

Chairman's Notes

As we are now meant to 'Live with Covid', events at the Club are near normal, even though infection rates remain high. We did, however, have to cancel our Christmas Party on 18 December and instead held a celebration at the Club Evening on 15 January, still with Sasha's and Nina's amazing Christmas tree but no Christmas music, albeit slightly muted ie no buffet, and since the beginning of 2022, we have had two Club Evenings, and also we hosted the guitar section of the 67th Annual Chichester Festival of Music Dance and Speech, with the Junior and Senior sections playing on 4 and 5 February - Mark Ashford adjudicating. Recently, the Guitar Harmony Ensemble led by Andrew Richardson, played at the funeral of past member Antonio Desolis, and the West Sussex Guitar Orchestra conducted by Linda Kelsall-Barnett, played at the Portsmouth Festival in March, as did the under 15 Ditcham Park Guitar Trio who won the ensemble trophy. Other club soloists played at the Festival, adjudicated by Carlos Bonell, the juniors featuring strongly. Over the last few months, we are fortunate to have had generous bequests of sheet music, CDs (which boost our extensive library), and also 5 good quality guitars, some of which are being loaned to junior members, including a gift of a guitar from and made by luthier Steve Frith. The other bequests were made by the late John White and the late David Bennett, and also by Phil Maylon of whose gifts he said: "It is a way for me



to say thanks for past pleasures at the club. The Club is a jewel on the South coast and it's nice to do a little something to keep it bright." Please visit our Club Shop which is displayed at Club Evenings, where you will find sheet music and CDs for sale (at absurdly low prices) to help our finances. You can also borrow sheet music from our Library where there are boxes of sheet music in composer -alphabetical order. All you need to do is write details in the Red Book in

the library, and return the music within 3 weeks of the borrowing date. Our NEWSLETTERS are compiled by the Club Members, and please contribute by writing articles, or sending photographs, news, comments or suggestions to me at jgbobak@btinternet.com On 20 March at the Club, the Regis School of Music welcomed Angela Hicks (soprano) and Sam Brown (guitar) who gave an afternoon concert. Our FUTURE EVENTS are as follows: Saturday 30 April at 7.30pm, Laura Snowden will be playing from her repertoire. Saturday 28 May, a Club Evening at 7 for 7.30pm Saturday 25 June, 7.30 a recital by one of our patrons and world famous guitarist, Fabio Zanon Our Summer Party will be at 7 for 7.30pm on Saturday 23 July, the theme being "Let's Face the Music and Dance" Your Committee continues to work hard in managing the Club and organising events, which we very much hope you will support.

Julian Bobak - Chairman

Saturday 30	April	Recital	Laura Snowden
Saturday 28	May		Club Evening
Saturday 25	June	Recital	Fabio Zanon
Saturday 23	July		SUMMER PARTY

Welcome to our new Members:
 David Knight Chichester
 Jonathan Fox Worthing
We hope you enjoy many happy events at the Club!

Our Next Professional Recital



West Sussex Guitar Club is inviting all music enthusiasts to our forthcoming recital by Laura Snowden on **Saturday 30th April ,7.30pm** at the Regis School of Music, 46 Sudley Road, Bognor Regis PO21 1ER. Laura was awarded a scholarship by Rolling Stones to study at the Yehudi Menuhin School and she was the first guitarist to graduate from the school. She was selected by Julian Bream to continue his legacy of performing new commissions , through his Trust, by leading contemporary composers such as Julian Anderson, Errolyn Wallen and Olli Mustonen.

Laura herself is an award winning composer and four of her pieces will be performed for us. “Home ” is a poignant homage to Julian , encapsuring the stillness he enjoyed at the end of his career, and the care he felt for the detail of the small things in life, nature, relationships and the home. “This changing sky ” portrays the shifting moods and hues of the sky from peace and tranquility , to the overshadowing of light by ominous clouds. “ Song for Maria ” is a heartfelt melody dedicated to her sister and features in the LCM grade 6 syllabus. “The strange world of spiders” utilises special effects found more commonly in Blues guitar than Classical, to convey the strangeness of looking at spiders outside a window in eerie light. Possibly not for the arachnophobes amongst you !

The programme will also include pieces by Villa -Lobos, Mertz, Lennox Berkley and Barrios.

