in this concert; and then subsequently a famous artiste in a different programme was ill (Berta Rojas) and I agreed to step in, this time at the Globe Theatre in London, which was fantastic. About five or six months later John rang up and said he'd been thinking about adapting what he did with John Etheridge into a trio, so it sort of started from there in 2016 – which we remember because we did a concert on the evening of the Brexit vote. And Six Hands continued with solos, duos and trios until temporarily suspended by the intrusion of the pandemic, which was so disruptive and even blocked our booking at Ronnie Scott's!

All this time you were building up your overseas experience which enabled you to present to us an unforgettable World Tour as a concert in 2017, with you as our highly qualified guide. Terry Woodgate made an interesting observation in his commentary on your own composition Sugarloaf Mountain in Brazil – 'a wonderful swinging piece and so hard to believe it was written by a composer who had not lived all his life in Brazil...I always thought you had to be born into these different styles of music and experience them from the moment of birth, but this is clearly not so with Gary.' The sensitivity to tiny changes in technique gave many of the items on the programme an authenticity which must have made Shamal very popular in the Embassy recital in Saudi Arabia and a firm favourite in your subsequent choice of repertoire in different venues, Gary – and informs my reason for asking my final question: With your success in many overseas countries, do you feel your playing has potential in promoting world peace?

I'm flattered that anyone could think that my guitar playing could further world peace. I suppose the short answer is 'No', although I think that music and culture have the ability to transcend differences between people. They can bring solace and consolation, help people to come together and communicate, which is better than not talking to one another - but I think they make a very small, tiny contribution.

Your impact is very real, Gary! When you think of the universal popularity of Benga Beat, with its Kenyan forerunners, and the great recognition given to your own Shamal set in the desert, maybe the possibility of working with counterpart conservatories, specialising in such instruments as the oud and guitar, is very close at hand. Many are still in existence in countries in the Middle East and Africa, with our shared legacy buried in the sands of time, hopefully soon to be resurrected. I sense you have to rush! – the audience is suddenly growing quiet – but thank you so much for the warmth of your participation in this interview and the strength of the inspiration you give us all!

Angela MacTavish

Leroy Anderson Guitar Arrangements Published

Many of you may know that I have been arranging music for over twenty years including for guitar duet and large ensembles but mostly of course for four guitars. My friends in the Gala Quartet have kindly tried and tested 50 of my arrangements at numerous festivals, club evenings and concerts. As a pianist I have worked mainly from piano scores and the pieces can mostly be described as from the 'light music' repertoire. In particular I have, since childhood, loved the music of the American composer



Leroy Anderson

composer Leroy Anderson (1908 -1975) and it was hearing his pieces such as *The Typewriter* and *The Syncopated Clock* that first made me realise that instrumental music could make you smile. His compositions were very much the first I turned to when I started making arrangements for the quartet, hoping to capture the sense of humour of the original pieces. Many of our performances of these pieces were recorded and found their way onto YouTube thanks to Sasha's filming and also the late Ian Burt, founder of the Gala Quartet, who then added them to his YouTube channel (ChichesterWeb). Some recordings have been there for more than fifteen years but I rarely gave them any further thought.

Imagine my surprise then to receive the following email in April last year: *"I am a member of the family of Leroy Anderson. I corresponded with Gerald Garcia who kindly gave me your email address so that I might write to you directly. I would like to promote your arrangements of Leroy Anderson's music. Which of his pieces have you arranged? Have you published any of them?"* It seems that a clip of Gerald Garcia's orchestra playing one of my arrangements on YouTube had been spotted.

My immediate thought was that I was in big trouble over copyright! But then the email from Rolf Anderson, who is one of Leroy Anderson's sons, was so kindly worded that I realised he was genuinely interested in promoting my pieces. He told me his grandmother was a church organist, pianist and played guitar and his grandfather played mandolin and banjo. His father, Leroy Anderson, could play mandolin and made arrangements of some of his pieces for string trio, however, he did not make any arrangements for guitar.

I had always hoped that one day my arrangements could be enjoyed by a wider audience, particularly other guitar societies and schools but I had not really considered publishing for fear of infringing copyright. Over the next few months I sent Rolf Anderson the scores of five Leroy Anderson pieces - **Jazz Legato, Jazz Pizzicato, Sandpaper Ballet, The Syncopated Clock** and **The Waltzing Cat** and signed a 'permission to arrange' agreement. I am delighted to say that my five pieces are now available from **Woodbury Music Company LLC** which is run by the Anderson family and they have also been forwarded to Alfred Music with a view to publishing the pieces on their website. I am now one of the 'featured artists and arrangers' on the Leroy Anderson website which includes my biography and links to videos of the Gala Quartet and also Dorset Guitar Society playing my arrangements. I am delighted to have been able to add 'Guitar' to Woodbury Music's list of available arrangements which prior to that had been only Orchestra, Band, Vocal and Piano.



