

Segovia - The Ramirez Years



The first concert of 2014 was well received with a very large audience. The evening consisted of an illustrated talk by Doctor James Westbrook on Ramirez guitars and this was followed by a concert of Segovia favourites played by John Mills on his Ramirez guitar.

James explained that the artist is highly dependent upon the luthier for his sound and that they must both work together. The 20th Century

guitar did not really appear until quite late in the century. He showed photographs which confirmed that even in 1947, many players were still largely using 19th Century guitars. In 1966 Jose Ramirez III made a guitar with a cedar soundboard rather than using the

conventional spruce. This, Segovia used and this gave him his distinctive sound. During his life Segovia gave over 5400 concerts.

John Mills then gave the first concert of the year. He explained that he visited the Ramirez workshops in Madrid last year and met Amalia Ramirez – the daughter of Jose III. She produced a guitar from the back of the shop which was an identical copy of the one that Segovia had used. It was with this instrument that John whisked us back some 50 years to the Segovia heydays.

The concert began with *Six Pieces in Modo Polonico* by Tansman. The Ramirez guitar has a distinctive sound, and yet in these pieces we heard a wide variety of tonal colours and volumes from ppp to fff. In the hands of John Mills, this guitar was like a chameleon and took on a number of different guises. This was followed by the evocative *Suite Castellana* by Torroba a great favourite of Segovia. The maestro would put some short guitar transcriptions of popular pieces into his programme and in recognition of this, John played some superb arrangements of Purcell, Bach, Scarlatti, Mendelssohn and Tchaikovsky.

New Members

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

Pauline Fraser

From Worthing

Lisa Hutchinson

From Havant

Christine Daniel

From Worthing

We hope you enjoy many happy evenings at the Club!

The first half finished with the ever popular *Sevillana* by Turina.

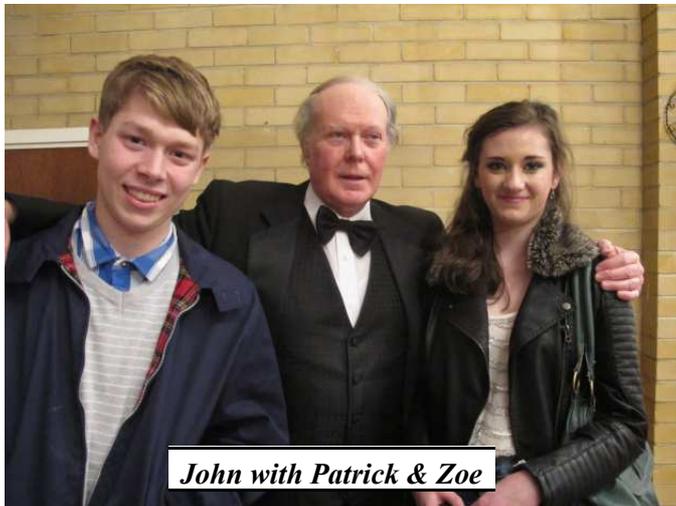
The second half began with the wonderful *Sonata Mexicana* which Segovia commissioned Ponce to write in 1923. This was followed by *Tonadilla* by Castelnuovo Tedesco. John explained that starting with the note A, the main theme cleverly spells out the name ANDRES. We then heard the Waltz *Segovia* which Roussel dedicated to the maestro. The formal concert finished with three popular piano transcriptions – the *Spanish Dances in Em and G* by Granados and *Capricio Catalan* by Albeniz. As a reward for the enthusiastic applause, John Mills finished with a Bach *Prelude*.

This was a wonderful beginning to the New Year and it was so nice to be taken back to the

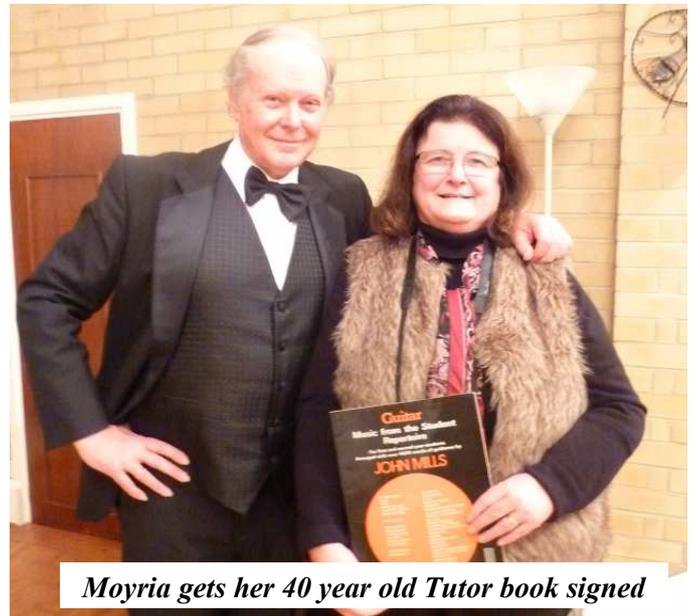
Segovia years and to hear the pieces that he loved to play - and on an identical guitar. Many years ago, we were very fortunate to see Segovia perform some 4 times and it was a wonderful experience to be transported back to those years. I think everyone in the audience realised how privileged they were to be at such a concert. From such beginnings successive generations of guitarists have snowballed to the healthy numbers that we have today.

John and Cobie's son Richard is coming to play for us at the club evening in 24th May. It is further hoped that next season John will come and give some master classes to our most enthusiastic members. This will be a very educational day both for the audience and to those in the hot seat.

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John with Patrick & Zoe



Moyria gets her 40 year old Tutor book signed

Sam to Play the Aranjuez



At last year's Worthing Festival, our enthusiastic young member **Sam Brown** won the Concerto class in competition with a pianist, a cellist and a violinist. As a reward the winner gets to play a concerto with the Worthing Philharmonic. Thus on the longest day, Saturday 21st June 2014 Sam will be playing the *Concierto de Aranjuez* at the Assembly Hall Worthing. Those who have already heard Sam play some of the concerto with a reduced orchestra of just Nina on piano will know that this is an event not to be missed. Tickets can be obtained from the Worthing Theatre box office on 01903 206206.

The Spring Concert



The Spring Concert on 4th April, which was newly introduced into the Club's calendar was dedicated to ensemble playing and was a most enjoyable and successful musical event. Thank you and congratulations to all the participants of this most entertaining evening which attracted a good audience.

The *Sweet Guitars* started the concert with three contrasting pieces. It was great to see how much the ensemble coached by Chris Sweatman has improved in the last couple of years!

Our lovely youngsters - the *Regis Harmonics Quartet* followed with a nicely projected miniature by Schubert - his *Momento Musicale* and then the quartet split into halves - forming two duets. The veterans of the Club - the *Gala Guitar Quartet* took the stage next and received most enthusiastic applause not only for their superb ensemble playing but also for the arrangements of their pieces which nearly always they transcribe themselves.

After the interval *Julie Insull & Beryl*

Robinson played two well rehearsed pieces. The 7 strong *Regis Guitars* then performed an expressive suite in three contrasting movements *La Fenix* by the Renaissance composer Michael Corrette which was followed by the lively *Joporo* from Colombia. The *Orion Trio* gave an excellent example of a three guitar ensemble, concluding their programme with the procession of the *Queen of Sheba* by Handel.

Two of our most advanced youngsters - *Zoë Barnett & Victor Smith* made us all sigh by playing so well the romantic and passionate Slavic melody *Two Guitars* and to smile at the pizzicato's of their final miniature.

The evening was concluded with a masterly performed movement of Piazzola's *Histoire du Tango* by *Linda & Zoë*, who this time played the flute. By the unanimous opinion of all who were there that evening, the Ensemble Spring Concert should now become a new feature in the Club's calendar!

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Youngsters Play Away From Home



Every year talented students (and sometimes ex-students) from the Regis School of Music give a top notch concert at the

Bognor Regis Music Club just down the road at 2, Sudley Rd. This year 10 students from just 9 years of age played a variety of instruments including piano, cello, violin, recorder, flute, voice and of course guitar. Many thanks to WSGC members *Rebecca Allday, Zoe Barnett, Tamzin Barnett, William Rumsey, Victor Smith and Sam Brown* for their excellent contributions to the evening. We heard a variety of guitar music played solo, in duet, and with piano. This event is always extremely popular and many thanks to Sasha and Nina for organising it each year.

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Help Forum: Memorising Music

You may remember in the last newsletter we started up a help forum where members could ask for advice on things guitar. Julie Insull asked for tips on memorising pieces and I have suggested below a few things that work for me. I have great difficulty in reading music – maybe because I started late and consequently I find it easier to remember pieces. Here are some of my ideas which I hope may help:

1) The first thing when playing a piece is to go for a fingering that makes things easy (this is not always the fingering suggested in the music). This is all part of the playing technique. Where possible avoid lifting the left hand away from the fingerboard and then repositioning all the required fingers. Rather try to slide some fingers into a new position and then add just the extra required fingers. This technique sometimes involves making things a little more difficult with an unusual fingering before the slide so that after the slide life is easier. Sometimes incorporating a partial barre over 3 strings when sliding up and down the fingerboard can mean that the 1st finger does not have to keep hopping across strings. With these techniques there are less finger moves to remember.

2) We talk of remembering a piece of music as if it is the brain that needs to do the work. In fact a lot of reproducing a piece of music is termed 'muscle memory' where (rather like Yellow Pages) you just let the fingers do the walking. In fact if you are not relaxed and let the brain step in you are heading for a disaster. The brain cannot remember as well as the fingers!

3) Because so much depends on muscle memory, it is imperative that each time you play a piece you consistently use the same fingering both with the right hand and the left hand. If you sometimes use fingers 1, 2 and 3 to play say 3 notes and when the next time you play you use fingers 2, 3 and 4 you will confuse the fingers and will come a cropper.

4) Although much depends on muscle memory, you can also invoke the brain when it is inactive. For example when I cannot sleep, rather than count sheep I try to envisage playing a piece I may be working on – thinking of the chords and positions. This technique is used by professional players. Although at first you may think this requires an enormous brain – rather like those clever people who can play a game of chess all in their mind, without ever using a board - in fact it is not too difficult.

5) Some pieces of music involve a lot of chord work. Initially, just play block chords and do not worry about which individual notes to play. This will help to cement a piece.

6) I imagine different people are more receptive to things at different time of the day. I tend to have a play each morning straight after breakfast, while still in my pyjamas, I will attempt to play a new piece and see how far I get without any music. Then I will try it again and rather like a battering ram you can advance a little more each time. Later on in the day I will look at the music and find out what those elusive notes were. With these early morning sessions it is not necessary to repeat the bits you can play, but rather concentrate on those you cannot play.

7) I know some people may tend to learn the end of a piece of music first or concentrate on the hard bits first, but I tend to start at the beginning and slog through. I find this always gives you an incentive to learn a piece since it is more enjoyable when you are playing the piece as it would be heard.

8) Finally once you can remember the piece do not let it fade away. Resurrect it every few months (along with your other pieces) otherwise you will forget it and then it will be like learning a new piece all over again.

I hope this is of some help - Good luck!

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Guitar for Sale

MAKER: EARL MARSH. INDIAN ROSEWOOD/
EUROPEAN SPRUCE FRENCH POLISHED
HAND-MADE dated SEPT 2002
Played on THE MINOR DUO CD

£1900 (or nearest offer) incl Hiscox case

If interested, please contact: JANET FITZPATRICK: janet.fitzpatrick@keme.co.uk
tel: 01420 588645

The Chichester Festival 2014

The first ever Chichester Festival of Music, Dance and Speech began in 1955 and mathematics shows that 2014 was in fact the 60th such festival (not the 59th as advertised in some quarters). The WSGC has been involved with the Guitar classes for 20 years now. As always the guitar section was one of the most popular of all the events with 26 classes comprising 104 entries for the under 18s and 15 classes with 45 entries for the adults. When it is considered that some of the entries were for ensembles, this represents a great number of guitarists descending upon Bognor Regis. Just as Nashville is the home town for a plethora of finger picking guitarists, Bognor is now surely becoming the Mecca for classical guitarists.

The under 18s

Amanda Cook was the adjudicator for the under 18s. Bognorian Amanda began playing the guitar at the age of 7 and had lessons with Sasha Levtov. She is a long standing member of the West Sussex Guitar Society. It was interesting to see Amanda's name on one of the trophies as a winner 25 years ago in 1989. Amanda gave the first concert of the current season at the WSGC in September and it was a privilege to welcome her back 'home' once again.

Amanda was very encouraging to the youngsters who all played very well, but she also gave sound advice on how the performances can be improved:

Relax: Amanda advised to take your time and settle in before you begin to play. Shake both left and right arms to relax them then take a deep breath. She explained that although the guitar is not a wind instrument, it is important to take breaths when playing as you would as if singing. This will help keep you relaxed and improve your playing. Do not arch your shoulders but keep them down in a relaxed position. Do not clench your jaw. All this tension will work its way down through your arms and into your hands.

Technique: There are a number of techniques that will help the playing become more fluid. For example, when there is an open string ringing on, take the opportunity to move your fingers in advance to prepare to play the next section. Avoid the left hand thumb peeping over the fingerboard. Keep your left hand fingers on their tips rather like a ballerina on her toes. In this way your fingers

will not foul the strings. Try to keep all the fingers of the left hand just hovering over the fingerboard so they will not have so far to move when required. Ensure that the right hand fingers are always walking ii i, ii i etc never i i. Do not 'bounce' the right hand when playing, rather restrict the movement to just the fingers. Also try to keep the right hand well forward of the strings. This will give more flexibility in the hand and enable all the strings to be played with tone colours. If the right hand is reined back, it can become locked in one position.

Scales: There were 'Technical Perfection' classes that require scale playing. Amanda said that scales are good to practice, but do not make them boring or repetitive. Rather incorporate dynamics and tone colours when playing, play different rhythms or incorporate accelerando or rallentando effects. Also, take time to look at your right and left hands to ensure you are developing good techniques as outlined above. In this way playing scales will not become a bore.

Musicality: Amanda said that the guitar is essentially a 'one man band' playing the tune, bass and accompaniment at the same time. It is important to identify the tune and bring this out above the accompaniment. Rather like a painting, your music should tell a story. Have this in mind when you play. Have a story for each piece of music. When on stage it is necessary to exaggerate the dynamics, otherwise they will not be heard by the audience. Try recording yourself and listening to the result. It should then be obvious where improvements are required.

Amanda advised not to think of the festival as a competition, but rather as an event where you can be inspired and learn from one another. There is no doubt that the standard of youngster's performances improve year on year. Although perhaps unfair to highlight a few among so many excellent performances, the WSMT orchestras and the recital classes were so good it was easy to imagine that you were listening to a professional recital. Well done everyone.

The Adult Classes

The adult classes were judged by composer and guitarist Stephen Goss. Stephen is Professor of Music and Head of Composition at Surrey

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University and visiting Professor at the Royal Academy of Music. He is also a member of the Tetra Guitar Quartet which has just celebrated its 25th anniversary. Thus he was ideally qualified to adjudicate at the festival.

Stephen said that it is of no consequence whoever wins at music competitions. Rather, they should be seen as a social gathering of like minded people with a chance to listen to one another and enjoy the day. Everyone has strengths and weaknesses. I feel that the main concern should be that the audience is entertained. The divisions of marks between 1st, 2nd, 3rd etc can be miniscule – rather like some Winter Olympic events where there are microseconds between the rankings. In such circumstances it really is irrelevant who wins.

Stephen advised not to be worry about being nervous, everyone is but try to disguise it. Nerves can sometimes cause you to make mistakes, but try to cover these. With experience the mistakes do not go away, but you do get better at disguising them! Stephen advised that the difference between an amateur and a professional performer is that the amateur practises until he gets it right whereas a professional practises until he cannot get it wrong. Try to go that extra mile to play like a professional.

Adrenalin is good when trying to escape from danger, but is not of much use when playing a guitar on stage. It can cause you to speed up your playing too much because your heart is beating faster. You can overcome this by practicing with a metronome and speeding up the tempo by 5% and 10% and also slowing down by 5% and 10%. Then if you inadvertently speed up in a performance you should be able to handle it. Practicing with a metronome is not something just for the beginner. It will ingrain the pulse of the piece into your playing. Once you have this you can then speed up or slow down rather like walking forward or backwards on a travelator, but you are always aware of the speed of the travelator ie the underlying pulse.

Never start a performance with a piece that you have just learnt nor with a difficult piece. Start with a piece that you can play on autopilot. Keep within your comfort zone and never perform any piece which is at the limit of your ability.

Stephen said that giving a performance should be likened to a theatrical performance. An actor will shout when seemingly talking so that his voice will carry to the end of the hall. So a musician should

play out so he can be heard by everyone – remember you are not playing to fill a little room at home, you have to fill a hall.. An actor would not deliver a spectacular performance and then quietly skulk off the stage. He would bow and proudly leave the stage. So should a guitarist.

Think about the music you are playing. Get into the character of the music – is it melancholy, seductive, nostalgic or sentimental? What is the story behind the music – you can invent your own story and then try to communicate this by your playing. Try not to impress the adjudicator with your playing, but rather try to move him with your musicality.

For ensemble playing, listen to what is going on – who has the melody and who is supporting it and adjust your volume accordingly. Make eye contact after each phrase. Stephen said that with the Tetra Guitar Quartet, they agree a tempo in advance and everyone learns their piece and becomes quite familiar with it before they even meet for a practice session. This saves a lot of wasted ensemble practice time.

For the Bach Class, Stephen said harmony is everything. You are taking a journey with some nuances on the way. When a phrase is repeated, play it differently. Stretch some of the notes a little, use different dynamics or change the rhythm slightly. He said Bach is difficult to play on the guitar. The Cm Prelude BVM 999 is a grade 4 piano piece but is a grade 8 guitar piece. Furthermore, the guitar is not a fast instrument to play. The piano can be a much faster instrument. He advised listening to Bach played on other instruments.

There was a new Concerto Class which featured Lydia Hepworth playing the 3rd movement of the *Aranjuez* and Sam Brown playing the 1st movement of the same concerto. Both guitarists were superbly accompanied by Nina on piano and amazingly only had a very short period to run through their pieces before the class. This was a most impressive class. Stephen said the Concerto class is a very difficult class to play in. There is a need to play loud which makes it difficult to play fast and accurately. With a real orchestra you need to let the conductor know when he must slow down and hope that he does. You need to know when you will not be heard much at all and maybe not to attempt to compete too much in these sections. When practising the piece it is important to really

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play as loud as possible and also at various tempos.

The final recital class was most impressive and for many of the performances the audience could well imagine they were at a professional concert.

We must thank Amanda and Stephen for their wonderful advice and everyone concerned with the success of such a prestigious event. Obviously Sasha and Nina who in addition to an overworked schedule during the Festival also spend many hours collating the entries, sorting out the timetables, retrieving the trophies and printing the certificates. Also those performers taking part in the

festival – it is realised that many months of practice go into each performance. Whether you intend to take up music as a career is of no matter since the ability to play an instrument is a wonderful release in a stressful life. We must not forget the teachers who with their excellent coaching produce such high standards from their pupils. The parents who foot the bills and encourage their children to perform. I know that you must all be very proud of the end products. Finally we must thank the Festival helpers – Julie Insull, Peggy Carrott, Pam Fereday, Maureen Burgen, Debbie Burford, Moyria & Terry Woodgate.

