

Mark Ashford Concert



This year's WSGC Festival concert was given by Mark Ashford who also adjudicated the adult section over the following two days. Mark is no stranger to the club having appeared in many guises over the years. He has performed with the Vida Guitar Quartet, with David Pollock on harpsichord and also as an adjudicator with the juniors earlier this year for the Chichester Festival of Music, Dance and Speech.

Mark began his programme with an expressive rendition of Albeniz's *Cadiz* and from hearing the first few notes we knew we were in for a wonderful evening.

This was followed by what must surely be the definitive versions of three Villa Lobos *Preludes* which were written as pictures of Brazilian life. No I depicting the vast landscape around Rio,

no. V the cultural life of Rio and no. II the carnival characters and rascals of Rio. Piazzolla's *Campero* and *Acentuado* were relaxing music with which to chill out.

The rest of the concert featured compositions and arrangements by the Tunisian born guitarist Roland Dyens. The compositions were quite varied with pieces like *Flying Wigs* (written after a trip in an American cab which braked suddenly causing a wig to fly off one of the occupants and into the windscreen of the cab). *Songe Capricorne* was a contemporary piece with many harmonics. As with many of Dyens compositions it required the guitar to be retuned (in this case A is tuned up to B). The *Saudade No 3* comprised three movements and was a celebration of the life of someone who had passed away.

The Dyens arrangements featured popular French songs which not surprisingly had a strong French flavour to them. None should be attempted by the faint hearted guitarist. All looked exceedingly difficult with amazing accompaniments to the songs. My particular favourite was *L'hymne a l'amour* which in typical Dyens style he arranged in Eb – not the easiest of keys for the guitar – but helped a little by retuning the low E down a semitone! The listener would probably be unaware that all arrangements were by the same person since each one was refreshingly different. We heard *The Ballade of the Ladies of Old* with lots of Tarrega like glissandos. *Its raining in my Room* seemed to have overtones of a Joplin rag. There was an interesting piece – *The Dance of The Atomic Bomb* which Mark explained was a song about an eccentric scientist who invited the top dignatories to his garden to see the atomic bomb he had made. The bomb explodes and the dignatories are all blown away. At the subsequent court hearing, the scientist explains that it was an accident but that he did well to rid the world of these fools. He is pardoned and a grateful nation then elect him to be Head of State! We were

New Members

We extend a very warm welcome to the following new members:

India Falconer

from Fareham

Sue Reeve

from Middleton on Sea

We hope you enjoy many happy evenings at the Club!

rewarded with another French song as an encore - *One day you will see*.

It was a most enjoyable evening, well presented by Mark who really brought us into his music. The Chansons Francaise were very popular with the audience and in fact Mark sold out of two

boxes of cds he had brought along. Interestingly, the Dyens' arrangements were all recorded at the nearby Thomas a Becket Church in Pagham.

Mark was in the hot seat on Friday evening, but it was to be our turn for the following 2 days!

TW



Mark meets new member Florin Horincar



New member Zoltan Roja at his first festival



Mark with the West Dean Class

Mark Ashford at the WSGF 25-27th Nov 2011

Mark Ashford Offstage

Were you from a musical family?

My family loved music. My father was a chorister and my grandfather loved to hear the guitar of Django Reinhardt, but they did not actually play any instruments although my mother did try the clarinet.

How did you come to play the guitar?

I started playing guitar when I was 8 years old. I already played the recorder, but I loved the sound of the guitar. I suppose John Williams and Sky were my greatest early influences. I had private lessons with Brian McNally and when I was 11 years old, he suggested I would do better to have lessons with Gordon Crosskey who taught at Cheatham's.

You studied at Cheatham's?

I went there when I was 12 years old. Although I had grade 6 guitar at that time, in fact I never took the grade 8 examination. I studied guitar, piano and clarinet. I enjoyed the clarinet and played in the orchestra. This helped me a great deal with my sight reading.

What happened after Cheatham's?

I then studied at the Royal Academy of Music under Michael Lewin for 4 years. There were some 15 students studying guitar including Gary Ryan, Chris Stell and Mark Eden. Fabio Zanon was also there as a post graduate.

Wow, that was some awesome set of students! Then what?

I did quite well in some competitions and was then fortunate enough to have a series of some 5-6 day lessons with David Russell in Vigo, Spain. In 2001 I became head of guitar at the Birmingham Conservatoire of Music where I still am.

You also play with other ensembles?

Yes, I have played with David Pollock (harpsichord) and with a flautist, but most ensemble playing is now with the VIDA Guitar Quartet (Helen Sanderson, Mark Eden & Chris Stell).

12,000 Miles to West Dean

Since arriving in NZ, I've not managed to meet anyone who plays classical guitar so I've rather missed the culture and anything resembling a club night, along with some of life's other basic necessities such as real English beer and proper English curry from a proper English Indian restaurant. Therefore as it was getting on for two years since our departure from the UK, I thought it might be nice to make a return visit. My good lady had no such intentions, and as the middle of August is term time for school kids this ruled out bringing them back too. I was thus forced to make the journey alone. Just as well, really, since \$2,300 (£1,150) each is rather a heavy price to pay.

I booked a flight with Malaysian Airlines – because they appeared to be the cheapest and a local travel agent guaranteed that she could get me some bulkhead or door seats which is de rigeur for someone of my stature. The journey was very long but largely uneventful apart from losing the guitar at Heathrow and the outbreak of riots as news of my return spread. After loitering at carousel no. 8, (which the Captain's announcement had indicated was the correct one) for what seemed like an

eternity, no sign could be seen of the guitar. Someone suggested I check round the back since some people apparently take other luggage off in an effort to collect their own but don't always put it back on. No joy. I was at the point of reporting it lost, when the member of staff asked the very relevant question of whether my missing "luggage" was just a regular bag, and as a result of my negative answer directed me to carousel no. 1A (oversize luggage) where I managed to retrieve the instrument., unharmed.

And so on to West Dean. One of the downsides to trying to cram everyone/everything into a three week period is that I had to make some sacrifices along the way. I therefore missed David Russell and instead spent the evening with a couple of old school mates who forced me to drink beer and eat curry. I did manage to attend all the other recitals though. Carlos Bonnell gave what I thought was a very professional performance but to be honest I didn't find it massively engaging and I'm not sure his Beatles arrangements really worked that well – pop music is by its nature repetitive and this is really what dampened it for me. I enjoyed Gordon

Giltrap & Ray Burley more as an entertaining evening rather than for the technical prowess they displayed although both are way beyond anything I will ever aspire to. The humour of the evening ensured it was a very enjoyable night.