Debbie Burford

I mentioned to Rolf Anderson that I was writing a short piece for the West Sussex Guitar Club newsletter and this is his lovely reply with a quote for me to use: *"With publication by Woodbury Music Company and through their print partner Alfred Music Publishing, Debbie Burford's excellent arrangements for guitar quartet of several of Leroy Anderson's compositions will be enjoyed by a great many guitar ensembles in North America."* - Rolf Anderson, Manager, Woodbury Music Company, Woodbury, Connecticut USA.

I could not be more proud to have my name associated with the name of Leroy Anderson and it is something I could never have imagined as a small child listening enthralled to his wonderful music.

Actor Comments on Gala Guitar Quartet Playing 'The Archers' Theme!

As if having some of my arrangements published by Woodbury Music wasn't enough I have yet another snippet of exciting news about an arrangement I made of **Barwick Green** by Arthur Wood, better known as the theme tune to 'The Archers'. As a listener and fan of this long-running Radio 4 series I was thrilled to discover that the actor Tim Bentinck, who plays the character David Archer, had posted on his Twitter account *"As you've never heard it. Utterly charming. Gala Guitar Quartet – 'The Archers' theme tune."* Some of Tim's followers had also commented, including *"Shades of Camberwick Green. Love it"* and *"Ooh! It's like Tales of the Riverbank revisited. Thank you for sharing this."* Of course you need to be at least as old as me to appreciate these references to children's TV programmes of the 1960s! I'm not actually on Twitter so I came across all these comments completely by chance this year while scrolling through other stuff on the internet. That's where sadly it would be rather late now to respond to Tim's lovely post as it was made in August 2019. Still I don't feel too bad – the video of the quartet playing 'The Archers' theme has been on YouTube since September 2013.

Debbie Burford



Soiree for Jez Rogers



Monday is normally the day when Guitar Harmony and West Sussex Guitar Orchestra meet to fervently practise for a forthcoming concert or club evening. However Monday 1st July veered from this normal routine and instead a small soiree was held at the Regis School of Music to celebrate the return visit of Jez and Diane Rogers from New Zealand. Jez and Diane emigrated to New Zealand in the autumn of 2009 and fortunately there was no mass exodus of club members to the southern hemisphere following his departure.

Jez Rogers, as most of you are aware, is the club's website guru and irons out any technical glitches from his home in the Antipodes. Jez is the man behind our new professional slick website which emerged during the difficult Covid years after many Zoom meetings with Sasha and website administrator Leigh Boyle and generally scheduled at unearthly times.

However, for those new to the club, here are ten facts about Jez and his commitment to the WSGC throughout his 3 year tenure. He was Club Treasurer,

He was the man who relieved you of your money at the door on club evenings and concerts

He was membership secretary

He set up the club's library database

He was quiz master for the 2007 summer party where the winning score was 11/20 !

He revamped the club website in 2007 allowing anyone authorised to update the website and set up a mailing list through Yahoo group services

In the summer of 2009, he participated in the masterclass at West Dean guitar festival with Leo Brouwer

He gave his last performance with the club in the Baron's Hall, Arundel Castle in August 2009

Sasha wrote a Summer party operetta 'Ohhh Yes, We will miss you Jez' before he and Diane left for New Zealand

Jez produced the timetables and necessary certificates for the November WSGC festival in 2009 even though he had only just started his new life in New Zealand

Fact number 11 is that he is probably the tallest member of the club (ever)!

The soiree began with 'Guitar Harmony' who performed 'Eliza's Aria' from Wild Swans ballet, 'Here, There and Everywhere' and their showpiece 'Smoke on the Water'. As the ominous characteristic riff came to an end Andrew Richardson said to Jez 'I think you may have played this one before' to which Jez replied 'I think it was called "Smoke Rising"!', referring to his performance of the Gary Ryan piece at West Dean Guitar Festival. West Sussex Guitar Orchestra, led by Linda Kelsall-Barnett, then took to the stage and played the Fugue from 'Six Dances' by Gaspar Sanz and arranged by Ian Gammie, Spanish folk song 'Morenita' and then 'Danza Venezuela' by Vincent Lindsey-Clark. Exhausted by the pace of the last piece the orchestra flopped into a bow. Jez made a self deprecating comment on how much the orchestra had improved since he left and Sasha said that we need to smile more!

