

John Mills & Cobie Smit Concert



The concert given by husband and wife duo John and Cobie was a great success. All the pieces were extremely lyrical and well executed and were greatly enjoyed by a very full audience. The concert began with the gentle and much loved Bach's *Jesus Joy of Man's Desiring*. This was followed with another Baroque piece originally written for oboe by Bach's contemporary Alessandro Marcello the *Concerto in Dm*. A piece that was immediately enjoyable though I had not heard it before. We then heard the seven movements from Poulenc's *Suite Francais Op80*. Although written much later, it was a pastiche of the Baroque written for nine wind players with percussion and harpsichord. This kept the two guitars very busy and we heard snare drum effects as John crossed over bass strings. The first half ended with John Duarte's *Second English Suite*

written for two guitars. This was based on early English folk songs from Essex and Hampshire.

The second half began with Elgar's popular *Chanson de Matin* which as with all the pieces, was beautifully played. We then heard John's arrangement of an evergreen from his early 78rpm collection - *Dusk* by Gibbs. Yet another charming piece – there was to be no 'squeaky gate' music tonight! This was followed by Raymond Burley's duet arrangements of Granados's first three *Spanish Dances*. From Spain we then visited South America for Maximo Pujol's *Tango, Milonga and Finale* – an interesting fusion of folk, pop, jazz and classical music. The formal concert finished with Piazzolla's *Lo Que Vendre* which translates as *What is going to Happen*.

The enthusiastic audience wanted more and we were treated to two encores – *Recuardos de Alhambra* which started off with the two guitars in synchronised playing, but eventually John left the well known theme and played counter harmonies to Cobie. Rapturous applause produced the final lollipop on which to end – Leroy Anderson's *Land of Forgotten Dreams*.

What a wonderful varied concert programme – all so musical and greatly enjoyed by the audience. Apart from the Poulenc, Duarte and Granados, all the arrangements were made by John. John paid tribute to the new generation of English guitar makers who now make some wonderful instruments. In particular he gave thanks to Stephen Frith who was in the audience. Stephen made both Cobie's instrument (one year old) and John's

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New Members

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

David Smith

from Barnham

John, Maggie & Lucy Haynes

from Hambrook

Steve, Elaine, Elaine jnr Sands

from Chichester

Bernard & George Robinson

from Chichester

David Clarke

from Haywards Heath

Zoltan Roja

from Chichester

We hope you enjoy many happy evenings at the Club!



Cobie & Stephen Frith



John Mills with Charlie Elliott



John & Cobie



Cobie plays her Stephen Frith Guitar

John Mills/Cobie Smit Concert 30th April

John Mills & Cobie Smit Concert ...

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instrument (just two weeks old).

I was intrigued with John's effortless playing technique which looked at times as if he was not playing. His right hand and first joints below the knuckles did not seem to move. It was only the tips

of his fingers that did the work. Truly great economy of movement.

It seems a long time since John and Cobie were last on our stage and we must not let it be such a long time before they return again.

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Gala Guitar Quartet Debut on Radio 3



Many congratulations to the Gala Guitar Quartet for making their debut on BBC Radio 3 on the 30th June. For some weeks now Radio 3 has been celebrating British light music. As part of a Light Fantastic week at the end of June, Radio 3 broadcast an online orchestra playing the Archers' theme tune *Barwick Green*. Parts for violins, woodwind, brass etc were available to download in early June. Some 150 individual musicians throughout the world played and recorded their parts along to a guide track and then e-mailed them to the BBC. Some very clever techno boys then took over and blended these recordings together to make an online orchestral

version. There were no guitar parts written, but for interest Debbie e-mailed a recording of the Gala Guitar Quartet playing her arrangement of *Barwick Green*. Imagine her surprise when they incorporated a section of their playing within the orchestral arrangement (all other instruments being silent at this time). I heard this on i-player (now sadly vanished into the ether after the 7 days time limit). It was very good indeed and sounded like a live orchestra together with a guitar quartet. When you consider there may be slight differences in tuning and recording ambience etc – the techno boys did a superb job putting it all together. We truly live in a futuristic age.

TW

The WSGC Plays Out

Over the summer, invited members of the WSGC will be playing out to the general public. These events help to promote our club, but can also benefit the club financially. Please come along to as many of these events as you can and cheer our members on. In July, Sam Brown, Justin Kwok and the Quintessential Quintet were guests at St Joseph's Convent in Littlehampton where an exit collection raised £840

for work in Peru. The forthcoming events are:
Sunday 21st August West Dean Open day. Concert given by WSGC at 3:00pm
Friday 26th August WSGC at Selsey Festival. Concert at the Selsey Centre 7:30pm
Sunday 25th September WSGC play at Music on Sunday at Christ Church, Market Ave, Chichester at 2:30pm.

Natalia Lipnitskaya Young Professional



Every Year the club tries to provide a platform to promote a young professional guitarist. This year we were very fortunate to have the charming Natalia Lipnitskaya come all the way from France to perform for us at a club evening. Natalia was born in Belarus, but now lives in Paris. She came with guitar maestro Judicael Perroy who played for us last January. He is now a firm friend of the club and was a winner of the prestigious GFA competition and teacher to 3 further winners.

The club has many events which it tries to

squeeze into its over brimming schedule. The evening started with performances given by some winners of the recent Chichester Festival, and Natalia then played in the second half of the evening.

Natalia's programme was a musical guitar journey thorough time. It was obvious from the first few notes that we were listening to a young guitarist who had a wealth of musicality and technical ability. The concert began with an *Almaine and Fantasia* by John Dowland. The time capsule then advanced a century as we heard one of Bach's *Sonatas for violin (BWV 1003)*. Then on another century for Aguado's well known *Rondo Brillante*. The formal programme finished with two of Barrios's waltzes – wonderful music which we rarely hear on our stage (possibly because it is too difficult?) However, all of Natalia's pieces were superbly played and finely honed to perfection with the most complicated runs accomplished with great panache and aplomb.

The enthusiastic audience did not want the concert to finish. As an encore Natalia played David Russell's transcription of the 3rd movement of Bach's *Sonata for flute and bass*. There is no doubt whatever that we must try to get Natalia back soon to give a full concert

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Natalia Lipnitskaya Offstage

How old were you when you started playing the guitar?

I was 9 years old.

Why the guitar?

My parents wanted me to learn some music and chose the guitar. The guitar is a popular instrument in Belarus.

Are you from a musical family?

Not really, my father is a mathematician but he played mandolin. I have an elder sister who plays the balalaika.

Do you teach guitar and give concerts?

I teach guitar to children up to 18 years of age at a music school. I give maybe 1 or 2 concerts a month, which is enough for me. I would not want to play many more than that.

What countries have you played in?

I have given concerts in much of Europe – Poland, Austria, Czech Republic, Italy, Spain and now England. This is my first ever visit to the UK. I have also played in Los Angeles.

I understand that you speak a number of languages.

I speak Russian and some Belarus which is an old

language. I learnt English at school. I studied in Vienna for 4 years and so I learnt German. I then went on a student exchange to Paris where I learnt French. I also speak some Italian and Hungarian.

Do you play other instruments or have time for hobbies?

I like to read, but most of my time is taken up with music. I also play the piano and have recently

taken up the cello which takes up my spare time.

Do you like music from any particular era?

I like all music but particularly the early renaissance music.

What guitar do you play?

I have a Georges Ziatas guitar made by a Greek luthier who lives in Australia.



Natalia meets Emily Spirit



Natalia, Anastasia & Irina



Natalia meets Joanna Wellwood-Froud



Natalia & Judicael do some sight seeing

Steve Higgs Flamenco Evening

This club evening was dedicated principally to Flamenco and the music of Spain. The evening started with some ensemble playing and solos. This was followed by Emily Spirit and Sasha playing a *Bolero* and Zoe & Linda Barnett playing *The Rain in Spain* – both very enjoyable pieces – all the more so by being played by such young performers.

After the break, we were very fortunate to have long standing member Steve Higgs give a presentation and demonstration of the techniques of Flamenco playing. Steve is a very talented classical guitarist who is also an outstanding Flamenco player – what he calls ‘*The Dark Side*’. This made a very refreshing change since there are many classical guitarists in our club, but very few members who can play Flamenco.

Steve started by explaining that Flamenco is a fusion of many types of music – Indian, Jewish and Arabic/Moorish. He also said that some more modern Flamenco like the Rhumba had travelled to South America, but then returned to Spain having absorbed that culture. He said that whereas all classical players would play a piece of music in a particular way because the music is written down, this is not the case with Flamenco. There is a lot of improvisation and no two players would play the same notes in a particular Flamenco piece. However, one thing that was invariant was the rhythm and this had to be precise. Different flamenco pieces have different rhythms with the emphasis on different beats. Steve postulated that the different beats may have been derived from the early metalworkers hammering out their work and making different rhythms to relieve their boredom.

Steve then bravely got us clapping different rhythms for example a Soleares which has 12 beats to the bar with the emphasis on beats 3, 6, 8, 10 or a Rhumba which has 8 beats to the bar with emphasis on beats 1 and 4 with a slap on beat 5. We had barely got into this when Steve then started clapping different counter rhythms which made it very difficult to concentrate on what we were doing. Flamenco is certainly no less a beast

than classical music - just different and requiring different skills.

We played the typical Spanish sequence of Am, G, F and E, with different rhythms and Steve introduced interesting variations in the chords that gave a more Moorish atmosphere to the piece. Some bolder players attempted improvised solos. We were told there is no such thing as a wrong note just a ‘transition note’. The comparison between a 3 finger classical tremolo of + iii, ii, i and the 4 finger Flamenco tremolo of + i iii ii i. was demonstrated and we were left in no doubt that the fuller Flamenco tremolo was preferable. There are many different ways of playing rasguardos, but Steve suggested placing the thumb on the bass string and flicking fingers iii ii i individually over the top 3 strings.

Steve’s presentation concluded with him playing 3 pieces – a mournful Canto Hondo, a bright Allegrias and a Guajira. A most enjoyable and interesting evening. I hope we all get a follow-up lesson some time in the future.

The evening then continued with more playing. Luthier member Stephen Frith played some Spanish/Flamenco pieces on a new guitar he had just made and which he was ‘running in’. This was a very powerful guitar – no wonder John Mills and Cobie Smit favour these instruments. Tamzin Barnett played some wonderful Piazzolla on the grand piano. New member Joanna Wellwood-Froud and friend on castanets then accompanied Steve with an improvised flamenco piece. They did very well since I am sure they are not easy instruments to play. The evening finished with that charming Carulli *Rondo* played by Linda and Zoe. However, it was necessary for the piece to have a Spanish flavour and this was achieved by Sasha accompanying the duo with the castanets (which he had never played before). The result was still very musical and enjoyable even if Carulli did do some tossing and turning in his grave. After the experience, I believe Linda is now talking to Sasha again!

TW



Steve Higgs plays



Joanna & friend on castanets



Stephen Frith



Spanish Carulli

Electronic Newsletter

As the club has become more popular with now over 100 members, it has become increasingly difficult to produce hard copies of the newsletter. The sheer time taken in printing, collating, producing SAEs and posting these takes an enormous amount of time to say nothing of the cost. A request for those who would like electronic copies – which are displayed on the club website - produced just one additional response! A total of 3 members now do not receive hard copies of the newsletter. Maybe

people do not like responding to surveys etc. It is appreciated that quite a number of members will not have e-mail and they can continue to receive hard copies of the newsletter through the post, as can those with e-mail but who specifically request hard copies. If you would like posted hard copies please let me know - contact details on last page. Otherwise electronic copies will be added to our website and members with e-mail will be informed once each new issue is added.

TW

The Summer Party

The theme of this year's summer party was food and drink. The proceedings were directed by the god of wine, music and ecstasy - no less a figure than the mysterious black bearded Bacchus.

The evening began with the Gala Quartet (fresh from their appearance on Radio 3 the previous week). They played Peter Cracknell's *English Romance* followed by John Mason's moving arrangement of *Summertime*. Julie and Beryl - the Beejays Duo - played Julie's arrangement of *Drink to me Only* followed by *Hayride* (which is food for horses after all). Many members found it very difficult to find food or drink related items to play. Peter Watkins even wrote an amusing song especially for the occasion about the food that he likes - culminating in a chocolate cake! Others found more tenuous links such as Terry's tale of Jerome Kern who upon burning his sausages on the BBQ was heard to remark 'this *Smoke gets in Your Eyes*'. Other performers did not indulge in such subterfuge. Zoe (on piccolo) and Linda (on guitar) regaled us with a wonderful version of *Tea for Two*. Robin Smith sang a song to a *Bottle of Wine* ably accompanied by an audience chorus. He followed this with the well known *Smugglers Song* (words by Rudyard Kipling). Then the Tamzin, Patrick and Zoe impromptu trio sang of *Food Glorious Food* with some of their own words added. Adam Lack gave us *Sunburst* (a reference to variety of tomato or even Tamzin's goldfish). Alex Burford played *The Last of the Summer Wine* on his cornet in an unfamiliar key—the wrong music was brought along, but nevertheless he did a very good job. Tamzin sang the Gershwin show stopper *By Strauss* ably accompanied by Nina. Finally Sami played some traditional Scottish folk tunes (which

he related to Whisky). With the use of a capo, some deliberately old guitar strings, slight mistuning and some very clever fingering technique he managed to lose the modern guitar sound altogether. We were then transported to those heather clad hills.

With all the struggling to find victuals related music, Debbie Burford showed us all up by concocting a musical quiz with no fewer than 25 food and drink related titles. These she played with aplomb upon the piano - no easy task to quickly switch from one tune to another - well done. The result of the quiz was a draw between the Barnett family and the Woodgate's with 24 points each. Then came the nail biting tie-breaker. The first tune, *The Marrow Song* (*What a beauty, I've never seen one as big as that Before*) was familiar but no one could put a title to it. However in the second tie-breaker Terry immediately shouted out 'milk!' to Fats Waller's *My Very Good Friend the Milkman* and won a large box of sweets. Thank you Debbie for a very entertaining quiz.

All of our parties are a wonderful success and on this night we had the maximum quota of 60 members and family. This is all down to the hard work of Sasha and Nina (and sister Larissa who is over here on holiday). However on this occasion Robin Smith also spent some considerable time decorating the hall with his wonderful array of flags and props and making the event so colourful. Thanks Robin and also thanks to all those who brought stacks of food along and helped to clear up afterwards. Many thanks also to Julie Insull who took the bookings for the party and incidentally thanks also for manning the concert hotline and taking bookings for all of our concerts throughout the season.

TW



Nina & the Mysterious Bacchus



Quiz inquisitor Debbie



The Groaning Table of Food



The Beejays



Peter sings for his supper



Robin sings to his Bottle of Wine



Tamzin sings Gershwin



Alex plays his cornetto!

Matthew Farrant Scouting Award



Congratulations to long standing member Matthew Farrant who received the Queen's Award for scouting at a ceremony at Petworth House in May. This is the highest honour possible in the movement and is only open to those who have accomplished a series of challenges. Very well done indeed.

Matthew will be starting at St George's Hospital (UL) - one of the country's leading teaching hospitals. We all wish him luck — there is no doubt he will make a fine doctor.

Irina for the Highjump

You may remember last year that our intrepid hospitality officer Irina Ilieva completed a gruelling 1000km walk along the Camino de Santiago and beyond in 34 days. This was whilst carrying a backpack of some 10kg plus water. A feat any hardened commando would be proud of! (Not to be outdone, boyfriend Seb is doing the walk this August and Irina will join him for the last week of this marathon of marathon walks).

This June, as a birthday present from Seb, Irina went sky diving. This is something the majority of us would never contemplate doing, but Irina seems to enjoy these extreme sports!

The dive took place near Maidstone and Irina jumped with two friends. Unfortunately, for most of the day, the weather conditions were not favourable. Then at 5:00pm the rain, clouds and wind cleared and she had a lovely calm evening for the fall. You are kitted out with a special flying suit, goggles and a soft helmet. The plane spirals up and climbs to 12,000ft. Irina sat on the floor of the aeroplane with her legs dangling into space with her instructor strapped behind her. Suddenly there was a shout and she was nudged out and into free fall soon reaching the terminal velocity of 120mph. The rush of wind into your face makes it difficult to breathe and you are encouraged to scream to get your lungs working. After some 30-40secs, the parachute opens and you glide slowly down. Irina had a session of steering the parachute, pull down on the right strap to spiral clockwise and vice versa. For the landing you hold your legs up so that the instructor touches down first. On landing a ground helper grabs the

instructor's chute whilst the instructor unbuckles his passenger – no rolling over on the grass.

How did she feel afterwards – 'Quite exhausted – you are encouraged to eat something before the jump because you burn up a lot of energy with the adrenaline rush'. Would she jump again? 'Yes the fall from the aeroplane to touch down lasts maybe only some 10 mins and I did not know what to expect – it seemed to be over very quickly. Next time I will know what to expect and will savour the experience more'.

Not content with an experience like that, just 4 days later, Irina and Seb departed from Bognor Regis on board a powerful BMW motorcycle the couple had hired in order to ride to Imola in Italy. A close friend of Seb's pilots a race car in the world renowned *Le Mans* racing series and the pair could hardly refuse a weekend of VIP treatment! Having made the journey to Imola to catch the final practice session before qualifying, Seb's friend was involved in an unfortunate accident that led to the car being excluded for the remainder of the weekend. Their motorcycle was laden with bags and panniers full of camping gear. In all some 2600 miles was covered in just 5 days travelling (an incredible 520 miles per day average!). The pair enjoyed a variety of landscapes throughout the trip including those in which they camped each night but in particular the scenery in Switzerland was the most outstanding. They came home through the Alps via the 11.6km Mont Blanc Tunnel. Unfortunately, there was an incident on a mini roundabout where a car hit their motorcycle (the car's fault) but miraculously no one was injured, although the bike sustained some light

superficial damage.

All this makes me realise what an uneventful life I lead. The nearest link with excitement and danger I ever experience is approaching Fontwell on

the A27 or maybe playing on the club stage! I wonder, do other members lead such exciting lives? – if so, let me know?

TW



All kitted out



Is it Amy Johnson?



All aboard for the Sky Dive



Heavily laden BMW

New Club Web Address

Back in March, the club domain needed to be renewed. After some three weeks of being off air and despite numerous attempts at reinstating the site, it was decided to cut our losses and Jez Rogers set up a new domain. The contents of the website remains the same, but it is now accessed by a similar name except it now referenced as ‘.org’ rather than ‘.com’ . This is better since the

club is an organisation rather than a company. Thus the new website can be found at:

www.westsussexguitar.org

and e-mails should be sent to:

[information @westsussexguitar.org](mailto:information@westsussexguitar.org)

Club members with e-mail addresses were informed of this at the time.

TW

Editor's Piece

All too quickly another season draws to a close. This has been a very successful season for the club featuring some of the world's greatest guitarists. These included The Duo Transatlantique, Vincent Linsey-Clark, Stepan Rak, Fabio Zanon, Natalia Lipnitskaya, John Mills/Cobie Smit and Richard Smith/Julie Adams. Our own club members are getting more proficient in their performances as witnessed by each Festival they enter. In addition to all that we have had two superb

parties and some wonderful club evenings. Club member Steve Higgs gave a fascinating insight into Flamenco playing at one of these evenings.

Rest assured that the coming season will be as interesting as the last. Please support as many of our concerts and club evenings as you can – nearly all of our concerts makes a loss so we do need your support. Also try to support the club whenever they play away from home (see p3). Forthcoming events are listed on the back page.

Making a Classical Guitar Part 6



14. Height and playing action of strings

Although playing action is a matter of personal preference to some extent there are certain dimensional tolerances that must be complied with and which are mentioned below. Most beginners and students will benefit from a low action as it is easier on the left hand fingers whilst more advanced and professional players will adopt a significantly higher one. The

playing action is also facilitated by a number of constructional subtleties understood by all luthiers and incorporated into their instruments. Cheap mass produced guitars generally betray a total disregard for such discreet refinements. Surprisingly, even some of the books on guitar construction are circumspect to the point of ambiguity and confusion on the matter. The most important feature is termed the 'relief' of the finger board on the bass side. This can be observed by sighting along the 6th string from the nut down to the saddle where a distinct concave curvature will be seen from around the third or fourth frets down to around the twelfth position. Looking down the 1st string on the treble side however it will be virtually straight. It is sometimes mistakenly assumed that the neck has somehow become warped or twisted but this is not so. The reason for this in built curvature is to avoid buzzing of the thicker lower bass strings because their dimensional vibrations are much greater at their half length than are those of the thinner trebles. For the same reason the saddle will be angled at around 1mm higher under the 6th string than under the 1st.