The final recital was given by Irina Kulikova. Irina is of course no stranger to West Dean, having performed here as a student in her early teens. It's probably not politically correct to reveal a lady's age, but at 29 she has developed into an outstanding professional. Her programme opened with her own transcription of Bach's first Cello suite, the prelude from which I used to believe I could play. After about the third bar I knew I was kidding myself. The word "awesome" is used very commonly in NZ and has lost much of its impact, since it has replaced "good" and "OK" in common parlance, but Irina truly was awesome in the proper sense of the word. I think my jaw was on the floor for much of the first half.

I had been placed in an ensemble group lead by Steve Marsh, and in an orchestra with the inimitable Gerald Garcia. Steve had chosen three pieces from his Gothic Suite, which as the name implies, were rather spooky and eerie, an effect that we managed to produce even with the slightly scary 5/8 time signature and the odd (scored) scream in the middle. Gerald had chosen a couple of pieces by Alan Haughton, which were less intimidating but still with a few awkward bits thrown in. It is of course these phrases that help make the usually quite animated Gerald hop around manically when they're played wrong for the third time in succession. Honest, Gerald, we don't do it deliberately. Not having played in an ensemble for two years, I was rather apprehensive but actually I found I didn't lose the plot to any significant degree.

While the orchestra was in progress, two enormous vases which are normally embraced by a pair of carved wooden cherubs outside the Old Library, were moved. The empty grasp of the cherubs proved too much for Gerald, and aided and abetted by me, one of the cherubs appeared to catch Gerald in a death grip. The only question was which one had the most woodworm? Naturally one of the cherubs had to be pictured playing guitar, and I volunteered mine for the job.

I had lessons with Andrew Gough, who among other things pointed out that the Dowland piece I was playing was actually alternating between 3 / 4 and 6 / 8 time, and with John Mills

who wasn't at all keen on my thumb position. Apparently I tend to plant the thumb and leave it unless it really has to move. This is something I'm seeking to correct but it's almost like a backwards step.

Not surprisingly, I had decided on the residential option for my visit, since I had neither a



car nor a home within easy reach. The room was OK, but the bathroom could have done with a shower in addition to the bath. Another "advantage" to being residential is that one can manage the odd beer or two to wind down and exchange views with other guitarists. I must extend thanks to Matthew Farrant for keeping me company and I hope the drinking practice we managed will be valuable experience for his time at medical school.

It's quite surprising how busy the bar gets during the guitar summer school. One of the bar staff told me that they sell more beer in one night than they usually do all week and I can quite believe it since there is a real buzz to the place, particularly on the Thursday night before the final performances. My claim to fame that night was to reply to John Mill's observation that Gerald's cherub had a shocking thumb position, pointing out that this came as no surprise, it being my guitar. I'm pleased to say the normally reserved John Mills dissolved into laughter.

Overall I had a great time at West Dean, the highlight being Irina's recital and of course catching up with everyone again. Am I tempted to undertake such an epic journey next year? We'll see!

Jez Rogers

WSGC Bursaries

The WSGC was very pleased to be able to offer bursaries to part fund some of the fees at a number of guitar courses this summer. Bursaries were offered to 5 youngsters to attend the WYGF (World Youth Guitar Festival) in Cheltenham, 2 bursaries were offered to youngsters to attend West Dean and another bursary was given to Sam Brown to attend a summer school in France. Zoe Barnett, George Robinson, Patrick Sowden, Elaine Sands, Emily Spirit and Sam have written a note about their experiences on their courses. There is no doubt everyone enjoyed themselves and they have learnt a lot. Sam has been very busy of late. He is now studying guitar at the RCM under Gary Ryan and was recently invited to play in Germany as part of the Bognor twinning arrangements. Many thanks to everyone who wrote and we wish you well with your future musical endeavours.



WYGF students relate their experiences

Zoe Barnett wrote:



I loved this trip and I thank West Sussex Guitar Club for the bursary. I was in orchestra four (of seven) with around fifteen other young guitarists including George Robinson, Lucy Haynes and Elaine Sands. Our conductors were Frank

Gerstmeier and Chris Stell. Our pieces were great. With Frank, we played *Coleur Mambo*, which is a fast South American style piece and with Chris, we played his own piece, *Fantasia and Ballad* which is a set of variations on *Greensleeves*.

Apart from playing guitar, we had a games session every day. The choice was football, cricket

or rounders or you could go inside and do art or board games. The social was great; we met lots of new friends from around the country.

We had concerts every night by the professionals who were: Johannes Moller, who won the GFA International competition in 2011 (Lucy and I danced with him on Thursday night at the Oscars); Gary Ryan, who played his own pieces including *Sugarloaf Mountain* and *Benga Beat* and his encore was surprisingly *Rondo Rodeo!*; the Eden Stell Duo and Vida Quartet. I really enjoyed all the concerts.

After the concerts we had activities. On the first night we had a games night, on the second night we had the Oscars (prizes were given out for such things as being 'Too cool for School') and on the last night we had a staff pantomime which, basically, was a cross between *Aladdin* and just making it up! We also had a workshop on days one and two which included a jazz improvisation session and restringing guitars. On the last day we chilled out and relaxed.

The final concert was great; every orchestra played their pieces brilliantly. I really enjoyed this course and I would definitely recommend it to anyone who wants to go in the future.

George Robinson (16) wrote:



WYGF is a bi-annual event that takes place in Dean Close School in Cheltenham. The World Youth Guitar Festival is run by husband and wife duo Helen Sanderson and Mark Eden. WYGF is a great opportunity to learn from world-famous guitarists such as Mark Ashford, Frank Gerstmeier,

Gary Ryan, Chris Stell and rising star Johannes Möller. The event ran over 4 days, with over 150 students in attendance. There were 7 orchestras, each split up in terms of ability and ensemble experience. In my orchestra, number 4, we had Frank Gerstmeier and the whacky Chris Stell. Over the 4 days, we had over 8 hours of rehearsal, a 1 hour session with each teacher every day. The rest of the time was broken up with lunch, games and swimming. In the evenings, recitals were held, performed by Johannes Möller, Gary Ryan and the VIDA quartet, consisting of Helen Sanderson, Mark Eden, Mark Ashford and

Chris Stell. On the last day, the parents arrived to collect us, and listen to what we had been working on over the past 4 days. I found WYGF a thoroughly enjoyable experience, as it is a great chance to meet new people, and hone your guitar skills. I would whole-heartedly recommend any young people reading this article to seriously consider signing up for WYGF13.

Patrick Sowden wrote:



WYGF is a fantastic guitar festival for under 18's and I was lucky enough to go to it with several other members of the West Sussex Guitar Club.

The course included lots of things, such as group ensembles and a concert each evening. There were seven group ensembles, and I was lucky enough to be in the top

group. The students were put in a specific group depending on their age and ability. Each group had two teachers, and my group had Johannes Moller (first prize in the GFA Concert Artist Competition) and Helen Sanderson, who was the festival director.

In a normal full day at WYGF, we had 3 rehearsals, lasting one hour. Between the rehearsals, there were activities such as swimming, football and master classes. My Team won some new strings in the quiz.

In my ensemble, I played *Pacific Coast Highway* by Andrew York. This was with Johannes Möller. It is a technical piece with strict timing. For Helen Sanderson's piece, we played *Cuban Landscape with Rain* by Leo Brouwer. This piece used lots of interesting techniques such as improvising to imitate the sound of a storm in a rain forest.

In the evenings there were great concerts by the professionals. Johannes Möller played some of his pieces: *Song to the Mother* and *Ananda*. Other pieces were by Craeyvanger (*variations on Der Frieschutz*), Albeniz (*Asturias/Leyenda*), Augustin Barrios-Mangore (*Un Soeuno en la Floresta*). Gary Ryan played Praetorius, (*Three Dances from Terpsichore*) Bach, (*Violin Partita No.1 in B minor BWV 1002*) Giuliani, (*Grand Overture op.61*) Yocoh, (*Sakura Variations*) and some of his pieces including *Rondo Rodeo*, *Sugarloaf Mountain*, *Lough Caragh*, and his great new piece, *Benga Beat*.

The Eden Stell Guitar Duo played Rodrigo, (*Tonadilla*), Möller (*When the buds are breaking*) and Piazzolla (*Tango Suite*). The other concerts featured Guitar Circus, Corinium players, and the VIDA guitar quartet.

At the end, all the students performed in their groups to family, friends, and the other students. Thank you for helping with the fees.

Elaine Sands wrote:



In August 2011 I attended WYGF (World Youth Guitar Festival). It was held in Cheltenham and organised by Helen Sanderson. We arrived Tuesday lunchtime for registration; we were given music, our room number, our timetable and general information. On Tuesday we had one

rehearsal. I was in ensemble 4 along with some other people from the West Sussex Guitar Club. We had two mentors; Frank Gerstenmeier and Chris Stell.

In Frank's rehearsals we played a French piece called *Couleur Mambo* by Thierry Tisserand. It was a very strange piece because we had to use bottle-necks and coffee stirrers (McDonalds wasn't very pleased). The guitar II's used the coffee stirrers and threaded them through their guitar strings at the bridge of their guitars to make the guitars make a different sound. The guitar III's (including me) used the bottle-necks. We put them on the index finger of our left hands and used them to play slides.

In Chris's rehearsals we played a piece called *Fantasia and Ballad* that he wrote himself in 2008. It was based on *Greensleeves* and there was a *Greensleeves* solo in the second half of the piece. I was playing guitar III. Every part either guitar I, II, III, IV had the main tune at some point. Ensemble 5 was playing the same piece because Chris was also their mentor so we all agreed to play it together. It sounded really good so we decided to record it. Unfortunately on the last note of the piece someone's phone started ringing. Luckily in the concert, although there were many more people, all the phones were off.

We didn't spend all day playing guitar though; we also played games and did workshops. We did a workshop where we learned how to put

guitar strings on a guitar. It was more difficult than I thought! We also had a snap competition within our ensemble group, I thought it would be boring but it turned out to be fun. Even more so when I won against everyone! The mentors did the pantomime Aladdin. It was really funny. Chris Stell and Gary Ryan dressed up as girls and Vincent Lindsey-Clark made a surprise appearance! In the evenings there were concerts where the mentors played. I enjoyed Gary Ryan's concert and the VIDA guitar quartets concert the best.

Overall I had a lot of fun and learned a lot at WYGF and I hope to go again in two years time. Thank you to everyone at the guitar club for the bursary!

Emily Spirit wrote:



West Dean Guitar Festival was one of the best experiences of my life! I learnt so much and gained a lot more confidence in my playing. At first I was really nervous and excited, but everyone was really welcoming and supportive, I enjoyed it so much. The evening

concerts of guitarists were inspirational and amazing. My sight-reading improved a lot, and I got lots of chances to do different things, such as ensembles, repertoire classes and lunchtime concerts. I was given lots of advice about my pieces. My enthusiasm has grown even more since and I would love to go again in the future!

Sam Brown wrote:

Over the last three months – due mostly to the Club – I have felt rather like a kind of musical skittles, having an assortment of guitar-related activities rolling into me and shatteringly so. I haven't had much time to forget everything yet, so here comes my first attempt at a condensed version of events. So, the tripartite sequence becomes a tale of three cities (or thereabouts): Toulouse, London, and Berlin.

Toulouse: This summer I once again had the miraculous good fortune, having been magnificently sponsored by the WSGF, to find myself in that six-string spectacular of the mid-Pyrenees. The course in question was a week at the Stage de Guitare at



Sam plays Down By The Riverside

Entraïgues, a sort of classical guitar Valhalla in which I and some 26 stagiaires played guitar all day and – come to think of it – all night, too. That and ping-pong.

Collapsing onto bed (once again on the third floor, a scenario I equated to a Dante's Inferno-style torture) on the first day, I woke to the gentle sound of tremolo exercises and was promptly socked on the solar plexus by a weekful of nylon strung industry. The professionals on the course were a sextumvirate of equal parts wacky genius and merciless perfectionism, and the blowlamp ferocity of musical improvement was squarely turned on us. So, I promptly leapt into a frenzy of practice, subjecting my repertoire to vicious scrutiny and revamping my technique. The solo lessons – intermingled with practice, impromptu ensembles, improvisatory guitar duels, Reinhardt-style jamming (something I'd never hitherto imagined Jeremy Jouve to excel in) and composing a Neo-Baroque fantasia for two guitars (“leisure time” being difficult to translate into French) – served to concentrate this, and nightly concerts gave a neat chance to showcase our efforts.

I felt a few tinges of patriotic pride listening to Natalia Lipnitskaya's opening concert and to Jeremy Jouve and Judicael Perroy's impressively hypnotic duo, knowing that these geniuses will be strutting their superb stuff on the Bognor stage in the coming year. While I'd certainly consider travelling 24 hours by train and learning French a worthwhile trade-off to hear that shimmering spectrum of sound, I'm more than grateful knowing that some of the best musicianship I've ever encountered will be much more accessible at the Club this year. Hint, hint.

London: Once again September rolled

around, flattening various misfortunates back into work, school – or in my lucky case, Uni. The Royal College, while nowhere near as impressive as the Regis School of Music, is a pretty awing sight: a veritable mass of stone and music, host to some of the finest musicians in the world, steeped in neo-Victorian grandeur. The effect is somewhat marred by some 600 post- and under-graduate students, of which I am a happy specimen. While Freshers' week was something of a noisy blur, I quickly recovered and am now enjoying those thrills – late-night music history assignments, double harmony lessons – which give students their stereotypically forceful work ethic. Weekly sessions with Gary Ryan are both hilarious and industrious, and the Guitar Faculty – some 20 of us, neither as talented nor as dedicated as the WSGF's Finest – have friendly “criticism sessions” (discuss) which are a nice way to end the week (discuss).