David Alexander played an arrangement of Beethoven's most popular composition 'Für Elise' fused with his own composition 'Timepiece'. David informed us that 'Für Elise was possibly written for Therese Malfatti. Sasha piped up 'David, you should write something for Ann your wife' and was swiftly rebutted by David's reply 'I have written plenty for Ann already. The New Gala Quartet then took to the stage after Sasha's whistle stop synopsis of the Quartet's heritage. This quartet is renowned for its performances of film and TV music. 'The Good, the Bad and the Ugly', arranged by John Mason, is a firm favourite and 'The Archers' theme tune, arranged by Debbie Burford, has scored 5,135 views on Youtube. Jez was privy to a wonderful performance of the theme tune to the 'Onedin Line' (also arranged by Debbie), or 'Spartacus' by Khachaturian. Diana Green's shimmering was exemplary! '

The Tatum Trio also hosts a proficient arranger; Conor Miles. They performed his arrangement of the Minuet from Mozart's Symphony no.29 and the Adagio from Bach's double violin concerto. Jez was then asked up onto the stage and was loaned a guitar. Plied with alcohol from Sasha and the accompanying Dutch courage he began playing by memory Prelude no.1 by Villa Lobos. Unfamiliarity with the guitar prompted a request for a guitar with medium tension strings to which Sasha declared 'There is no tension here Jez, we are all relaxed'. Rescued by Jay Huff's guitar Jez then played John Williams' beautiful 'Cavatina' by memory and unimpeded by the alcohol. Jay Huff then alighted the stage and humorously announced that it was good to see the face behind the messages from Jez that find their way into his dropbox. Jay then performed Isaac Albeniz 'Zambra Granadina' or 'Oriental Dance' which required a swift retuning of the third string. Jay reassured us that it would be ready by the time of the summer party but, judging by the applause, his performance was pretty much there, Linda Kelsall-Barnett brought the evening to a close by playing 'Preludio de Adios' by Alfonso Montes. New club member Chris Small kindly acted as professional photographer and snapped a few photos of those remaining at the end, with Jez and Diane positioned in the middle as our honourable guests. For many it was a wonderful moment to rekindle an old friendship and for others it was a golden opportunity to meet the person behind the website. Sasha's parting words of 'You must return in three year's time' prompted Diane to retort 'If it is anything like his D.I.Y it will be more like five!'



Gratitude is given to all those who helped to organise this small soiree, and especially Sasha and the Regis School of Music for hosting the event on a school night. Hopefully there will be another one when Jez and Diane return to visit Old Blighty again .

Teresa Henley

Summer Party

The theme for this year's Summer Party was Spain, with the debate for the definitive title beginning at the first committee meeting of 2024. Club chairman Julian Bobak suggested a re-run of 2017's 'Y Viva Espana', website administrator Leigh Boyle liked 'Spanish

Fiesta', and club treasurer David Clarke declared 'Spanish Siesta' because he

admitted to having one every afternoon. Simplicity prevailed and the final theme of 'Spain' was decided upon, which seemed to be a pre-

monition for the winners of the Mens' singles at Wimbledon and sadly for England, the European football finals. Club members entered a hall festooned with all things yellow and red, an illuminated cactus made by Julie Insull for 2017's party, numerous Spanish flags and Julian Bobak's magnificent sombrero hovering ma-

Viva Espana!



gestically over a guitar placed on the grand piano. Everyone was greeted with a glass of special recipe sangria. The party began in the customary way with 'Guitar Harmony', led by Andrew Richardson. This very successful ensemble, now numbering eight, began with his own arrangement of two pieces from Gaspar Sanz's 'Instruccion de musica sobre la guitarra espanola' of 1674; 'Villano' (Villains) and 'Dance de las Hachas' (Dance of the Axes). Andrew select-

ed pieces from this book because 'I couldn't help but notice how melodically focused they are, to write so many original and memorable tunes which move only by small steps is quite an achievement, genius!' They then moved on to 'Viva Flamenco' with Andrew starting with 'Algerias', and the other members joining in with 'Sevillanas'. Joanna Wellwood-Froud swapped guitar for castanets and delighted the audience with her flamenco dancing. Their final piece was La Bamba. WSGO, which now numbers 12 players under the leadership of Linda Kelsall-Barnett, were next on stage. New club member Chris Jones underwent a baptism of fire and made his debut performance after only two rehearsals. The orchestra played 'Fuga' and 'Canarios' from 'Six Dances' by Gas-