For a medium height of playing action, and assuming your guitar has the required dimensional relief on the finger board and at the saddle and that the frets are not worn but still rounded, the following measurements from underside of string to top of fret can be used as a guide:-

Treble E 1st string:- 0.75mm at the 1st fret;
3mm at the 12th fret;
9mm at the bridge from top of the saddle to table.

Bass E/D 6th string:- 0.75mm at the 1st fret;
4.5mm at the 12th fret;
10mm at the bridge from top of the saddle to table.

If adjustments to either the nut and/or saddle are required all the strings must be carefully removed. To avoid any damage or an explosive rendering asunder of bridge from sound board when releasing strings, they should each be loosened off a little at a time and not all at once from 1st to 6th. The nut can then be removed, providing it has not been misguidedly glued in place, and the underside carefully filed down if it needs lowering. Do not file down the string grooves because you will never ever get them all the same depth again and have to go shopping for another nut. If it needs raising then a thin piece wood veneer or card the same width of the recess can be inserted. The saddle, which also must never be glued in, if too high can be filed down on the underside, but if it is too low there is no alternative and a new one must be purchased. Make sure it is exactly the same thickness as the groove and a tight fit with no sideways movement.

Another dimensional subtlety often disregarded, concerns the correction of intonation. When the bass strings are fretted at around the 9th to 12th and higher positions the pressure of the finger fractionally increases the tension of the string thus raising its pitch. This can be corrected by angling the groove for the saddle, or indeed the entire bridge, by around 2mm. So assuming a standard string length of 650mm for the open treble strings, the open 6th string will be 652mm (but still be tuned to E). The 1st string when fretted at the 12th will thus be vibrating at 325mm long but the 6th string when fretted at the 12th will be 326mm long which is just enough to bring it back down to the correct pitch. The octave harmonics at the 12th, and indeed those at the 5th, 7th and 9th, on the lower strings are unaffected by being fractionally longer because they are not fretted but only lightly touched and glorious physics creates the celestial harmonic for you.

*To be concluded...
Tony Buckwell*

Music Theory Class

Another successful term for the Theory Class. Last term we learnt about figured basses, inversions and generally learning why music is the way it is, so that we can have a greater appreciation of what we are listening to, also indeed what we are playing. Why not come and join us on Monday evenings 6:00-

6:45pm? Katherine Ohno is our Tutor; she, as a lot of people will know, has a vast knowledge and we all benefit from it. Hope to see you when the new term begins in September. For details contact Julie Insull 01243 866605

The Summer Festival

The theme of this year's Regis School of Music Summer Festival was the Old Masters referring to music written in the Baroque Period. There were two concerts – one given by pianist Jill Crossland and the other by the Dolmetsch Ensemble where harpsichord, recorders and early stringed instruments were featured. The adjudicator for the non-competitive adult classes was Susan Legg and Gary Ryan presided over the junior classes. Needless to say, the guitar featured

prominently in all classes, but it was very refreshing to hear other instruments played. These included piano, harpsichord, harp, cello, violin, saxophone, flute, cornet, recorder and voice. There is no doubt that the standard of performances improves year on year and it is so enjoyable to just sit back and listen to the fine music. Gary Ryan commented that you learn more in giving just one performance than you would ever learn from 10 lessons. Well done to everyone who took part.

TW

Richard Smith & Julie Adams Concert...

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think there were three guitars playing at once as we heard simultaneous tune, rhythm and bass all played on the one Kirk Sands guitar.

Richard and Julie have introduced some hilarious comic songs into their sets – all pure poetry as they scan perfectly. How can Richard sing when he is simultaneously playing such amazing guitar accompaniment? The answer is he does not play a guitar like the rest of us mortals do. To him the guitar is just another part of his body and he plays anything just as naturally and automatically as breathing. They played a parody of that old Bing Crosby song ‘*Swinging on a Star*’ dedicated to all aspiring guitarists who want to tour:

*‘Would you like to play the guitar?
Travel miles and miles in a car
Carry money home in a jar
Or would you rather get a job...’*

Great lines follow about teaching monkeys in the zoo to play and even they will play better than you do!

Then there was the Tennessee Family Song sung with an appropriate Southern drawl accent about a young man who wanted to take his succession of new girlfriends to the *Altar* but his father said no because each one was his *Daughter*. Finally he tells Ma who advises marry whichever

one you wish because ‘*Yer father aint yer father!*’

We heard Beatles songs, Bach and Brahms, Gounod, Scott Joplin, Sousa, and those wonderful old evergreens – *You do Something to me*, *Stardust*, *Cheek to Cheek*, *I only Have Eyes for You*, *Tenderly* etc. Amongst all the sophisticated music, Richard never forgot his roots and slipped in a few of the ultimate finger picking numbers like *Cannonball Rag*, *Tiger Rag* and *Sweet Georgia Brown*. It is interesting that not only can Richard reproduce the guitar sounds of Chet Atkins – he can also exactly mimic Chet’s speaking voice.

Julie’s cello complimented the guitar very well indeed. It could sound sad when required by judicial use of the bow or it could be happy when played pizzicato. One thing I would never have thought possible was to see a cello play Bluegrass music. *Blackberry Blossom* is a traditional old fiddle tune often played now at breakneck speed by extremely competent banjo pickers. Julie had transposed this onto the cello and it was amazing to see this usually sedate instrument being played with such speed and fervour.

The concert was a fitting end to a great season – an end of term atmosphere prevailed and we all had a ball. I am sure we all look forward to their return.

TW

Library Update

Another year has gone by and the Library is as busy as ever. As many of you know, we have initiated a ‘Strings Raffle’ at Club Evenings, the prize being a set of high quality guitar strings. The proceeds of the money raised are used towards buying new music for the Library as suggested by the members. A sheet of paper will be placed in the Library for any ideas regarding new music, cds etc which you would like to see in stock. Please feel free to add to it.

In order to make more room on the shelves we are selling many items of sheet music which are

triplicated. These will be on sale at the AGM and priced according to their condition. All proceeds will, again, be placed in the Library funds.

We would like to remind members that the loan period is still 4 weeks and it would be appreciated if items borrowed could be returned or renewed promptly when possible. A fining system is still in force and this will be adhered to more strictly in future.

We look forward to seeing you at the AGM. Don’t forget the sale – you may pick up a bargain!

Alison & David (Librarians)



*Richard with new BTC Mayor Jim Brooks
& dad Hal (Kerbie Drill)*

*Richard & Julie with friends from
the WSGC*



Richard & Julie at full speed

Richard Smith/Julie Adams Concert 4th June

Richard Smith & Julie Adams Concert



The final concert of our season was given by that amazing duo from Nashville Tennessee – Richard Smith and Julie Adams. The WSGC was privileged to have the new mayor of Bognor Town Council Jim Brooks and dad Hal Brooks (Kerbie Drill) in the audience. Bognor Town Council has supported our club for a number of years now for which we are very grateful. It was sad that the audience was only half full with few club members present. Maybe half

term holidays were responsible for the reduced numbers. However, Richard's fans who had travelled from far and wide did help to swell the audience.

For those new to Richard and Julie I quote from the instructions an army major once gave to me – 'Expect the Unexpected'. This was because you never quite knew what was coming next. The whole spectrum of music was covered as our emotions took a roller-coaster ride. One minute tearful, the next tapping our feet to some happy music, the next laughing out loud to some hilarious song. We wallowed in nostalgia as we remembered music from the past. We heard some 40 assorted tunes – all honed to perfection with never a wrong note.

I first saw Richard's amazing guitar gymnastics when he was 19 years old – some 21 years ago. I witnessed him playing pieces I was very familiar with but had always assumed the recordings were multi-tracked and sometimes speeded up. But no! If you are talented enough everything is possible. Friends said to me afterwards that if you closed your eyes you would

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Dates for your Diary

Aug 26th	Selsey Festival, at Selsey Centre	Oct 22nd	Club Evening
Sept 10th	Club Evening & AGM	Nov 12/13	WSGF Juniors
Sept 24th	Club Evening	Nov 25th	Mark Ashford Festival concert
Sept 25th	WSGC at Christ Church Chi 2:30pm	Nov 26/27	WSGF Adults
Oct 1st	Matthew McAllister concert	Dec 10th	Xmas party (by invitation only)

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 **15th December** to Terry Woodgate, 3, East Ave., Middleton on Sea, West Sussex PO22 6EG tel: 01243 583355 or e-mail to: terry_woodgate@btinternet.com

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