London life is exactly as The Bill would have it: cycling through rush hour is a sport king for fits, and has almost had me flattened by both a black cab and a London bus, which I'd say is a national honour. Asides which, the Buckingham Palace-size assortment of museums, music clubs, concert halls, art galleries, science labs and sub-basement venues (don't ask) is enough to keep any teenage prodnose engrossed for a lifetime or so. Having quickly applied for a job at the Royal Albert, I can waltz neatly across to work from the RCM after an arduous day listening to music and playing guitar, then to college hall, where I can fight for some much-needed kitchen space and wrestle my room mate for the one desk chair. To my delight, there is also a ping-pong table for the more energetic student. Thus far, then, College life seems to be working wonderfully!

Berlin: When Sasha put me forward last

year to play at Bognor's Twinning reception, I didn't realise that this year I'd be expected to do the same in Germany. Trebbin, one of Bognor's three twin towns, is about half an hour from Berlin, and it was here I was invited. So, begging a week's leave from RCM, I caught the 3am bus to Gatwick and enjoyed a week in Prussia.

My congenial hosts and I, somehow managed to squeeze into that week enough of Germany to have a lasting impression. We spent three days in Berlin and one in Dresden – from the spire of the Dresden Cathedral my host pointed out to me his favourite Beergarten – during which time we whirled by bike, boat or boot through the museums, the memorials, the old BerlinerMauer, a panorama of 17th century Dresden, and enjoyed National Reunification Day in Berlin. Having arrived at the beginning of Oktoberfest, I can confidently say that German Beer lives up to its reputation. The third night in I gave a performance to the three towns – *Recuerdos de la Alhambra*, *Gran Jota*, Rodrigo's *Zapateado*, the *Russian Variations*, and the *Magic Flute Variations* as an encore – that I think was pretty well received: it's the second standing ovation I've been given but, then again, there had been much to drink.

So, thus ends my three-month saga. I'm not sure if I'll be back home an awful lot, but I'll try and coincide my laundry trips with club events. Once again I'll tell everybody that here in London I'd pay double the Club's concert fees for an equally enjoyable performance, and that's without interval drinks!

And once again I'll speculate that, without that mighty club – spreading ripples of great music, creaking buffet tables and raucous laughter throughout Sussex – firmly behind me, I probably wouldn't be playing guitar.

For that, I can never say “thank you” enough.

Editor's Piece

Where does the time go? It seems one day we are at the summer party and the next day it is the Christmas party. Six months gone in the twinkling of an eye. A sure sign someone is getting old!

The club has had a very busy time since the Summer with lots of youngsters (and even some oldsters) attending various courses, some playing away from home, a guitar festival and two wonderful concerts. Make no mistake, next year will be just as busy but equally enjoyable as our

programme of events for next year shows.

It was wonderful to see our IT guru Jez Rogers again who emigrated to New Zealand 2 years ago. He came back to attend the West Dean International Guitar Festival and played a few times at various events. Good to see he is still the same Jez - no NZ slang nor accent. The antipodes have not yet morphed him into another being. Good on yer mate!

It is with a tinge of sadness that we will see less of our more familiar club members as they start

to make their way in the world. However I am sure we will still see them from time to time when there is laundering to be done or holiday recesses. So we say goodbye to Sam Brown, Matthew Farrant and Adam Lack. However, fortunately there is another generation of young guitarists in the offing. They are very capable and seem to be taking incredibly advanced grades for their ages. It does not matter later on if a non-musical career is chosen, being

able to play a musical instrument is a wonderful medicine for all types of problems. I think the guitar should be prescribed on the NHS. Ever since I was a teenager, I have always found that whenever I picked up the guitar that all stress and problems just floated away whenever I start to play.

Thanks to everyone who has contributed to this magazine, especially the youngsters and please keep those articles rolling in.

Making a Classical Guitar Part 7

15. After care

Guitars must be constructed and kept at normal room temperature of around 15 to 20 degrees centigrade and at an ambient humidity of between 30% and 60%. Extremes of high or low temperature must be avoided as this will cause stresses in the delicate timbers, especially of the sound board, and in the many glued joints between the different woods and components. Never rest your guitar in a stand near a central heating radiator or in direct sunshine through a window. Never be tempted to apply any kind of furniture polish or wax to the body or neck of your guitar. This is unnecessary and could easily be harmful to many different types of catalytic and other lacquers in use today.

After much hard practising the frets will begin to develop flat tops and if they become very worn will cause a fractional change of pitch compared to the open string. Frets can be rounded down with a special file several times before they will ever need replacing.

Ebony and Rosewood finger boards must never have polish or lacquer finishes applied to them. They can be cleaned when they get finger stained but do not use water or abrasive detergent of any kind. Gently clean off the marks using a scouring pad or 0000 gauge wire wool dipped in pure distilled turpentine, the kind used by artists for oil painting and not the d.i.y. brush cleaner substitute. Burnish off all residues of turpentine after five minutes with a soft cotton cloth. Pure turpentine alone is also good in rejuvenating Ebony or Rosewood without further treatment. If you must, although it's actually better not to, sparingly apply a drop of proprietary refined Lemon or Almond oil as too many repeated treatments will soak into the grain and leave a sticky residue. On no account use any kind of silicon based oil as this will turn tacky and be impossible to remove.

The gears of tuning machines need lubricating occasionally with a drop of thin oil like "3 in 1" to avoid corrosion and keep them turning freely or better still use pure olive oil. Sometimes the white nylon winding barrels can split and will require replacing. Remove the strings and check that all six barrels are revolving freely in their circular seating recesses both at the centre of the head and in the outside holes. If any barrel is too tight and difficult to turn it will be over stressed when the strings are wound up to tension and will probably split again. Remove the screws securing the tuning machines and withdraw them from the head stock. Replacement barrels are available but it may be advisable to invest in a new set of good quality machine heads from £40 to £50 a pair. Before purchasing them take your guitar along to check that the barrel spacings are exactly the same as the old ones. Carefully enlarge any holes in the head stock if required using a round file or a strip of sandpaper wound around a dowel. Avoid over enlarging the holes as a mis-shaped one can cause stress and split the barrels when the strings are tensioned up.

Finally I hope you have found these articles helpful and informative even if you have no desire to make a classical guitar for yourself. If you have any comments or questions please send them to our editor Terry Woodgate who will pass them on to me and I will endeavour to answer them as best I can.

Tony Buckwell

That is the final piece on Guitar Making from Tony. It has given us all an insight into the craft even if we may not be bold enough to tackle the job ourselves. There were also some valuable tips on setting up the instrument and on after care. Many thanks Tony, for sharing your knowledge with us. TW

	WSGC Festival Junior Class Winners 2011	1st
1	<i>Initial Class age 9 & under</i>	Non-competitive
2	<i>Initial Class age 10-12</i>	Non- competitive
3	<i>Initial Class age 13-18</i>	Non-competitive
4	<i>Solo Age 12 & under I</i>	William Rumsey
5	<i>Solo Age 12 & under Grade III+</i>	Louis Jenkin
6	<i>Solo I, under 15 & under Grade 5</i>	Annie Slater
7	<i>Solo under 15, Grade VI+</i>	Victor Smith
8	<i>Technical perfection under 12</i>	Zoe Barnett
9	<i>Technical perfection over 13</i>	Victor Smith
10	<i>Bach Class I Age 13 and under</i>	Emily Spirit/Charles Elliot
11	<i>Bach Cl;ass II (Age 13-18)</i>	Patrick Sowden
12	<i>Advanced Open Class</i>	Torrin Williams
13	<i>Junior Recital I Age 13 & under</i>	Emily Spirit
14	<i>Junior Recital II Age 18 & under</i>	Torrin Williams
15	<i>Music from Around the World</i>	Curtis Strong
18	<i>Guitar Duet Age 15 & under</i>	Zoe Barnett & Victor Smith
23	<i>Guitar with other instrument</i>	The Scott Trio
25	<i>Voice & guitar (12 & under)</i>	Curtis Strong
27	<i>Junior Guitar Ensemble</i>	SAMS Elementary Guitar Ensemble
28	<i>Senior Guitar Ensemble</i>	SAMS Advanced Guitar Ensemble
29	<i>Family Ensemble</i>	Emily & Michelle Spirit
30	<i>Student & teacher Duo</i>	Non-competitive

	WSGC Festival Senior Class Winners 2011	1st
51	<i>Intermediate Class I (Up to Grade III)</i>	Ed Parker
52	<i>Intermediate Class II (Up to Grade VIII)</i>	Baz Boxall
53	<i>Renaissance</i>	Tom Jeffers
54	<i>Bach Class</i>	Sam Brown
55	<i>Music Around the World</i>	Terry Woodgate
56	<i>Advanced Class</i>	Laura Browne
57	<i>Virtuoso Class</i>	Laura Browne
58	<i>Guitar duet advanced</i>	The Mirror Image Duo
58a	<i>Guitar Duet Intermediate</i>	The Beejays
59	<i>Guitar Quartet</i>	Gala Quartet
60	<i>Guitar Ensemble</i>	The Regis Guitar Ensemble
61	<i>Ensemble Guitar with any other instrument</i>	The Quintessential Quintet
62	<i>Voice with Guitar accompaniment</i>	Robin Smith
63	<i>Any plucked instrument other than guitar</i>	Tom Jeffers
64	<i>Recital Class — open</i>	Sam Brown
65	<i>Arrangement Class</i>	John Mason
C4	<i>Solo Guitar Composition</i>	David Roe
C5	<i>Guitar Ensemble Composition</i>	Nina Rideout
C6	<i>Guitar & other instrument Composition</i>	Nina Rideout

West Dean Competition: 1st Torrin Williams. 2nd James Li-Kam-Tin

The WSGF 2011

And so in no time at all we held our 12th West Sussex Guitar Festival which proved as popular as ever with 118 entries in the junior classes and 70 entries in the adult classes. Bearing in mind that many of the entries are for ensembles and duos, that is an awful lot of guitarists to accommodate throughout the two weekends of the Festival. It is gratifying to see how year on year regardless of level of ability or age, the standards of performance improve. If you played better than last time then you are definitely a winner! Participants seemed more relaxed and actually enjoyed themselves. Their enjoyment was then mirrored in the audience. Stunned rabbits caught in the glare of headlights seem to be a thing of the past now. The audiences were treated to a whole range of guitar music from all abilities and all ages. We heard solo guitar, guitar duets, ensembles, guitar with piano, flute, recorder, ukulele and violin.

The adjudicator for the under 18s was Charles Ramirez. He has been professor of Guitar at the Royal College of Music for 34 years now and also runs the guitar section at the College's Junior Department. He is therefore ideally suited to advise the youngsters on how to improve their performances.

Charles comments on the junior classes:

Charles was very complimentary to the first time performers who without exception had all spent some considerable time preparing their pieces and then very courageously presented them. He realised that to give a performance of just a minute or two involved weeks if not months of preparation. He advised to try to keep going in the event of a mistake. Keep the pulse going. When practicing try to put landmarks into the piece so that if you lose your way and start to make mistakes, do not try to recover from this, but rather go to the next landmark and play on from there. Adopt this approach during practice and if you need to look away from the music at your left hand then also make this part of the practice. Better still, commit the piece to memory and then you can not only keep an eye on your hand position but also you will then be freer to give the piece more expression and can relax and enjoy the piece. To help with the expression, try singing the

piece (even silently—imagine singing in your head). The fingers of the right hand must be disciplined to alternate. This will seem difficult at first but once it becomes automatic, it will greatly help in playing more difficult pieces. Try to grow finger nails to pluck the strings. This will not only give a better sound, but it will enable pieces to be played faster since the thin nail can quickly slide over the string, whereas a thick spongy finger tip will take some time to pass over the string. Ensure the finger tips of the left hand play just behind the frets. Do not let the fingers collapse so that the sides of the fingers are holding the strings.

All the under 18s gave a really good account of themselves. One of the more memorable classes for me included the family ensemble where children and their parents played duets. The 2 day festival concluded with non-competitive performances from Linda & Zoe Barnett (this time on flute) and finally Sam Brown who played 3 cracking solos.

Mark Ashford was adjudicator for the adult classes and also gave the Festival concert. Mark is head of guitar at the Birmingham Conservatoire of Music and is an Associate at the Royal Academy of Music

Mark's comments on the Adults:

Many of Marks's comments were similar to those from Charles – in other words both youngsters and adults have the same foibles. Again Mark wanted to hear the melody come out above the accompaniment. He suggested singing the melody and listening to original recordings of the music particularly if the piece was not originally written for guitar. Ensembles would do well to mark on the score who has the melody line and who is accompanying. More care should be taken with timing – emphasise the first beat of the bar particularly in a dance like a minuet or a waltz. As a test see if it feels comfortable to dance to – if not then the timing is wrong. Try tapping the rhythm to get the true feel for the piece. The pulse of a piece is paramount – more important than accurate notes. If you lose the pulse then you have lost your audience. Mark could not overemphasise the use of a metronome in practice.

Communication in ensemble playing is all

important and positioning of the players is quite important to minimise head movement. Mark advised the conductor/leader should sit to the right of an ensemble (when viewed by the audience). In this way when viewing their fingerboards, the orchestra do not have to keep swivelling their heads around to see what the conductor is doing. Surprisingly in the duet section there were 2 duos of left and right handed guitarists. Both duos sat with their guitars pointing outwards which meant they sat closer together. However, a lot of head movement is required when looking at the fingerboard and then the music and the partner. He suggested trying to sit the other way around with the guitars pointing inwards just as an experiment.

There were a number of lapses of memory which Mark says are a part of life. You have to accept mistakes are inevitable and prepare for the worst, but as Charles Ramirez said, if in trouble do not try a repeat and correct as this very seldom works, move on to the next convenient section. Mark commented that top tennis players, golfers and the like employ psychologists to help them concentrate and hold their game together, but unfortunately, musicians cannot afford such luxuries and have to use their own devices. Learning by repetition can be dangerous especially if you learn incorrectly. Mark finds it best to learn a by working forward from the end of the piece a few bars at a time. In this way the end of the piece becomes better known and as you approach the end, you become more relaxed and it becomes plain sailing. Try to picture the fingering in your mind without the guitar present. This will all reinforce the piece. Always refer to the music. It is all too easy to pick up mistakes from other performers recordings and then together with your own mistakes, you can

quickly become far removed from the original music.

For the more advanced players in the Recital, Advanced, Bach and West Dean classes, Mark said that tone production becomes very important. This means new guitar strings should be fitted a week or so before the competition. Also it is essential to have fingernails and these should be correctly shaped. Colour in the playing is most important. Let yourself go in your playing don't always be cautious, when called for have moments of aggression in your playing. If you have to use music, don't let this be a barrier between you and the audience. The audience want to see your hands moving, so place the music low down on a stand and to your side so that you are not shielded from your audience.

Mark advised anyone who possibly can, should go to West Dean. He said he went to the first guitar festival there as a student 20 years ago in 1991 and was overwhelmed by the experience.

The organisation of such a large event is mind blowing. In addition to all the organisation on the day, there is so much to do backstage in timetabling the event, producing the certificates, retrieving the trophies, procuring medals etc. These mammoth tasks are undertaken by Sasha and Nina. On the day Sasha multitasks as MC, camera crew, guitar tuner conductor and stage hand. He was assisted throughout the festival with a gallant band of helpers – Julie Insull, Debbie Burford, Baz Boxall, Peggy Carrott, Patrick Butcher and Terry and Moyria Woodgate. Many thanks to everyone – many hands make light work. Thanks also to the teachers and parents for encouraging the children to participate and entertain us all. Well done everybody.

TW



Charles Ramirez with the solo under 12 class



The Family Ensembles



The Sweet & Regis Guitars Ensembles



The Advanced Duets

Matthew McAllister Off-Stage

How did you come to play the guitar?

My father liked classical music and used to play records and I went to concerts which I enjoyed from a very early age. When I was 5 years old a neighbour bought me an old classical guitar from a car boot sale. It had the correct tuning, but we soon found all 6 strings were G strings at different tensions. The bridge was lifting because of the high tension on the 1st and 2nd strings. I seemed to have an aptitude for the guitar and could quickly work out tunes. I studied initially with Donald Fergusson who helped me to gain the grade 8 at the age of just 12 years. I later studied under Allan Neave at the Scottish Academy of Music and Drama (recently renamed the Conservatoire of Scotland.). Gary Ryan and Paul Gregory were the visiting examiners while I was there.

Do you play any other instruments?

At 11 years old I learnt the piano and I also play the cello. I think it is very important that guitarists play other instruments so they that they can appreciate what other instruments are capable of achieving. Also they should play a lot more with other instrumentalists, otherwise they are in danger of becoming a close knit community that only play the standard guitar repertoire and do not mix with other musicians. Musically there are many very fine pianists and violinists, but not so many guitarists in the same category, but then the classical guitar is a relatively new instrument. The guitarists are catching up however.

You have given concerts nearly all over the world.

Yes, I have been fortunate to play in Turkey, Peru,

Chile, Israel, Malaysia, North and South America, Abu Dhabi and most of Europe – Austria, Italy, France, Germany, Denmark, Switzerland, Holland, Ireland and of course England and Scotland.

What concerts do you have coming up?

Next week I am giving a concert in London, then I am off to the Israel Gems Festival with Aisling Agnew to give a concert and adjudicate. Then with Aisling on flute we are in Ireland in Omagh and Tire. Then on 29th Oct I am in Holland to celebrate luthier Bert Kwakkel's Jubilee Concert. Bert has recently made his 500th guitar and which is a special anniversary guitar encrusted with 5 diamonds. A number of guitarists including John Mills & Cobie Smit will be there to play the guitar. (Editor's note: even our own maestro, Sam Brown played this instrument at the opening of West Dean this year!)

You play both solo guitar and chamber music?

Yes, I suppose 60% of the time I play solo guitar and 40% of the time with other players such as Aisling as the Agnew/McAllister duo.

You are very busy, but you find time to teach?

Yes, I teach for 1½ days a week at St Andrews and I also teach juniors at The Royal Conservatoire of Scotland.

I believe you also run a recording studio.

I am joint owner of Natural Studio Records, which has the equipment to record events live – we do not have a studio as such where recordings could be overdubbed to perfection, but we like to record the events live as they happen.

TW

Performance without Fear



Four of us from the WSGC went back to our student days and did a one-day course at Chichester University – Performing Without Fear. It was time spent analysing what fear is for each of us, what it felt like, and where it is – find a metaphor for

it. Amazingly it was so different for each person. One felt it like a time bomb, another like a jelly, a shaky tree. These feelings all came from different places, some the heart, some the stomach, the head and of course, the shaky, sticky, hands and feeling very hot.

Then, where did we feel most nervous – on stage, in front of friends and family, with lots of people, with a few people – again different for everybody. Interestingly afterwards, in conversation, we were all agreed we didn't feel nervous in ensemble groups or duets, trios, etc.

We went on to discuss –

- 1 Pre performance
- 2 Actual performance
- 3 Post performance

Pre performance we sit there waiting for our turn to play, hoping it doesn't go wrong – so without realising you're on the way to making it go wrong.

Then the **actual performance** which probably does go wrong because you've already told yourself it might.

The **post performance** – what do we say “That was rubbish! – I don't know why I do this!” So what have we done now – yep – programmed ourselves for the next performance – A vicious circle! All this is very natural and is our ‘Limbic System’ at work – Fight or Flight – our ancient survival mechanism. In the context of performing, it is not appropriate so for ANXIETY we substitute INAPPROPRIATE.

We were asked to think how we would describe our performance when we were at our best, or most confident, most comfortable or most relaxed. Again these descriptions are different for everybody and when we reach that state what it feels like. For some it was like flying or being on a cloud or running through a field of flowers.

How we take in information was discussed

and deciding whether we come into the category – Visual, Auditory, Kinaesthetic. These are all ways that we process information and we did exercises in each to show us how it works.

Having gained all this knowledge we should have a pre performance ritual –

- 1 Breathing – slow it down
- 2 Have a mantra – e.g. I feel very calm (anything that works for you)
- 3 Peripheral vision (other than focusing just in front of you)

Bananas are natural beta blockers – so if we all sit in the audience awaiting our turn to play – eating bananas – you are not looking at a load of monkeys, Sasha, we are combating our anxieties!

Next was putting it all into practice – one by one, with our instruments, we had to get up in front of everyone and play a few bars of our choice – most felt nervous at this but when we were asked to play any notes at random, make any noise on our instruments, none were nervous.

Drawing to a close the Tutor asked us which was the best time for us to play and this is different for everybody. So when we practice, if you're a morning person then play regularly in the morning – always warm up; play the difficult passages first, because we'll be more receptive and always play the whole piece to get the feel of it. Incorporate into the practice (say 10 mins) being in a relaxed state and play picturing yourself in a performance in front of an audience. If we don't practice it then it's an uncertain state giving an INAPPROPRIATE response.

All this is backed up by exercises to practice, one of which is attached. If anybody would like these, I would be happy to share them with you. Recommended reading “Effortless Mastery” by Kenny Warner.

Finally – Rules about performance. In order to do a good performance I need to:-

- 1 Enjoy myself
- 2 Concentrate
- 3 Have peace
- 4 You can add your own comments.

The above are what some people thought.

Julie Insull

Many thanks to Julie for the article on conquering nerves when playing in public. It is something we all suffer from and as we know playing in public

(ie performing) is totally different from playing at home. I have some theories on why performances may not go as well as hoped for and these may not necessarily be related to fear:

1) We have an internal metronome – the heart - and if this beats faster which it does on stage then you will try to play faster with disastrous results. I remember once playing some guitar duets at a friend's recording studio and we kept making mistakes . In the end we played at what seems tortoise speed and finally got it right. However on play back our tortoise speed was surprisingly a blistering pace. A recorder can have the same effect as an audience in upsetting your heartbeat. Maybe we should try recording our playing more in an attempt to overcome that infernal internal metronome.

2) My other theory is that whenever I play a piece from cold there are many mistakes –even at home.

I get quite good on the 3rd attempt and then it usually goes down hill. When you are suddenly thrust on stage you are like a tap that is suddenly turned on. You can cough and splutter as the water initially gurgles out and then just as a smooth stream starts to ensue, the tap is suddenly turned off and that is the end of your session. – ‘Next Please’.

These may be the causes, but what is the solution? Although you will miss the fun in the recital hall,, try to have a little run through your pieces just before you perform. Also you must know your piece not 100% well, but 150% well (this implies do not play pieces at the limit of your ability). Finally, do as many performances as you possibly can. We are very fortunate in having Sasha who is so encouraging for us all to perform and of course we have a superb venue in which to present our offerings.

TW

Increase in Concert Fees

It was with some regret that the committee have reluctantly decided to increase the entry fees to our concerts. The last increase was in 2007. For some years now nearly every concert we held lost money – even those that were well attended. Last year there was an overall loss of £580 on concert takings. These losses were subsidised by income from other sources However, it was felt that this could not continue, particularly with there being less sponsorship due to the current financial climate.

It has therefore been decided to increase the entry fees by £2 to £10 for members and £14 to

non-members with effect from January 2012. The good news is that under 18s will still be admitted free of charge. Free interval drinks will still be provided and in future programmes will also be free of charge. These costs are still substantially lower than charges at other local venues. If you measure the cost in gallons of petrol (just over 1½ gals per adult), then the cost does not seem at all bad. We do hope that you will continue to support our concerts which bring some of the world's finest performers to your doorstep.

Library Update

As some members may be aware, one of our librarian's - David Stonestreet is currently not well and as a consequence Alison and David are taking a temporary break from the library. We all wish David well and hope for a speedy recovery. In the meantime Julie Insull has kindly volunteered to undertake the library duties.

Our library is extremely well stocked, but any musical donations are always gratefully accepted. We are indebted to member Vic Ellis who has

recently donated some music, including piano and guitar duets There was a recent sale of some items which were triplicated and further such sales will be held on club nights. The proceeds from these sales together with the sale of raffle tickets on club nights all go towards buying new items for the library. If you have any particular wishes for music that we do not have, then please let the library know and it may be possible to purchase it.

New Committee

At our AGM in September a new committee was elected. Many thanks to everyone who offered to stand. As you may know Moyria and I have been involved in a number of activities in the club for some years now. Moyria was secretary, press officer, archivist and photographer and I was Chairman, and newsletter editor. We were finding that this was too many jobs to cope with and so Moyria is now photographer/archivist and I am now the newsletter editor, but neither of us are now committee members. To do all the jobs well was taking up too much of our time. I became aware of this when I sorted out some 7 large boxes of music in my loft, which I will never get around to playing. I then realised that for a long time now I never have time to practice nor learn any new pieces. Furthermore, wrestling with our errant home computer was making life intolerable when there is so much administration to do. In addition of course there are innumerable jobs at home and in the garden which were never getting done.

Other similar clubs that I belong to have a committee of at least twice the size and so multitasking is not necessary. We still have a small

committee which now consists of:

Chairman/Artistic Director	Sasha Levtov
Treasurer/ Sponsorship	Patrick Butcher
Secretary	Debbie Burford
Membership/charity officer	Baz Boxall
Advanced ticket sales	Julie Insull
Hospitality Officer	Robin Smith.

Alison and David are temporarily taking a rest from the library but hope to pick up again some time in the New Year. Julie Insull has kindly agreed to undertake librarian duties Angela MacTavish has kindly agreed to be press officer.

Many thanks to everyone for volunteering their time and I know the dedicated new committee will do well. With such a small committee any help is always welcome. It is appreciated that people may not have time to serve on a committee, but any help (at festivals, washing up and tidying after events, putting chairs away etc) lightens their load. Remember the committee give up a lot of their free time to help run the club, so please do not give them a harder time than they have already!

TW

WSGC Plays away from home

During the long summer recess, not all members of the club were relaxing in the sun and sipping cocktails by the pool. They were promoting the club by playing at various local venues.

The first such event on the 21st August was the opening concert at the West Dean International Guitar Festival. There was a wide range of ages performing and all did a good promotional job in showing what our club is about. Thanks to Jez Rogers (our IT guru who came over all the way from New Zealand just for the Festival), Emily Spirit, Matthew Farrant, Victor Smith, David Smith, Camilla Hessenburg, Jenney Craven, Linda, Tamsin and Zoe Barnett, and Sam Brown. Sam was very privileged to play Bert Kwakkel's anniversary guitar on stage (the 500th he has made, encrusted with diamonds and costing 15000 euros.)

This event was quickly followed by the Selsey Festival on 26th August. This event helped to raise funds for the club and we are indebted to member Sally Paice who organises the event and who also

performed. Thanks again to members Chris Sweatman, Emily Spirit, David Smith, Victor, Jenney, Jez, Matthew, Paul Thomas and Emily, and finally our dojo playing young friend Curtis Strong. A wide and enjoyable selection of music was covered.

The final extra curricula activity involved the club giving a full concert at Chichester as one of the Music on Sunday series. This event again raised funds for the club. Many thanks to all our club performers and friends who did so well. Thanks to new member India Falconer, the Gala Quartet, Emily, Lucy Haynes, Victor Smith, Linda, Tamsin and Zoe Barnett, Patrick Sowden, David Smith, Camilla and Jenney, Robin Smith and Terry Woodgate. Again a wide range of music was covered with solo performances and performances by duos (two guitars, guitar & flute and guitar with voice) and our famous Gala Guitar Quartet.

These events do much to promote the club so thanks to everyone who proved such wonderful ambassadors for the club.

TW



Matthew, Jenney, Jez, Camilla & Sam



Webmaster Jez Rogers plays

WSGC at West Dean Open Day 21st Aug 2011



New Member India Falconer



Victor Smith & Zoe Barnett



Emily Spirit



David Smith

WSGC at Christ Church Chichester 25th Sept 2011

4th Cambridge Guitar Weekend



Diana, Peter Nuttall & Debbie with a nice set of jugs

Buckden Towers, near Huntingdon was the residence of the Bishops of Lincoln from c1186-1842 and during its long history boasts amongst its visitors, Henry V111, Catherine of Aragon and Samuel Pepys.

Among the less famous but more recent were Debbie Burford and Diana Green who enjoyed the peaceful and tranquil surroundings of the St Claret Retreat and Conference Centre at Buckden Towers when they attended the 4th Cambridge Guitar weekend from 30th September – 1st October. Tony Ainsworth, a long standing (or should I say playing) member of the orchestra organises this splendid course which was originally intended as an informal weekend for the Cambridge Guitar Orchestra, (CGO). Peter Rueffer, who conducts the CGO, is the main tutor on this course and he is ably assisted by Peter Nuttall. Chris Stell also paid a visit and provided private lessons on request. All tutors were readily available to help advise the students whenever needed

The weekend began, as most weekends do, on Friday afternoon when we arrived on an unseasonally hot day to a very warm reception from Tony, and we were escorted to our rooms, which we found to be spacious and comfortable. After a very good meal and a drink or two (as there is no bar we had brought our own supplies) we settled down to our first rehearsal of the Suite Francaise by Francis Poulenc in seven movements and which we had obviously practiced diligently having been sent the music well beforehand! Peter Rueffer conducted the orchestra admirably. This was followed by a relaxing session in the very comfortable lounge.

Saturday began at 8.15 for breakfast

followed by private practice for the workshops. Another orchestra session then dinner and back to the orchestra again. Debbie and I had bravely volunteered to take part in a workshop with Peter Nuttall so we had to decide quickly what to play! We decided on Debbie's duet arrangement of *Birds Flew over the Spire* by Gary Ryan but had to arrange for one of the parts to be e-mailed to us – thank God for modern technology.

Peter Nuttall then did an orchestra sight reading session in which we played one of his many arrangements, a piece called *Honky Tonk Cowboy*, which brought back memories of Roy Barron playing his Peter Nuttall repertoire at the club. He then suggested we move outside to perform it in the still brilliant sunshine.

The very enjoyable evening concert was performed by Peter Rueffer, Geoff Rodrigues and Chris Stell (who had arrived hot foot after performing a concert in Wales). Another informal lounge session rounded off the evening nicely.

On Sunday morning, after the final orchestra rehearsal it was Debbie and Diana's big moment! We played our duet to Peter Nuttall who gave us some very valuable tips on improving and was very generous with his time. (Our photo shows us with Peter and a backdrop of some very fine Toby jugs of Henry V111 and his six wives on the mantelpiece).

After lunch the student concert was duly performed to a small handpicked audience of friends and staff to rapturous applause!

Finally, Ken Hattersley, one of the students on the course gave a 'Dragon's Den' style presentation of his latest invention – a folding practice guitar! He produced an ordinary rucksack and stated it contained 2 guitars! He then proceeded to demonstrate his patented invention which was a device which enabled the neck to be folded whilst still keeping the tension on the strings which he had appropriately named a 'Stringfellow'. Although there are practice guitars on the market this is the first one that can be folded in half and there was considerable interest amongst the group.

It was then time to make the long journey back to Bognor so we said our goodbyes and departed for home after an extremely enjoyable weekend.

Diana Green



Matthew arrives at the RSM



Matthew plays a hard piece!



With George, Charlie & Victor



With Angela MacTavish



With Sam Brown



Matthew meets Marcus Martin

Matthew McAllister Concert 1st October 2011

Matthew McAllister Concert



Unusual for early October, the weather was very hot with daytime temperatures well into the mid 20s and very warm nights. On such an evening many turned out to see the first concert of the season given by Matthew McAllister. We have had performers from all over the world come to play for the club, but this is probably the first time we have a Scot come to play. Matthew travelled down from Glasgow especially to play for us. His easy going and friendly manner really brought the audience into his music

The first half of the programme was devoted to Baroque music which ranged from Scottish lute

music to JS Bach (a cello suite) and included some Weiss and a lament written by Neil Gow. All of the music was played with great sensitivity and covered a wide dynamic range so that even the guitar whispers of *ppp* could be heard at the back of the hall. However, conversely, Matthew with his Bert Kwakkel guitar, was capable of producing some very powerful sounds when required.

The second half covered more modern music and included Brouwer's *Suite no 2* which he wrote while still a teenager. This was followed by a most poignant rendition of Peter Maxwell Davies' *Farewell to Stromness* with some wonderful 'Scottish snaps'. We heard a very sensitive rendition of Anon's *Romanza* which although played by many aspiring guitarists, never has the feeling that Matthew managed to project. More challenging pieces of *Julia Florida* by Barrios and *Asturias* by Albeniz completed the formal part of the programme.

Very enthusiastic applause was rewarded with Matthew showing his versatility by playing US jazz guitarist Ralph Turners version of *Always on your Side*. This concluded a most enjoyable start to the season.

TW

Dates for your Diary

Dec	10th	Christmas Party	Feb	4/5th	Chichester Festival Juniors
Jan	13th	Friday Graham Devine concert	Feb	11/12	Chichester Festival Seniors
Jan	14th	Graham Devine workshop	Mar	10th	Manus Noble Concert
Jan	28th	Club Evening	Mar	24th	Club Evening/young professional

Most events take place on Saturdays at 7.30pm in the Regis School of Music, 46 Sudley Road, Bognor Regis PO21 1ER. For details phone 01243 866462. For concert tickets phone 01243 866605 or visit the **Ticket Hotline** at www.westsussexguitar.org

Please send contributions for the next edition of *Good Vibrations* by **18th March** to Terry Woodgate, 3, East Ave., Middleton on Sea, West Sussex PO22 6EG tel: 01243 583355 or e-mail to: terry_woodgate@btinternet.com

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