par Sanz (arranged by Ian Gammie), the traditional Spanish folk song 'Morenita' (arranged by Eythor Thorlaksson) and 'El Gato Montes' by Manuel Penella. The orchestra gave two near perfect bows and Debbie Burford was awarded first prize from Sasha for smiling the most. The music making then paused as we all over indulged in the culinary delights and chatted. The New Gala Quartet who, as Sasha announced, have



survived so many changes and losses, once again demonstrated their adaptability with Linda Kelsall-Barnett stepping in for Diana Green at the last minute at lunchtime. They gave a sterling performance of 'Tango' by Albeniz (arranged by Yvon Rivoal) and the catchy 1970's pop song 'Y Viva Espana' (arranged by Debbie Burford). Commendations must go to Linda for her incredible sight-reading skills. The Tatum Trio then played 'Spanish Dance' No. 1 by Enrique Granados. Demonstrating great musical versatility, Yvonne Scott swapped to a harmonica and Conor Miles to a clarinet and they then performed the traditional Russian folksong 'Dark Eyes'. Their programme ended with



a different arrangement by Conor Miles of 'El Gato Montes'. The soloist section of the evening commenced with David Alexander who, as a self confessed non-reader of musical notation, played a colourful improvisation of 'Malaguena'. Newcomer Chris Jones was next on the stage and announced that he had only moved to this area so that he could be a member of the Club! He began with the rhythmically tricky 'Take Five' by Dave Brubeck. He then asked the audience to randomly throw him some chords to which Sasha replied 'Subdominant, dominant, tonic' followed by John Mason calling 'E flat half diminished 7th'. Chris then improvised using this concoction of chords until Sasha announced that



he should return us all to Spain with A minor, G major, F major and E minor. The solos continued with Elaine Foakes playing 'Diferencias sobre Guardame las vacas' by Luis de Narvaez, which loosely translates as 'Keeping Watch over the Cows'. Her second piece was Fernando Sor's 'Study No.17 in E minor' from the book of 20 studies specifically selected by Segovia. Elaine selected these pieces 'Firstly because both pieces came from Spain but also both composers, rather like Gary Ryan, were also great performers and teachers and wrote beautiful music which also served as teaching pieces as well...quite a skill!' Seth Swain joined us after a busy evening's work to give an even better performance of his grade 8 piece 'Grand Vals' by Tarrega. Sadly for the Club and for the Orchestra, Seth will be leaving us to begin his studies at Oxford University but we all hope

that he can rejoin us during his holidays. The Kelsall-Barnett family brought the evening to a close with Linda playing 'En Los Trigales' by Rodrigo and her daughter Zoe mesmerising us all with 'Canzion y Danza' by Antonio Ruiz-Pipo. Sasha announced that this was the 31st anniversary of the WSGC and we all found ourselves hoping that there are many more to come. Gratitude is given to everyone who came and brought food, to those who helped clear away the tables and chairs, to Nina, David Clarke and Teresa Henley for helping decorate the hall and to the washer-uppers, Judith Ratledge, Sue Allen and Debbie Burford. As always, thanks go to Sasha and Nina for all the work that goes on behind the scenes. The evening certainly encapsulated a little of the vast range of 'Musica Espana' in the world.

Teresa Henley

Librarian's notes **Joaquín Turina**

This Spanish composer was born in Seville, Spain, on 9 December 1882. His formative student years were spent in Paris as a pupil of d'Indy at the Scola Cantorum, though he learnt more from the Impressionism of Debussy and Ravel. His works are infused with the colour and atmosphere of his native Andalusia, and many, such as the Sinfonia sevillana (1920) and the orchestral showpiece, Procession del Rocio (1912) were inspired by the city of his birth. The evocative lute quartet movement La Oracion del torero (The Bullfighter's Prayer, (1925), retains its popularity in the later orchestration for string orchestra, (it was also arranged for string quartet), as do the Danzas fantasticas (1920). Of his chamber music, the Piano Quintet (1907) is equally effective. Turina was also active as a teacher and musicologist. His vocal works, notably the extended Tanto a Sevilla (1925-1926) for soprano with orchestra, are often strikingly imaginative transformations of Andalusian folksong. He died in Madrid on 14 January 1949.

From the Editor

A huge thank you to all the contributors to this vibrant News Letter! To our prolific writer Teresa, Debbie for her two exciting articles and party photos, Angela for the interview with Gary Ryan and Julian for his chairman's welcome and his librarian's notes. And to all our members for bringing into our lives good vibrations!

Sasha

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