West Sussex Guitar Club has been privileged to host a live and virtual concert given by Laura and other fellow Royal College of Music students in 2016 and Christmas 2020 respectively. She has just returned from performing in San Francisco and we hope that you will join us to listen to her play in Bognor . Inspired as a child by the songs of Ralph McTell , Laura manages to achieve the two hardest tasks on stage: to make people laugh and to make people cry.

Teresa Henley



Black Bird Duo Performance

One of the most pleasurable revivals after the restrictions imposed by health regulations has been the return of the series of Sunday afternoon recitals, the latest of which featured Angela Hicks, the soprano, accompanied by Sam Brown on 20 March 2022 in the Recital Hall. Sam opened by expressing his delight at returning to the much-loved venue, where the building blocks of his guitar career were initially shaped by Sasha. Angela shared his enthusiasm in presenting a selection from their recently formed duo Blackbird's repertoire, including folk, early, romantic and contemporary song. Sam has been commended for his imaginative programming and this concert presented a broad panorama of composers, beginning and ending with Schubert but also incorporating Mertz, Mendelssohn and Tárrega so that it gave a substantial roundedness in the short space of the recital. When the audience entered, they were greeted by a simple open stage with a deep warm chair on one side of the door creating an atmosphere of a salon, rather than the relative austerity of a more detached classical chamber rendition. The equilibrium between the guitarist and singer presented a memorable image; in spite of her recent bout of Covid Angela's voice soared effortlessly in response



to the gentle harmonies of Sam's one hundred year-old romantic guitar lent by a friend. He drew the audience's attention to its smaller body and more gentle sound when compared to a modern guitar, and likened this to how a modern grand piano would drown out the subtlety of an older instrument with its range and volume. It was the delicacy which drew out the special qualities of the older instrument with its curious and subtle tone, visually reinforced by its silver purfling, as it moved gently

with Angela's voice in a delicate embroidery of undulating sound – yet still able to take the lead in sections where the voice was more subdued.

Five items on the programme feature the earliest composer, Schubert, (died 1820) and were perhaps divided by the themes – the first two (*Serenade* and *I Greet you*) featuring emotions which had become more personal in the movement from the Classical to the Romantic era. This deeper portrayal was emphasised in the first two pieces by an exploration of extended emotions in human situations such as deeply felt loss or joyful recognition. In the last section, Schubert's close observation of Nature (the trout leaping in the water) helped to reduce the grandiose themes of Beethoven to a more intimate level without diminishing the significance of the portrayal. Schubert had an acute ear for rhythm in speech which he had the ability to fuse with the voice in his songs. The accentuation of the language was natural, not strained, and so became extremely effective. Angela was able to respond to the intricacies of his compositions, to the pleasure of the audience. At the end of the concert, the audience were able to leave the concert hall well-satisfied by an excellent review of some songs representative of the Romantic Age, interpreted by two dedicated and much appreciated musicians.

Angela MacTavish

Chichester Festival for Music, Dance and Speech 2022

This year the Chichester Festival for Music Dance & Speech returned to its usual live format!



For many years the Guitar section has been run by our Club. Huge thanks to all our members who gave up their time to help run our section. It takes weeks to prepare the syllabus, contact teachers and participants, to collect the trophies. And when that all has been done, we organise the rota of helpers. To run successfully such a very intense event (The junior section had this year 68 entries!) we need someone at the door, someone helping the adjudicator, and, ideally -

someone to supervise the practice area. Special thanks to Julian, Linda, Teresa, and David Clarke who in turn manned the door, assisted the adjudicator, and helped with arranging the stage during the two busy days!

The senior section had lost several entries this year because of Covid infections, but we did hear our two ensembles and several very enjoyable solo performances! It was great to have with us Mark Ashford adjudicating. Mark is a wonderful musician who has



performed on our stage many times as a soloist and with the VIDA guitar quartet. His comments and advice to the competitors reflected his superb understanding of guitar technique and his great experience of performing on the stage. But perhaps Mark's most valuable advice to the performers was the need to use imagination in looking for the meaning of the piece performed, exploring its title and discovering the images that inspired the composer.

Congratulations to all the winners in their categories, and well done to all the performers for taking part and gaining valuable stage experience! A special thank you must go to all the teachers for encouraging their students to participate in the festivals and competitions and for supporting them during the event.

This year the Gala Festival Concert, traditionally concluding a month-long festival, and featuring the best performances of each category, was staged at the Minerva Theatre in Chichester. The Guitar section was represented by two numbers: the performance of the Club's orchestra, conducted by Linda, who played a medley of colourful Latin-American pieces, and 14 year old Sofia Carson with her lively, charming gavotte "Amanda" by Obregon. You can watch these two performances by our Club members on our website. In the "Video" section

Junior section	1st
801 Solo Novice	Sebastian Poate
802 Solo Beginner	Theo Marshall-Lee
803 Solo Novice	Mia Prince
805 Solo up to grade IV	Lucy Carson
806 Solo grade IV & above	Seth Morgan
807 Family Ensemble	The Carson Family
809 Guitar Solo	James Connolly
810 Junior Bach Class	Vacaris Silaikis
811 Junior Recital Class	Seth Morgan
812 Guitar Solo Open	Evelina Kisliak
814 Guitar Duet	Sofia & Lucy Carson
815 Advanced Guitar Duet	Evelina Kisliak & James Connolly
816 Guitar Trio or Quartet	Regis Harmonics
823 Junior Recital Class	Daniel Callow
824 Intermediate Recital Class	Seth Swain
825 Advanced Recital Class	Evelina Kisliak
826 Technical Perfection I	Anna Swain
827 Technical Perfection II	Aaron Butters
Senior Section	1st
826 Late Starters	David Carson
830 Solo Intermedeate I	Teresa Henley
831 Solo Intermedeate II	Leigh Boyle
833 Guitar Duet	Jay Huff & Vincent Smith
836 Guitar Orchestra	WSGC Orchestra & Guitar Harmony
838 Solo Advanced	Jay Huff
840 Solo Recital Open	Linda Kelsall-Barnett

Grant Award

Last week I had a trip to Butlins in Bognor Regis. Not to enjoy the water-slide, helter-skelter or wave pool, but to attend the annual Civic Reception in the Shoreline Conference Centre, hosted by the Mayor Cllr. Steve Goodheart and Mayoress, Mrs Andrea Goodheart. The guests at the event were dignitaries and officers from local councils, and representatives of all the local organisations and charities that had been awarded Grant Aid for 2021-2022. Sasha and I were there representing the Regis School of Music and the West Sussex Guitar Club. After a buffet meal, accompanied by trad jazz music from the Regis Jazz Band, the Mayor presented each organisation in turn with their Grant Aid cheque. Happily, no speeches were required, although (unaccustomed as I am...) I had prepared a few words just in case. It was an enjoyable evening and I was very pleased our club had been awarded a generous £1,000 again this year. It will help us with the costs of running our annual WSG Festival in November and our professional concerts which, despite our club having nearly 100 members, are attended by a disappointingly low number of people. The plea from the Committee is, as always : please do come and enjoy these superb performances by professional guitarists and enable us to continue to invite them to play at our club.



David Clarke Treasurer



Guitar Harmony Ensemble



I was privileged to be asked to take over this keen and enthusiastic guitar ensemble in July of 2021. Since then we have performed at a number of events such as the WSGC, Chichester, and Portsmouth Festivals. Recently we finally performed at a concert in Rustington - third time lucky following two previous covid cancellations. This gave us a chance to refine our pieces and give outstanding performances in a relaxed and enjoyable event (see photos). I am looking forward to arranging a variety of pieces for us to work on during the summer term and maybe a composition or two. Rehearsals last for two hours with a short sociable break. We work hard to achieve the best standard we can. Some pieces take a little longer to improve than others. We always aim to perform parts that challenge and helps us improve our playing at an enjoyable level. Our repertoire is varied and includes some classical pieces alongside well-known pop, rock and folk tunes. Some pieces especially written for guitar ensembles and some especially written for us. We meet most Mondays in term time between 2-4pm and will spend the summer term exploring new pieces with a view to performing some of them at the WSGC Summer Party in July. This wonderful group of guitarists have made me feel very welcome and appreciated. I'm sure they would do the same for anyone who would wish to come along and give us a try. We would love to see one or two potential new members join our group. For more information contact Andrew arichmusicman@hotmail.com or message on 07862718106.

Andrew Richardson Musical Director

Guitar Harmony Rustington Success!

Guitar Harmony was invited to play their first concert in front of an invited audience on 19 March 2022 at Rustington Parish Church. The event was organised by Juliet Robinson who is leader of Rustington Community Choir, which took part in the concert together with the Sussex West County Guide Choir. Guitar Harmony, one of whose members Beryl, is the mother of Juliet, played six pieces, half in the first part of the concert half in the second and on this occasion thoroughly enjoyed the acoustics of the church and played well. The concert had been some while in coming to fruition, having originally been set up in March of 2020 a week after first Covid lockdown. The second attempt in 2021 was postponed when



Juliet tested positive on the morning of the concert. The program was a mixture of traditional songs and dances.

Andrew Richardson and Jane Scott from Guitar Harmony enthusiastically joined in with the choir in La Bamba. As a finale the combined choirs and the musicians joined together in a rendition of Adiemus by Karl Jenkins, all finishing at the same time, which was a major triumph considering the conductor was hidden from the guitarists by the bulk of the

singers. All the people present, choirs, musicians and audience benefitted from the experience of witnessing live music after such a long time.

Judith Ratledge

Thirty Years of the Gala Quartet

In February 1992 at the Chichester Music Festival, a newly-formed guitar quartet nervously played their one piece, Pachelbel's Canon to the formidable Gerald Garcia. He wrote on their certificate "has some potential." Undeterred, the Gala Quartet carried on and are still playing together some 30 years later! The founder of the original Gala Guitar Quartet, Ian Burt, already played in a duo with Debbie Burt (no relation,



1992

though this did cause a lot of confusion until she married Mr Burford). Ian and Debbie met at Sasha's popular guitar evening class at Bognor Community College in the late 1980s. In November 1991, Ian decided he'd like to form a quartet and shamelessly poached Kit Crowhurst from an existing trio. Finally he picked a young John Mason, admiring the way he played chords and thinking they would sound good in the Canon. For fifteen years, these four guitarists, Ian, Debbie, Kit and John, would meet every Thursday at Ian's house in Chichester to rehearse. Ian was a stickler for time-keeping and appearance, so very soon they all had matching silk waistcoats to wear at public performances. Ian was a left-handed guitarist with an amazingly rich tone which was ideal for playing the melo-

dy line, though his idea of pianissimo was a normal player's mezzo forte. Kit was incredibly knowledgeable about all music but especially jazz, playing guitar with great sensitivity. Kit also had a tremendous sense of humour which had the quartet in stitches at every rehearsal. John was "the quiet one" happy to go along with what Ian decided, but was by far the quartet's most advanced guitarist, great at both sight-reading and improvising. After a few years of playing together the quartet began to run out of interesting music at an intermediate level so decided to arrange their own pieces. Since 2001 Debbie Burford has arranged 48 pieces for the quartet, mostly from the light music repertoire which she loves. Ian's favourites were "Bells Across the Meadows" which he used as background music for his Chichester attractions website and "The Syncopated Clock" where he enthusiastically played the tick tock of the clock so loudly that Sasha said it sounded more like a grandfather clock. Eventually Ian's ambition to push the

group to do more and more events and Kit's more laid back approach caused a rift and when Kit left the group in 2006 he was replaced by Diana Green. There was already a commitment to play at St Paul's Church, Chichester for the "Friends of Ravenna" which gave Diana only a matter of weeks to learn nine pieces. Diana magnificently rose to the occasion and the evening was a success. It was only when Ian received feedback from the organisers that it transpired that the quartet were not playing their very English repertoire to Italians from Ravenna but rather to an entirely local Chichester audience who were expecting a programme of Italian music! Over the years the Gala Quartet has played at club evenings, festivals, parties and other events organised by Sasha for the West Sussex Guitar Club. One of the most unusual was in 2000 as a support act for Art Garfunkel. This is sort-of true! The Gala Quartet (and other players from WSGC) were invited to take part in "Music 2000 – A Spectacular Outdoor Millennium Concert" held in Oaklands Park, Chichester in August 2000. Legendary artist Art Garfunkel was making a unique one-off UK appearance, topping the bill in this concert of nine hours of music which also included the Syd Lawrence Orchestra, David Soul and Katrina (of the Waves). The quartet were part of the daytime Classical Guitar section organised by Sasha starting at 2pm and billed as "the cream of the south's musical talent" (!) The problem was that the timings for the concert hopelessly overran and while the Gala Quartet had time to play their two short pieces in the afternoon, the real stars by the evening all had their programmes cut short. A rightly angry Art Garfunkel at the end of the night very nearly refused to come on at all and the



2001



whole concert was a bit of a scandal - it made such a huge loss that none of the artists ever got paid. Another brief moment of fame for the quartet came in June 2011 when BBC Radio 3, as part of their Light Fantastic Festival, created an interactive online orchestra. Amateur musicians were invited to play Barwick Green (otherwise known as the theme tune to "The Archers") to a guide track and then send in their audio clips. The parts were only for orchestral musicians but Debbie took a chance and sent a recording of the quartet playing her arrangement of the piece. Amazingly, the Gala Quartet appeared in the finished three minute broad-

cast of Barwick Green Big Mix – the BBC engineers had managed to splice in 10 seconds of the quartet playing their guitars. Always keen to promote the quartet, Ian set up many video recordings at his house to put on YouTube and also asked for Sasha's recordings made at the club. Imagine the disappointment of the holiday-maker searching online for information on the nightlife in Algiers only to come across the Gala Quartet playing Algerian Scene! Eventually, Ian's ideas to further promote the quartet on a dedicated website in 2015 caused a rift between Debbie and Ian and the quartet split to reform the same year with new member David Clarke.

The New Gala Quartet (as it then became known, rather than the Dave Clark Four) was very lucky to find David who was already busy playing in many other music groups. David even moved to Bognor Regis to join the club and make quartet rehearsals easier. David, like John and Debbie, now also makes arrangements for the quartet. With continued support and encouragement from Sasha and the WSGC, the quartet has usually managed to play at events even when one of them has been unavailable. There have been talented stand-ins including Pam Fereday, Conor Miles, Jay Huff and even the illustrious Craig Ogden at West Dean. But could Gerald Garcia have imagined when he wrote that first certificate in 1992 that he too would play a piece with the Gala Quartet at West Dean in 2018. At that very first festival, Gerald had also written "Keep playing together" and that is something the quartet has tried their best to do, only being thwarted by Covid-19 at the Chichester Music Festival in 2022 on what would have been their 30th anniversary performance. Of the original members of the quartet, Kit Crowhurst sadly died in 2014 aged 72 and Ian Burt in 2017 aged 77.



Debbie Burford

West Sussex Guitar Orchestra

Regis Guitars was the very first guitar orchestra formed at the start of the West Sussex Guitar Club in 1993 by Sasha Levtov who played in the orchestra rather than conducting. They performed at Club evenings and festivals, often against Chris Sweatman's orchestra, now called Guitar Harmony and under the baton of Andrew Richardson. West Sussex Guitar Orchestra was formed by Linda Kelsall-Barnett in September 2015. The original members were Baz Boxall, Julian Bobak, Debbie Burford, David Clarke, Francesca Gerard, Freya Lyons, Mike McCurrach, Conor Miles and Yvonne Scott. Their first performance was at the WSGC festival in November 2015 and with only a few weeks of playing together under their belts, they impressed the audience as well as the adjudicator Graham Devine. As with all music groups, membership ebbs and flows, and the Orchestra was then joined by Robin Burgess, Pam Fereday, Patrick Sowden and Debra Stackwood. The Orchestra participated at the Federation of Guitar Societies playing day, held at Bournemouth in June 2017 where they were joined by Jay Huff for the day. Jay then became a permanent member

of the Orchestra, followed by Laurence Pettit and Paul Rooney. Many of the Orchestra also played in other ensembles such as New Gala Quartet, The Tatum Trio, Quintessential Quintet, the Aldwick Duo and the Orion Trio. The time and commitment required to perform in so many musical groups as well as the Orchestra illustrates a deep love of the guitar. The Orchestra became regular participants at Club evenings, festivals and parties, always selecting an appropriate and inspiring repertoire. The Orchestra was now a well established nucleus of committed members who went from strength to strength under the baton of Linda. They won their class at Chichester and Portsmouth Festivals in March 2018 and were invited to play at the prestigious Chichester Gala Concert at Westbourne House School. The Orchestra were prominent in the "Evening of Guitar in Ensemble" at Christchurch in June 2019 and was now comprised of 10 members - Julian Bobak, Baz Boxall, Debbie Burford, Robin Burgess, David Clarke, Jay Huff, Conor Miles, Andrew Richardson, Yvonne Scott and Patrick Sowden. Their repertoire included popular pieces by Richard Charlton, Debussy, Duarte, Kaps, Gary Ryan and John Knox. They covered music from Renaissance through to a Rumba, Palladio and Moon River.

The years of 2020 and 2021 forced us all into an isolated existence where club evening, concerts and the meeting up of the orchestra and the various ensembles entered a virtual digital domain. The return to normality was slow and the turnout at club evenings was lower than in pre-Covid times. I casually mentioned to Jay Huff at a Club evening in October how inspired I was by the Orchestra and that I intended joining in the New Year. Undeterred by my procrastination, Jay approached me at another Club evening later in the year and wryly said "I didn't see you at Orchestra rehearsal the other week." My list of excuses was rapidly drying up. After the Orchestras performance, at which Linda had doubled up as conductor and instrumentalist, she stood before her audience and pleaded for new members to join. How could I say no? From that point on my email box was bombarded with large sized files of guitar scores with four parts efficiently forwarded by David Clarke. The first wave of pieces were centred around the theme of Christmas, selected for the proposed party on 18th December and seemed relatively straight forward. On Monday 6th December I arrived at the Regis School of Music quite comfortable in playing "Let It Snow" and "Christmas Medley". I managed to play all the right notes pretty much in the right order and so felt prepared for my first performance. Sadly, due to the soaring increase in Covid numbers the party was cancelled and all Christmas pieces were put to the back of my folder. The second wave of music was more akin to a tsunami in terms of difficulty. The bar had definitely been rapidly raised. Accompanying this tidal wave was a short message from Linda saying "Choose whichever part you like". The decision was obvious, go for the easiest. So for the second week running I arrived at the Regis School of Music for what can only be described in one respect, a baptism of fire, but in another, an Epiphany. My only consolation, if not selfishly, was that another new member and student of Linda's, David Knight, was in the same boat. It was a case of both of us either sinking or swimming. Linda had brought together a repertoire that we were to play at the deferred Club Christmas party in January, The Chichester Festival at the beginning of February, The Portsmouth Festival at the beginning of February and the Club evening the following week. I think my eyes glazed over at the thought of how much practice was going to be required just to survive the experience, let alone enjoy it. The programme started with Italiana from Antiche danze ed arie per liuto by Resphighi. I soon discovered that a pure melody line played andantino is anything but easy. Any errors in note reading or clumsy technique is glaringly obvious. The second piece was an energetic folk song from Chile called El Cachimbo and arranged by Sveinn Eythorsson. Played at a searingly fast tempo if once lost, it was difficult to find your way back in, rather like trying to clamber back onto a fast-spinning roundabout. There then followed Intermezzo from the opera Cavalleria Rusticana by Pietro Mascagni. Although marked Andante Sostenuto, the flurry of demi-semi quavers transformed the music into a technically demanding piece. The programme was to end with the South American dance piece Viva JuJuy, arranged by Richard Charlton. The music begins with the striking of three E minor chords played adagio and then whirls into a flurry of notes played Allegro and finally slows into the tune El Condor Pasa sung by Simon and Garfunkel. Our first performance was at the Club evening on Saturday 15th January. The weather was grey, Covid still hovered in the air but the Christmas tree and Sasha's infamous alcoholic and non alcoholic punch (possibly one of the same thing!) lifted our spirits. Full of trepidation, I walked onto the stage, sat down and waited for Linda's baton to wave us into action, rather like a magician waves their wand. One of the many challenges of playing with other people is focusing your ear on your part and blocking out the sound of the three other parts. In a rehearsal the task is manageable but with adrenaline

surging through my hands I became lost pretty early on in our performance and had to rapidly learn the art of play acting . Suddenly I was on Top of The Pops in the 1970's miming " Remember you're a womble ". I think I played approximately 10 % of all the notes. The next performance was three weeks later as part of the Chichester Festival for Music, Speech and Dance. Coupled with the pressure of playing slightly more notes than in the previous performance, was the pressure of acquiring the Orchestra's uniform of red top and black trousers. My wardrobe was a red-free zone but internet shopping saved the day. Pre-concert nerves increased when I learned that Debbie was ill with Covid . She was my North star, pointing me when to start tapping my guitar during Viva JuJuy. The second source of anxiety was that the five men were wearing matching maroon jumpers purchased from Woolovers whereas my jumper was scarlet, a different interpretation of the colour red . The third was the presence of the adjudicator Mark Ashford. My nerves still managed to get the better of me but I think this time I played 30% of the notes. Mark awarded us joint winners with Guitar Harmony and we won a trophy. Marks comments, 'a very successful performance, well done', were extremely encouraging . With the Portsmouth Festival looming, all practice of other solo pieces was abandoned. Solo performance demands a strong reliance on oneself to stand alone on the stage and play, with no safety net of hiding behind others. However, although an orchestra offers protection, rather than letting yourself down, you can commit the heinous crime of letting the others down with wrong notes, right notes played too loudly, forgetting repeats, the list is endless. Orchestra rehearsals started and finished with the ceremonious wheeling out of the trolley, laden with music stands, foot stools and guitar rests, rather like refreshments on an airplane flight. In between lay 60 minutes practice of phrasing, dynamics and interplay between the parts .The Portsmouth Festival was held at Park Community School and the adjudicator was Carlos Bonnell. This time round we had competition from the Ditcham Park Trio comprised of three young boys taught by Linda and another guitar orchestra called Inaccord led Debra Adamson. Inaccord appeared positively professional wearing rainbow-coloured sweatshirts with their name emblazoned across the front in large white letters . I did wonder if they were cheerleaders who had turned up at the wrong event. As they walked off the stage Julian turned to me and said " I couldn't see the letter "I" and thought they were called Naccord (phonetically translated to "Knackered ") . Rather than sitting one row behind another , we were placed in a graceful semi circle. The atmosphere, possibly set by the adjudicator, was serious, rather like being in court. We negotiated our way through the first three pieces but stumbled at Viva Jujay when there was a prolonged rustling of music behind David Clarke's music stand followed by " I can't find my music ". The atmosphere was lightened by a splash of humour, Linda remained calm but Carlos seemed relieved when a spare copy was found and handed to him. We came second to the very tight and professional performance given by the trio and I think I played 60 % of the notes. The aching melody in the Mascagni's Intermezzo, exquisitely played by Jay deserved the praise given by Carlos. Once again we were back at the Regis School of music for a Club evening and back on the stage for our penultimate performance. The anxiety and hesitation perniciously instilled by Covid was gradually beginning to thaw as faces, young and old, not seen for a while emerged back onto the stage. The winning Ditcham Park Trio gave another outstanding performance . Other promising performances given by youngsters preceded us as we awaited the return of Linda from playing at the Southdown Poetry Festival. Once again I climbed onto the stage and sat next to Julian whose wry comment of "Well let's see if two glasses of red wine helps this time " made me wish that I was in his boat rather than on orange juice. Once again my score of notes played was back down to 40% . The honour of playing at the Minerva Theatre in the Chichester Festival of Music, Drama and Speech Gala Concert the following Saturday precipitated palpitations. My main problem was becoming distracted by the sound of others playing, I still did not quite have the concentration to remain focused on my part alone. The second was either forgetting the repeats and ploughing on through to the next section or holding back, unsure as to whether they were needed. The concert day was accompanied by a bright blue sky and a shining sun, surely the uplifting weather was a good omen for a good performance. Prewarned of the warm lighting within the theatre, I had invested in a thin maroon top which matched the colour of the other's attire. We left the brightness of the glass refectory and walked to the dimly lit cavern of the auditorium to sit in front of a real audience. We played a three minute performance of El Cachimbo and Viva JuJuy which seemed to me to last three seconds. I still can not really remember anything about it but I think I played 90% of



the notes. I really wasn't sure how well it went but as we all walked off stage I spotted a woman in the audience clapping enthusiastically, almost in a trance as she mouthed the words " That was lovely ". Whether she was saying this to us, to her daughter next to her, or just to herself, who knows but her smile spoke volumes. I swear Paul's bow tie was spinning in the excitement of it all. During these difficult times where we lurch

from one crisis to another and words seem hollow, sitting at a Monday evening rehearsal pushes the woes of the world aside and I feel united in something far greater and powerful than myself alone. I would like to thank Linda Kelsall-Barnett for her time, tireless effort and encouragement, to David Clarke for sending page after page of music, to Jay Huff for his gentle constant persuasion , to Julian Bobak whose "Knackered " story made me want to write this article and to Debbie Burford for proof reading this and filling in the gaps in my knowledge.

Teresa Henley

Antonio Maccarone RIP

Antonio – husband, father, grandfather, and friend of many. Antonio was born and raised in Italy. In adulthood, he traveled extensively working his way round Britain until he arrived in the south and, having met his future wife Nicky, put down roots.



Antonio loved the guitar being heavily influenced by the music style of Segovia (whom he met on more than one occasion). He told me that "Guitar music, it feeds my soul". It did not take him long to find and join the WSGC. He was a member of Regis Guitars and, more recently, Guitar Harmony. Our leader, Andrew, on hearing of the death of Antonio, wrote a piece of music as homage. It is called 'Springtime' and is based on 'Spring' by Antonio Vivaldi. It was a privilege and honour for the group to perform it at Antonio's funeral.



Antonio was a gentleman, sensitive, kind, thoughtful, strong, and positive. Happy-go-lucky, he loved life. He also loved to cook, always looking out for new recipes, and believed that the Mediterranean diet was the best! He was a great angler and forager, especially for mushrooms. He loved all nature and the great outdoors: walking in the woods, hill climbing, cycling. A gentle, honest, caring man, with a great sense of humour; he will be sorely missed by all who knew him.

Alison Stonestreet

Let us Write Music!

Many of you will have heard of or used the proprietary music notation software, Sybelius. While Sybelius is most probably the de-facto standard for music notation, it isn't free and for some the monthly or annual subscription fee can be prohibitive, particularly if you're likely to use it infrequently. You may then be interested to hear that there's a free open source alternative to Sybelius that for the occasional user can provide a good alternative. It's called MuseScore and is available to download, for free, from <https://sescore.org/en/download>. It's available for both Windows and Mac - and Linux for that matter. As with any download from the Internet, make sure to virus check the download before installing. Once you've installed MuseScore, you'll open the program and the start centre will open. Any existing scores will be shown, but you'll also see the **Create New Score** option. Click on that and you'll see a dialogue asking for the title of the piece, along with composer and some other information about the piece's provenance... please visit the detailed guide how to use this excellent music writing programme at our website www.westsussexguitar.org in the "**LIBRARY**" Section **Jez Rogers**

COMPOSER OF THE MONTH

Heitor Villa-Lobos was born in Rio de Janeiro on 5 March 1887. His formal musical studies ended on the death of his father in 1899. He joined a Rio street band as a guitarist when, at the age of 16, he was working as a cellist in a theatre orchestra. He made many long journeys into Brazil's interior, giving him a deep knowledge and understanding of Brazil's folk music. He was befriended by Artur Rubenstein, the Polish-American pianist who happened to be touring South America, and was sent to Paris where he advertised his talent. He returned to Brazil in 1930, and held various official positions, and founded the Brazilian Academy of Music. Leopold Stokowski enthusiastically promoted Villa-Lobos' works, thereby securing Villa-Lobos' international reputation. He produced over 1000 works, all imbued with his passionate devotion to Brazil. He composed four epic orchestral and choral suites, 17 string quartets and various series of 16 Choros, the name being derived from the street bands of his youth. He also composed the Bachianas brasileiras also evoking Brazilian folk music. He had had a long association with Andrés Segovia who wrote a Preface for the edition of Villa-Lobos' Douze Etudes, which, though composed in 1929, were only published in the 1950s. Segovia described the Studies as consisting of 'formulas of surprising efficiencies for the technical development of each hand', having at the same time, 'a disinterested musical beauty'. Villa-Lobos completed his Concerto for Guitar by 1951, but the work was only premiered for various reasons in 1956, three years before his death in 1959

Julian Bobak Librarian

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