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	Chi Fest 2014 Under 18	1st	2nd
650	<i>Novice under 9</i>	Rory Stretch	
650a	<i>Beginner under 9</i>	Hamish Orr	Cara McCully
653	<i>Solo under 12 up to grade IV</i>	Timmy Wergan	Denison Grimwood
653a	<i>Solo under 12 to grade IV +</i>	Edward Sweet	Barnaby Griffiths
653b	<i>Solo under 12 grade V+</i>	Callum McKitterick	Sebastian Fletcher
654	<i>Family Ensemble</i>	Louis & Alistair Jenkin	
654a	<i>Parent & Child</i>	Rebecca & Julie Allday	Euan & Rory Stretch
655	<i>Solo I age 12-15 up to Gr V</i>	Vittoria Hambleton	Louis Forsyth
655a	<i>Solo I age 12-15 Gr V & above</i>	Lucy Haynes	Taraneh Schaeper
656	<i>Bach under 12</i>	Rebecca Allday	
656a	<i>Bach under 15</i>	Louis Jenkin	Charlie Elliott
658	<i>Solo under 18</i>	Annie Slater	Jacob Loveman
659a	<i>Duet under 12</i>	Bailecito Duo	Callum & Daniel McKitterick
660	<i>Duet 13 –15</i>	Taraneh Schaeper & Charlie Phillips	Edward & Vittoria Duo
661	<i>Duet under 18</i>	Zoe Barnett & Victor Smith	Alex Davis & Jack Lomax
662	<i>Trio or Quartet under 12</i>	Regis Harmonics	Bishop Luffa Guitar Trio
664	<i>Junior Guitar Orchestra</i>	WSMT Elementary Guitars	
664a	<i>Advanced Ensemble</i>	WSMT Advanced Guitars	WSMT Intermediate Guitars
665	<i>Guitar + other instrument</i>	Rose Duo	
665b	<i>Acc song under 18</i>	Jacob Loveman	
666	<i>Junior Recital under 12</i>	Rebecca Allday	William Rumsey
666a	<i>Int Recital 12–15</i>	Louis Jenkin	Sam Delaney-Stone
667	<i>Adv Recital under 18</i>	George Robinson	Zoe Barnett
668	<i>Tech Perf under 12</i>	Rebecca Allday	Timod Karangoda
668a	<i>Tech Perf 12-15</i>	Zoe Barnett	Charlie Phillips
668b	<i>Tech Perf under 18</i>	Patrick Sowden	Freya O’Sullivan

	Chi Fest 2014 18+	1st	2nd
670	Solo Novice	Harri Goldsmith	
671	Solo Int I	Euan Stretch	David Inns
671a	Solo Int II	Richard Prior	Freya Lyons
672	Novice Duo	Julie Insull & Beryl Robinson Duo	
672a	Intermediate Duet	Debbie Burford & Ian Burt	Diana Green & John Mason
673	Advanced Duet	Paul Thomas & James O'Neil	Stephen Gartshore & Peter Russell
674a	Fretted Instrument	Maurice Thomas (lute)	
675	Trio/Quartet	Orion Trio	Gala Quartet
676	Guitar Orchestra	Regis Guitars	Sweet Guitars
677	Solo Open	Richard Prior	Peter Russell
678	Bach Open	Sam Brown	James O'Neil
679	Recital Open	James O'Neil	Sam Brown/Lydia Hepworth
681	Flamenco	Peter Russell	
682	Arrangers Class	Debbie Burford	David Roe
683	Concerto Class	Lydia Hepworth	Sam Brown





Stephen Goss with the Solo Class



Stephen with the Recital Class

Baz Boxall Profile



With every newsletter we hope to introduce a member of our committee. This time it is the turn of our Membership and Charity Secretary Baz Boxall. Baz has also undertaken the task of publishing our calendar of events on the club website.

My desire to learn the guitar was initially inspired by the wave of guitar-based pop groups of the early '60s, such as the Beatles and the Rolling Stones. A group of friends decided that was what we wanted to do, and soon we were doing battle with the cheap steel-strung acoustic guitars that were all we could afford while still at school. There was very little teaching material available in those days, apart from Bert Weedon's optimistically titled 'Play in a Day', and we progressed mostly by trial and error, trying

to copy the sounds we heard on our favourite records, and getting tips from other like-minded kids who had progressed a little further along the path. It certainly took much longer than a day: perhaps we should have paid more attention to Bert Weedon. However, by the time I reached my 17th birthday, I had settled on playing bass guitar, the group had acquired electric guitars and amplifiers, and were doing regular gigs at local dance venues.

The trouble with playing bass is that it's meant for accompanying others, and I didn't find it a very satisfying instrument for playing on your own. So I acquired a nylon-strung guitar, in my ignorance not appreciating that it was actually a 'classical' guitar. I then discovered a couple of books by John Gavall, and they inspired me on a quest to learn classical guitar technique. I was self-taught, using both John Gavall's books and the Carcassi Method, and doubtless picked up a few bad habits along the way. Of course work often got in the way of guitar-playing. My entire working life was spent in computing, as it was originally called, which later became data processing and finally information technology, or just plain IT. Over the years I held various different jobs within the field, starting as a computer operator, in the days when a mainframe computer with a fraction of the power of a modern laptop consisted of an array of machines (CPU, tape drives, disk drives, printer, card reader, etc) which filled up a large room. From there I progressed into systems programming, teleprocessing simulations, minicomputer software design and development, UNIX systems, internet access facilities, and project management. One area that I never got involved in

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Baz Boxall Profile

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was the PC, when it appeared on the scene in the 1980s. Although years of working with computers helps to develop a sort of intuitive feel for new technology as it comes along, I certainly can't claim to be a PC expert (just in case you were thinking of asking me why your laptop crashes every time you carry out a particular action!).

Over the years the guitar has tended to cyclically come to the forefront and then recede into the background of my life, as other commitments and interests have come and gone. I spent a few years doing an Open University degree in physics and maths, which left me very little time for the guitar. Later on I revived a long-held interest in creative writing, and spent some years studying and practising the craft, culminating in a part-time course at the University of Sussex after getting early retirement. I managed to complete the first draft of a novel, but then my rekindled interest in the guitar took over, so for the time being the novel is languishing on my computer, awaiting the day when I can find enough time to get down to some serious revision (i.e. rewriting all the bits that make me cringe at my ineptitude!).

In my forties, I got back into playing bass in a band for a few years, playing mainly pub gigs around the

Guildford area. But this finally brought me back to the greater satisfactions of the classical guitar. Although I could still play a few pieces at Grade 4 or 5 level, I felt my technique had deteriorated somewhat, so I went back to first principles and revised most of the stuff I'd worked on years before. I had lessons for the first time, with Lin Flanagan at Findon, who gave me tremendous help in tackling the bad habits and weak spots in my technique, and helped me through my Grade 4 and 5 exams. Around this time I discovered the West Sussex Guitar Club, and that has given my motivation a great boost, having someone other than my bedroom walls to play to. I have also had lessons with Sasha, in which I learnt a lot more about interpretation and self-expression, and passed my Grade 6 exam.

The latest development (in my quest for the perfect sound!) is having bought a new guitar, built by our own Pablo Requena (that's me posing with it in the picture). I'm absolutely thrilled with it, and I'm sure it will inspire me onto greater endeavours, perhaps even an attempt at Grade 7!

Baz Boxall

Editor's Piece

We have some interesting events coming up for the remainder of our season – see the back page for details. We have one more professional concert to be given by Fabio Zanon who has kindly agreed to be a patron of the WSGC.

Part of the Festival of Chichester is organised by the WSGC and for this the Vida Guitar Quartet will be playing at St John's Church Chichester. Members of the WSGC will also be playing at the RSM as part of this Festival. On the subject of Festivals, don't forget to get your entries in for the Worthing Festival.

Other away events include the club playing a charity event at St Catherine's Parish Centre Littlehampton, Sam Brown playing the *Aranjuez*

with the Worthing Philharmonic at the Worthing Assembly Hall and club members playing at the Selsey Carnival.

Our own club evenings will also be very interesting as we play with the Dorset Guitar Society on May 3rd (note 7:00pm start) and on May 24th John Mills' son Richard will give a short recital. Our final club event will be the Summer Party which has a theme of the weather this year. Please try to get along to as many of these events as you can.

Many thanks to Baz and Sasha for their contributions to this newsletter. We do need more articles so why don't you write something for the next edition?

Amadeus Guitar Duo Concert...

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Guildford, Winchester and Kent before returning to Germany.

Our concert began with 2 movements of the Rodrigo *Madrigal Concerto*. This had been transcribed from a concerto to just two guitars by the Duo. Rodrigo had signed and approved their transcription! A wonderful piece in true Rodrigo style. We then heard a transcription of Handel's *Suite no 7 in Gm (HV432)* which was originally written for harpsichord. Yet another gem, which with awesome trills lost none of the original character of the harpsichord. It was interesting to note that as with other pieces, the duo evenly shared the theme and the accompaniment throughout. This was followed by *Casablanca* written by the Bolivian composer Jaime Zenamon – an unusual piece inspired by the 1942 film set in Morocco. We heard Arabic strains and could feel the hot desert in the piece. To cool the piece down, the duo used little hand fans which they stroked across the strings. This gave a super fast tremolo effect which represented the ceiling fans in Rick's Bar. To avoid severing the strings, little pieces of cotton were attached to the fan blades. They explained that they had actually played the piece in Rick's Bar in Casablanca some years ago. (The bar is a recent enterprise designed to recreate the atmosphere of the bar in the film). The first half of the concert finished with *The Suite Spagnola* by Mario Gangi. This was a very exciting Spanish suite, maybe at times a little reminiscent of Carmen.

The second half began with Dale playing three solo pieces she had written—two preludes and *Fueco – Fire*. This was a high energy piece with many fast passages. We then heard a wonderful arrangement for two guitars of the very moving

Bach *Dm Chaconne*. For the final part of the formal concert we were transported to Venezuela where we heard a very exciting suite- *Amasur* by Alfonso Montes. This was written especially for the Duo. Thomas rapidly reached the dizzy heights of the 19th fret with consummate ease on a number of occasions without any sign of guitar vertigo!

The enthusiastic audience was rewarded with yet another gem as an encore – *At the Grave of my Beloved One* by Mertz. This was a wonderful evening of some fine music. New pieces normally have to be heard a few times before they grow on you, but the pieces chosen were immediately enjoyable on the first hearing. Dale and Thomas demonstrated duo playing at its best. Totally together with faultless playing and expression. Living together in the same house must be a distinct advantage when it comes to practising, rehearsals and trying out new ideas. Think of the time saved here. One thing is for certain, it must not be another 11 years before the duo return – for one thing I will be 80 then and I may not make it!

In addition to their other commitments, the Duo also organise the International Guitar Symposium in Iserlohn, Germany. This year will be the 23rd year of the festival which is the biggest in the world. It is preceded with a prestigious competition with a staggering total of \$57,000 in prize money. Initial entry is via video recordings where this year 121 entries were reduced to 51 entries in the first round and these were then reduced to just 5 competitors for the finals this August. Once the competition is finished, some 250 performers and teachers and 220 students then arrive for the week of the Festival, which can feature 3 world class performances in an evening.

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The Duo Arrive at the Recital Hall



The Duo with Terry

Amadeus Guitar Duo Concert



The WSGC was very privileged to welcome back the Amadeus Duo - Canadian Dale Kavanagh and her German husband Thomas Kirchhoff. The busy duo are very much in demand. Both are professors at the Detmold Music School in Germany and they have so far given over 1000 concerts in some 50 countries. Many composers have written pieces for them. They last visited our stage some 11 years ago.

The lives of concert performers can be very tiring. Dale and Thomas gave a concert on Friday night in Germany and did not arrive home until 1:30 am Saturday morning. After just 2 hours sleep they were up again in order to catch the flight to Heathrow. This was then followed a long drive to Bognor on the 'wrong' side of the road. Despite this, the Dynamic Duo were on top form when they played for us and showed no sign of fatigue at all. They then give concerts on successive days in

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Dates for your Diary

Apr	25th	WSGC at St Catherine's Littl'ton (Fri)	Jun	27th	WSGC Gala Fest of Chi at RSM (Fri)
May	3rd	Club night with Dorset Guit Soc 7:00pm	Jun	28/29	RSM Summer Festival
May	10th	Worthing Festival	Jul	12th	Vida Quartet at St John's Chi
May	24th	Club Evening with Richard Mills	July	19th	Summer Party (theme Weather Report)
Jun	7th	Fabio Zanon concert	Aug	16-22	International Guitar Festival West Dean
Jun	21st	Sam Brown Assembly Hall Worthing	Aug	22nd	WSGC at Selsey Centre (Fri)

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 696762 or visit the

Ticket Hotline at www.westsussexguitar.org

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:

