

Xuefei Yang Recital



We were very privileged to have Chinese guitarist Xuefei Yang present our first concert of 2019. As always, she was on top form and the hall was filled to capacity. Xuefei has been playing the guitar from the age of just seven years. At 14 she made her debut in Madrid where Joaquin Rodrigo was in the audience. She was the first guitarist from China to study in the UK where she undertook a postgraduate programme at the Royal Academy of Music. She has given recitals in many countries including the UK, USA, Germany, France Spain, Belgium, Netherlands, Finland, Australia, Japan, Singapore and of course China. In fact, Xuefei had recently returned from a tour of China where she played to audiences of 2000+ so our small hall must have seemed quite cosy in comparison. Xuefei has very busy performance schedules. She was giving a guitar workshop at the Royal Academy of Music

on the day after our concert and was playing in Beijing and Ireland in February. With a full calendar she was to play in Greece, Poland and Ireland in May and the USA in June. We were indeed honoured to have such a high calibre performer come and play for us.

Xuefei demonstrated a wide variation of tonal colours from her 2003 Greg Smallman guitar. The first part of the concert consisted of Gaspar Sanz's *Suite Espanola* and two Lute Suites by Bach – *BWV995* and *BWV1006a* consisting of six and seven movements respectively. The Bach was all played from memory and demonstrated amazing stamina and recall to say nothing of superb musicality

The second part of the concert began with two Chinese pieces arranged by Xuefei – Shushu Lou's *Fisherman's Song at Eventide*, which Xuefei said she used to sing at school and Changiun Xu's *Sword Dance*. Both pieces were very well received and full credit to Xuefei for demonstrating how a Western instrument like the guitar could be made to sound so much like an Eastern instrument. We were then back to more familiar

New Members

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

Trevor & Sheila Chambers *Rose Green*; **David Carson** *Felpham*

Leigh Boyle *Woking*; **Andrew Richardson** *Southsea*

Douglas Weller *Aldwick*

We hope you enjoy many happy evenings at the Club!

ground as we heard two superb renditions of the Albeniz pieces *Seville* and *Asturius*. Xuefei finished the formal concert with a piece by Paco Pena – a *Columbianas*. She said that the piece made her happy when she played it and so she decided to spread the happiness by introducing it to her concerts. Enthusiastic applause from the

audience was rewarded with a wonderful encore – Bach’s *Air on a G String*.

This was Xuefei’s fourth appearance at the club and I know we all wish for a speedy return of this much talented and busy artist.

TW



Xuefei signs her programme for Martin Glover



A Young Enthusiast With Xuefei



Xuefei chats to Diana & Debbie



Sasha presents Xuefei with a bouquet

Jonatan Bougt & Irena Radic Concert

In addition to the recitals that the WSGC promotes, the Regis School of Music also puts on Sunday Afternoon recitals. Because the guitar is featured in our club's own concerts, our instrument rarely appears in the Sunday Afternoon recitals. However, the February recital did feature a guitar and a piano in a number of duets. The piano was played by Irena Radic and the guitarist was Jonatan Bougt who is no stranger to our stage. Members will remember Swedish guitarist Jonatan for his fine playing as part of the Guitar Gala when a new generation of guitarists performed. Jonatan is also quite memorable for his performances on the Theorbo. Both Jonatan and Irena are graduates of the Royal College of Music and both are studying for a Masters degree in performance.

One problem with many piano/guitar duets is that the piano can be a much louder instrument than the guitar and the poor guitar can be drowned out. However, this was not a problem with the Jonatan/Irena duet. They began playing together in

2015 and now play finely honed duets. They have made their own arrangements of Dmitri Shostakovich's *24 Preludes* with the kind permission of Dmitri's wife Irina Shostakovich. It was these Preludes that formed the backbone to the recital. Some of these only seemed to last for a minute, all were wonderfully played and conveyed a whole raft of emotions – sorrow, romance, darkness, playfulness. Many of the pieces demonstrated some virtuoso playing. We also heard three movements from Ravel's *Mother Goose Suite* – *The Pavane of the Sleeping Beauty*, *Tom Thumb* and *Little Ugly Girl*, *Empress of the Pagodas*. The suite was originally written for four hands on the piano and the guitar/piano arrangement worked really well. As an encore the audience were rewarded with another movement from this fine suite.

We all look forward to seeing this duo again.

TW



Jonatan & Irena



Vincent Lindsey-Clark Recital



We were very pleased to welcome back to our stage the well known composer, guitarist and teacher Vincent Lindsey-Clark. He was our very hard working and encouraging adjudicator at last November's West Sussex Guitar Festival. He writes music for both students and professionals, some of which has been used by examination boards. Vincent made his debut at the Wigmore Hall in 1983. He became a member of the Segovia Trio in 1987 and later the Modern Guitar Trio. He has travelled extensively around the world performing his music. He holds teaching positions at London's Centre for Young Musicians, Southampton University and Eton College.

Vincent is a real guitar virtuoso and a very expressive performer. He can play very fast when required and every note is clear and precise regardless of speed. He also engages the audience as he regales interesting and amusing information on the pieces he is playing and what he was trying to achieve with his different compositions.

The concert began with *Five Pictures of Sark* which Vincent wrote after spending his honeymoon on the car-free Channel Island. The movements were greatly enjoyed and some such as *Cycles in the Avenue* are quite well known. Then there were

two contrasting pieces by Dowland – the *Melancholy Galliard* and *My Lady Hunsdon's Puffe*. This was followed by a moving version of *Granada* by Albeniz and then we heard the strong flamenco influences of Turina's *Rafaga*.

Next we had the main focal point of the concert which was *Whenua a te Manu – Land of the Birds* – a recent composition by Vincent which was commissioned by John Crouch, the Director of the Taranaki Guitar Summer School in New Zealand. This suite is about the weird and wonderful birds in New Zealand and consists of nine movements. Since there are no indigenous mammals the birds have evolved quite differently from those in other places. For example there is the kakapo, the world's largest parrot which is flightless and very rare. This gives a repeated bass boom which is mostly unanswered. There are penguins without ice who sunbathe on the sand. It is not just the call of the birds that Vincent managed to capture, but also the sounds of the forest and the dances of the various birds. There is no doubt that this will become a very popular suite once it becomes better known.

The second half began with two well known pieces by Leo Brower – *Berceuse* and *Danza Altiplano*. These were followed by five more wonderful compositions by Vincent - *Magnetar* (an evil black hole that digests any passing stars), *Celia by my Side* and *Fantasy on When I am Sixty-Four*. He explained that this was a commission by a pupil who liked the music of the Beatles, Bach and Villa-Lobos. The challenge was to write a piece which incorporated all these composers and the result was a very successful fun piece indeed. The formal concert finished with *Rumba for Hayley* and *Laura* (an extremely lively piece which depicted his daughter running around the house when much younger).

Enthusiastic applause brought Vincent back for an encore. He explained that one of his tasks when at West Dean was to play eight different guitars to an audience which would provide a showcase for both the guitar and the luthier. Vincent wrote a piece called *The Halls of West Dean* where he demonstrated both the bass and the treble responses of the instrument together with their harmonic characteristics. The piece had to be repeated eight times as each instrument was demonstrated. This final piece concluded a most successful and entertaining eclectic concert.

TW



Vincent meets Phil Woodall the Mayor of Bognor Regis and Steve Hearn



Vincent with Martin Glover



Vincent meets Steve Hines



Vincent with Sasha

Sally Paice



Many tributes have already been paid, both in the local newspapers and on Facebook etc., to one of the WSGC's long-time members, Sally Paice, who very sadly passed away on March 21st. Sally died in St. Wilfrid's Hospice after a long, and sometimes very painful, battle with cancer.

She had been a member of the WSGC for many years, at one time regularly playing at club events, and latterly entertaining us at our Summer and Christmas parties. She and Sasha organised the annual WSGC concerts at Selsey for over 20 years. She not only took part and provided delicious food but also trudged round Selsey sticking up posters advertising the event.

Not many realised that at the 2017 event she was undergoing continuous chemotherapy pumped into her from a pump in her pocket. However she still performed and led the ukulele group, and in 2018 although very sick she again joined us, although sadly only as a member of the audience. Her husband, John, asked me to pick her up to take her along and we both assumed that she would only have the stamina to stay for a short while. However Sally loved music so much that she stayed for the whole evening and thoroughly

enjoyed herself. John was waiting anxiously on the doorstep when we returned!

Sally loved music and from a very young age was singing and playing the guitar, and she passed her love of music on to so many others. In Selsey, where she lived, she ran very popular classes for under 5's, as well as playing regularly in the Selsey care homes. She taught guitar in schools and both guitar and ukulele at Adult Education classes as well as teaching privately. When the ukulele became so popular about 5 years ago she started running 'jamming' sessions in local pubs, village halls etc., and as a result of these sessions and her teaching so many people, both young and old, are now enjoying the experience of playing a musical instrument.

I became friendly with Sally after I moved to Bognor Regis a few years ago and in the last few months of her life we spent many hours sitting chatting at her home or sometimes, weather permitting, sitting on the seafront at Selsey and she would reminisce about the times she spent singing in folk clubs and other venues, and telling me how she would pass her young guitar pupils onto Sasha for the next stage in their musical education.

She was always cheerful and never complained about her illness. She was much loved by the ukulele community and in March we were invited by John to play for her at St. Wilfrid's. She was wheeled into the large day-room in her bed and 30 of us, 'Sally's Strummers,' played and sang some of her own arrangements. Sadly Sally died the following day but her family have said she was so looking forward to our visit that she hung on for it. She was a lovely lady and will be very much missed by so many, not least of course by her family.

Pam Fereday

Sally was a WSGC member for 22 years. She was a great musician. I was particularly impressed with how she could sing the Beatles *Blackbird* while simultaneously playing the most complicated twiddly bits on the guitar. A very sad loss indeed.

TW

Local Guitar Events

This summer there are a number of local guitar events to watch out for.

The Festival of Chichester runs from 15th June—14th July and will feature a number of guitar events involving club members- see below.

The West Dean International Guitar Festival this year runs from 24th —29th August.

Saturday 24th August there is a concert by Fabio Zanon. Sunday 25th August is the open day featuring a concert by Gaele Solal and Boris Gacuere. Monday 26th August the evening concert is given by Raphaella Smits and finally on Tuesday 27th August the concert is given by the Eden-Stell Duo.

Festival of Chichester 2019

This is the seventh such Festival of four weeks lasting from 15th June – 14th July. The classical guitar played by some of our talented members features significantly so do please try to support them by coming along.

17 th June at 7.30 pm	WSGC ensembles with Linda	Christchurch PO19 1SW
28 th June at 7.30 pm	Zoe & Linda Kelsall-Barnett	St Georges Church, PO19 7AD
4 th July at 3:00pm	Linda Kelsall Barnett	Jubilee Hall, New Park Community Centre, PO19 XY
9 th July at 4.30 pm	Mitch Callow & Anda	St Martin's Organic Café, PO19 1NP
10 th July at 7.30 pm	Amanda Cook & Bibi Heal	St Pancras Church PO19 7LJ
15 th June at 6.30 pm	Mitch Callow & Anda	West Dean Gardens Café, PO18 0RX
23 rd June at 6.30 pm	Mitch Callow & Anda	West Dean Gardens Café, PO18 0RX
13 th July at 6.30 pm	Mitch Callow & Anda	West Dean Gardens Café, PO18 0RX
14 th July at 6.30 pm	Mitch Callow & Anda	West Dean Gardens Café, PO18 0RX

Bognor Regis Music Club



Every year the Bognor Regis Music Club at 2, Sudley Rd, invites Sasha and Nina to present a concert featuring talented students who are current and former pupils of the Regis School of Music. These events are always very popular and very well attended. This year a lively and varied programme was performed by seven young pianists, two cellists and three guitarists, all covering a range of ages. The guitarists were James Connolly, Evelina Kisliac and Rebecca Allday. James confidently played Gary Ryan's popular *Russian Bear* and was accompanied by Sasha in a cracking version of *Marchina de Carnaval* by Mochado. Evelina competently played a *Sonata* by Carcassi and was accompanied by Sasha in *Caramba* by Calatayud. Rebecca Allday played a *Tonadilla (on the name of Segovia)* by Castelnuovo Tedesco and Villa Lobos's *Prelude no. 5*. Both these difficult pieces were expertly played.

Well done to everyone who played and shared their music with us. I am sure with such an encouraging and enthusiastic audience the performers were able to gain valuable stage experience. A special thank you has to be said to the four accompanists who provided such demanding support for the performers. These were Nina and Sasha Levtov, Yurico Luc and Chris Coote (Chairman of the Music Club)

The Regis School of Music is now in its 23rd season and provides individual music lessons to more than 70 junior and adult students on piano, guitar, flute, recorder, saxophone, clarinet, brass and voice. Congratulations to Sasha and Nina, it just goes to show what can be achieved with the correct teaching of enthusiastic young students who put in so much time practicing and perfecting their performances.

TW

The Chichester Festival of Music, Dance & Speech

This was the 64th annual Chichester Festival of Music, Dance and Speech (began in 1955). The WSGC has proudly hosted this event for half of this time. Sadly, the number of entries were down on last year. There were 49 entries in 17 classes for the under 18s and 23 entries in 10 classes for the adults. Amanda Cook was the adjudicator for the under 18's and Paul Gregory the adjudicator for the adults. Both are well known friends of the club and have performed for us as both soloists and in ensembles.

Amanda Cook under 18's:

Amanda has been playing guitar since the age of seven. She originally studied with Sasha and her name is engraved on many of the Junior section trophies. She graduated from the Royal College of Music twenty one years ago and has travelled the world as soloist and more recently as a member of the popular guitar ensemble the Vida Guitar Quartet who last played for us in 2017. Amanda is then ideally suited in the job of adjudicator.

Amanda was very impressed with the performances which ranged from absolute beginners who had never played in public before to the more advanced older players. In particular she commended the beginners who were very relaxed and played with good volume so they could be heard in the large hall. She advocated exaggerating all effects in your playing so the audience can really tell when you are slowing down or playing quietly or more romantically. These effects can be easily lost in a large space which is so different to playing at home. Amanda appreciated all of the youngster's hard work that was done behind the scenes at home in order to perform so well.

She explained that it is most important to keep a steady pulse and not to rush the easy parts and then slow down for the difficult parts. She said that before she gives a concert she always plays through the pieces very slowly and advised that everyone do this. She advocated the use of dynamics in playing which will give more variety to the performance. If a section of music is repeated then maybe reduce the volume on the repeat so it sounds like an echo. She advised to avoid bass strings over-ringing when changing chords – it will sound better if these strings are dampened for some chord changes. Try to keep the fingers of the right and left hand coordinated so a smooth legato sound can be heard.

With regard to technique, try to keep the left hand thumb behind the fingerboard at all times. Although this seems awkward at first, it will make

for easier playing later on. Do not rest any right hand fingers on the sound board. Again this may appear to stabilise the right hand, but it restricts movement when introducing dynamics. Beware of the right arm falling into the valley of the guitar body as this will similarly restrict movement for dynamics.

The pulse is particularly important when playing in a duet. Beware not to drown out your partner. Listen to who has the tune and who is playing the accompaniment. Concentrate on your part, but you must listen and be aware of what your partner is playing. Look at one another from time to time, particularly to synchronise your playing at a new section of the music. If you are afraid you will lose your place then mark the music with a coloured pen so you can easily find where you were.

Paul Gregory Adults:

Paul started playing the guitar at the age of 10 and gave his Wigmore Hall debut to high critical acclaim when just 19. He has been a visiting tutor to the Royal Irish Academy Dublin and has been Chief External Examiner for the Royal Scottish Academy (now Conservatoire) for nine years. Paul has published many compositions, some being used as set pieces for examination boards in France and England. Paul has been a frequent visitor to our stage both as a solo performer and in ensembles.

Paul congratulated everyone on playing well rehearsed and practised pieces. As always there is room for improvement. He commented on the size of the club ensemble (Guitar Harmony now with 12 players) and the club orchestra (9 players). He said they were now playing 'music' rather than just playing the notes. With a group of players he explained it is important to always be together. This is particularly important at the beginning and end of a piece. If a piece is repetitive then change the effects in order to hold the audience's attention. A real orchestra has a range of instruments – string, woodwind and brass etc whereas a guitar orchestra has just the one instrument. However by varying the timbre and the volume, the use of pizzicato and vibrato (for long phrases), it is possible to make a guitar orchestra more interesting. Do not always strive to make a beautiful sound from the guitar, sometimes a more gritty sound may be required particularly if the music consists of a 'conversation'.

Whenever possible Paul advised trying to memorise the music. This then frees the performer to concentrate on just the music. He said it is very

difficult to mix reading and memorising – it is generally better to adopt one approach or the other.

Paul is very much in favour of the use of a metronome. Keep to the beat no matter how slow you have to play. Speed can always come later. He said that when nervous on stage, your timing is the first thing to go and discipline with a metronome can help here. It helps the player maintain focus.

With the Bach pieces, Paul said singing the music can help with the phrasing. Be aware that there may be ‘conversations’ in the pieces and vary the two voices that are speaking to highlight the conversation.

Thanks:

A successful Festival depends on a number of things all coming together. Many thanks to our two adjudicators who successfully multitasked for very

long hours. They hand wrote many miles of copperplate writing. Furthermore they had to be listening while writing and had to keep a watchful eye on the performers at the same time. After a class, they also had to advise each performer on how they can improve. Adjudicating is a tiring and demanding job so we were very fortunate to have such good judges. Many thanks are also due to Sasha and Nina who carry out many tasks on the day, but also do so much work behind the scenes – timetabling, printing certificates, collecting trophies, preparing the hall etc. Thanks also to our team of helpers – Debbie Burford, David Clark, Moyria and Terry Woodgate. Thanks also to all our teachers, parents, audiences and of course to our performers without whom there would be no Festival.

TW



Tjeerd & Emelia Vonk



Solo Novice aged 10-12



Up to Grade IV, age 12 & under



Ben Ward with Amanda Cook

	Chi Fest 2019 Juniors	1st	2nd
650	Novice under 9	Jemma Griffiths	
650a	Beginner under 9	Cody Dunning	Emilia Vonk
651	Solo age 10-12 to grade IV	Alex Dipple	Sofia Carson
653	Solo under 12 to grade IV	James Connolly	Olivia McIntyre
653a	Solo under 12 grade IV+	Ben Ward	
654	Family Ensemble	Emilia & Tjeerd Vonk	
655	Solo I age 12-15	Millie Orr	Marta O'Sullivan
656	Bach under 12	Jude Raza	
658	Solo under 18	Jude Hall	
659	Duet under 12	Olivia & Jack McIntyre	Alex & Max Dipple
660	Duet 13 –15	Isabel Darby & Hazel Swain	Emma Turner & Toby Greatorex
664	Guitar Orchestra under 16	Rikkyo Ensemble H2	
664a	Guitar Orchestra under 18	Rikkyo Ensemble H1	
666a	Intermediate Recital 12—15	Maya Solly/Jasmine Westlake	Evelina Kisliak
667	Advance Recital under 18	Jude Hall	
668	Tech Perf under12	Ben Ward	
668a	Tech Perf 12-15	Evelina Kisliak/Sam Keil	

	Chi Fest 2019 Seniors	1st	2nd
671	Solo Int I	Simon Kay	Ross Warren
671a	Solo Int II	Laurence Pettit	David Clarke
674	Guitar with other Instrument	Quintessential Quintet	
674a	Fretted Instrument	Pam Fereday	
675	Trio/Quartet	New Gala Quartet	
676	Guitar Orchestra	WSGC Orchestra	
676a	Guitar Ensemble	Guitar Harmony	
677	Advanced Solo Open	Andres Moreno	
678	Bach Open	Andres Moreno	
679	Recital Open	Linda Kelsall-Barnett	Andres Moreno
682	Arrangers Class	Debbie Burford	Patrick Sowden



Guitar Harmony Orchestra



New Gala Quartet



WSGC Orchestra



The Bach Class with Paul Gregory



David Roe



Pam Fereday

Editor's Piece

The club has had a very successful 2019 so far. We have had two top guitarists play for us - Xuefei Yang and Vincent Lindsey-Clark. Although entries were down, we still held a very successful Festival in February as part of the Chichester Festival of Music, Song and Dance. Club evenings still continue to attract many members.

Time goes so quickly, and although there are just a few remaining events for this season, it will soon be time for our summer recess after the Summer Party which has the theme of 'Tales From The Arabian Nights'. There are numerous other local guitar events

this summer – The Festival of Chichester - which features some of our club members performing and The West Dean International Guitar Festival which among others, features concerts from one of our patrons Fabio Zanon and two of our old friends the Eden-Stell Duo.

Your committee is in the process of booking top guitarists for next season. To date we have that amazingly versatile and popular guitarist Richard Smith on November 16th. If you have never seen him before, please come along – you will be astounded.

Dates for your Diary

June	15th	Club Evening
July	20th	Summer Party. Tales from The Arabian Nights

Nov	16th	Recital: Richard Smith
-----	------	-------------------------------

Concerts and Club evenings 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 696762**

Please send contributions for the next edition of *Good Vibrations* by **1st August** 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:

