

## *Graham Devine Festival Concert*



**T**he WSGC was very pleased to welcome Graham Devine back to our stage to give the 2015 Festival Concert. Graham is a long standing friend of the club and also was the adjudicator for the Senior Festival two days later. It was gratifying to see a full audience (many new to the club) had turned out on a blustery night to see the maestro perform.

As usual Graham gave an impeccable performance and gave us a chance to hear some real gems that have not been heard for some time. The concert began with *Spanish Dance No. 4* by

Granados. A light entree which of course was perfectly executed. This was followed by *Sor's Fantasia no.2 Op7 the Largo and Theme with Variations*. The first half finished with the three movements of Torroba's *Sonatina* which was written for Segovia. Yet another firm favourite with the audience.

The Second Half began with Ponce's *Sonata Romantica*. This consisted of four movements and was a homage to Franz Schubert. This was another piece that was written for Segovia. It is interesting to note that whereas pieces written for other

### *New Members*

We extend a very warm welcome to the following new members: **Freya Lyons** From Chichester;  
**Tim & Sin Mui Martin** From Worthing; **Stephen Frith** From Crawley; **Bob Bonner** From Bognor Regis;  
**Martin Glover** From Aldwick;

**We hope you enjoy many happy evenings at the Club!**

instruments (like the piano in the case of the Granados and Albeniz) may be expected to be difficult to play since they have to be transcribed for the guitar, even pieces written for the guitar can also be extremely challenging and not to be attempted by the faint hearted! The concert finished with three pieces written by Isaac Albeniz – *Zambra Granadina*, *Berceuse* and *Castilla*. This was

Albeniz at his best - really wonderful pieces to listen to. The enthusiastic audience prompted an encore which was a transcription taken from the *Piano Album for the Young* which Robert Schumann wrote for his three daughters. A delicate piece with which to end this superb concert which was popular with both guitar aficionados and even those who just came along out of interest. *TW*



*Christine Daniel meets Graham*



*Graham with Sandra & Tony Gardiner*



*Debbie, Terry, Graham, Diana & Sasha*

***Graham Devine 20th November 2015***

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## *West Dean Experiences*

**H**aving been a member of the West Sussex Guitar Club since 2007, I had heard a great deal about the International Classical Guitar Festival held at West Dean each summer. Indeed I had ventured there on a few occasions for the Open Day, and got a flavour of what went on there. But though a few friends at the Club went every year, I had never thought seriously about enrolling for the full week. 2015 was the year I decided to take the plunge. And for me it proved to be a case of once bitten, forever smitten!

West Dean College was formerly a beautiful country estate. The gardens are now open to the public, and the magnificent house is the home of the college, which runs a variety of courses in the arts and crafts. The International Classical Guitar Festival runs in August from a Saturday afternoon to the following Friday lunchtime. Students can attend on a day-basis, but most choose to be residential, which I think is the best way to get the full experience. Rooms are basic, but clean and comfortable, and provide somewhere quiet to practise, and also a haven to retreat to when you need a break from the intensity of all the activities on offer. The meals supplied were excellent, and retiring to the bar at the end of a hard day's playing is a great way to unwind before bedtime.

All students are assigned to one of a number of ensembles, graded from near-beginners to advanced. I found myself in an intermediate ensemble run by Janet Agostino, a wonderful and inspiring Australian performer and teacher. There were eight of us in the ensemble and, as most of the music was in four parts, we were assigned two to each part - very handy to have someone else covering for you if (or should I say *when*) you went wrong.

For those who enjoy ensemble playing there is also the option (which most students took up) of playing in the guitar orchestra, run this year by the amazing Gerald Garcia. The orchestra worked on guitar transcriptions (with up to six parts) of some of the movements from Grieg's Holberg Suite. All standards of player were included in the orchestra, and some of the parts demanded quite advanced skills. Luckily we had a good number of advanced players (most of them young students who made many of us oldies look like complete beginners by comparison). Some of the parts were easy enough

for the less experienced players to manage. I had a middling part, which frankly was a bit of a struggle in places, but fortunately there were enough other players of my part for me to be able to practise my miming skills when the situation demanded it!

The ensembles and the orchestra formed the backbone of the week, with practise sessions every day. Fitting around these were a wide variety of other activities, many of them optional, but some not to be missed. There were masterclasses with Marcin Dylla, David Leisner and Amanda Cook. I think you can learn as much from watching a master teaching an advanced student as you can from your own lessons. There were daily 'Learning Zones', with lectures on topics such as stagecraft, sight reading, and phrasing, to name but a few. There were Repertoire Classes, in which you could try out your favourite pieces on a small audience, or the daily Informal Student Concerts, where you could play a piece to a larger audience. But, for those who lack the confidence to get up and perform, these were entirely optional activities, and you could always go along just to watch how others did it.

One activity that I found very useful was the daily 'Technique Workshop', each time run by a different member of the teaching team. In this you could raise a question on any aspect of technique that you liked. Usually there were just a few students in the workshop, so everyone had the opportunity to raise a question. One I attended was led by the American guitarist, David Leisner, who had suffered a long period of focal dystonia, a disabling condition of the hands which makes advanced playing impossible. But David had made a major study of posture and hand positioning and had thus fought his way back to a performance career (which he proved one evening by giving an outstanding recital). In the workshop, people began to discuss the aches and pains that we all sometimes experience when playing, and David proved to be brilliant at pinpointing where we were holding tension in our bodies, and thus creating the pains. He also showed me how to adjust my right-hand position to get a better sound.

Every student had two personal half-hour lessons in the course of the week. Mine were with Alison Bendy, who gave me valuable advice on my attempts to play Torroba's *Fandangullo*, and Andrew Gough, with whom I further pursued the

topic of producing a good tone. With the excellent advice I received from David and Andrew, I now feel inspired to really work on getting the best sound that I can.

I have left to the last a few words on what were inevitably the highlights of the week - the evening concerts. We were treated to fantastic performances by Marcin Dylla, Morgan Szymanski, David Leisner, Amanda Cook, and the Arctic Guitar Trio, all of them excellent in different ways, from David's dazzling technical virtuosity to Amanda's beautiful sound and deeply sensitive interpretation.

The Friday morning culminated in the Course Ensemble Concert, in which Gerald's guitar

orchestra and each of the student ensembles demonstrated the results of their week's efforts. A fitting way to end an inspiring, hard-working week.

So for those of you who have considered going to West Dean, but not yet taken the plunge, I would whole-heartedly recommend it. It is just wonderful to get away from the pressures of everyday life for a few days, in which you immerse yourself in your favourite hobby, meet lots of wonderful, like-minded people, and come away refreshed and inspired to aim for still greater heights in your guitar playing. Will I go again next year? I certainly hope so.

*Baz Boxall*



*Baz with Janet Agostino in the Magnificent Library*



*The Arctic Guitar Trio draw for the Guitar Raffle*

## *The WSGC at Selsey*



**F**or a number of years now, the WSGC has given a concert at the Selsey Centre as part of the four week long Selsey Festival. We are very grateful to member Sally Paice who makes it all happen by kindly liaising with the Festival Committee, books the hall, provides refreshments and also performs.

The Concert was very well attended with many new faces among the audience. The concert

was dedicated to showing the Art of the Classical Guitar. We heard a very varied selection of music written by composers such as Dowland, Bach, Tarrega, Mertz, Albeniz, Rodrigo and Pujol. The standard of performances was very high and many thanks to those who took part – Rebecca Allday, Pam Fereday, Alex Hart, Richard Prior, Sam Brown, Mike McCurrach and the Orion Trio (Yvonne Scott, Mike McCurrach, and Baz Boxall). After the interval Sally Paice provided some light relief with her ukulele band – Regis Ukes. She also sang some popular songs and accompanied Fran Jones who played a tenor and a sopranino recorder on the same piece! Thanks are also due to Sasha who as usual was a master MC and who also accompanied Richard Prior and Sam Brown.

It was a most enjoyable concert which went down well with a new audience, so well done to everyone who played.

*TW*

## Other Local Guitar Events

**T**he Bognor Regis area is well served with the classical guitar by our own club. However, there have been some other worthy local events.

The West Dean International Guitar Festival in August presented a very high standard of International performers. It is not necessary to attend the full course, but one can attend individual concerts and the open day on the Sunday. The open day consists of a concert, masterclasses, a guitar maker's showcase and talks together with the opportunity to try out maker's instruments. Each year a kindly luthier donates a guitar as a raffle prize which goes towards providing bursaries to young players. With limited punters the odds of winning must be better than the usual raffle and certainly better than the National Lottery, but I have yet to win a guitar! A discount ticket for all five concerts and the open day costs £50 which although expensive is well worth the money. This year, concerts were given by Marcin Dyella (Poland), Morgan Szymanski (Mexico), David Leisner (USA), our own Amanda Cook and the Arctic Guitar Trio (Norway) featuring Arne Brattland, Jarl Stromdal and Trond Davidson. As you would imagine, we heard an enormous range of guitar music played at the absolute highest level. A most enjoyable relaxing five days – but maybe not so relaxing for those actually on the course!

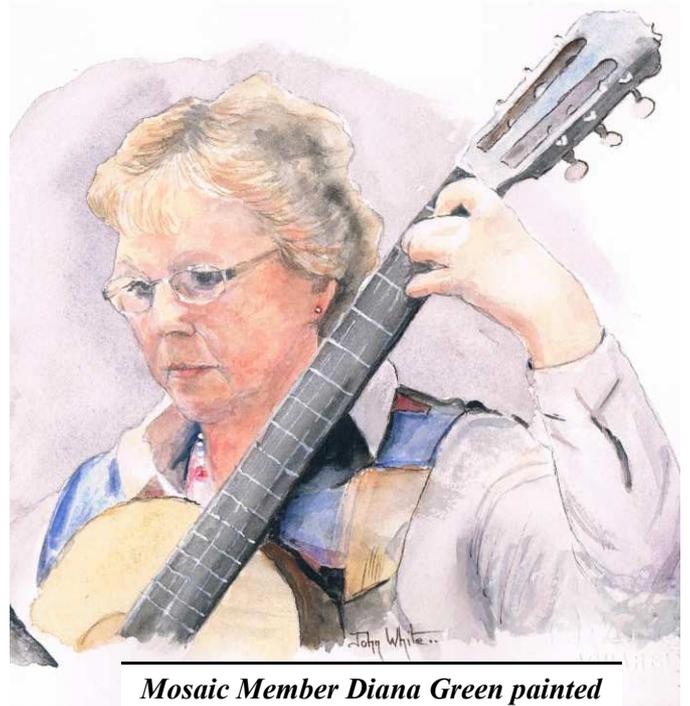
On September 19<sup>th</sup>, Jose Antonio Escobar from Chile gave a concert at St John's Chapel in Chichester. He is a rare visitor to the UK so this was a golden opportunity to see him on our doorstep as it were. This was part of the Autumn series of three Amici Concerts which Amanda Cook and Meg Hamilton run. The wonderful acoustics at St John's will be known to members who attend the Festival of Chichester guitar events which your club runs. Jose has been awarded prizes in 15 international competitions throughout the world. As would be expected with credentials like that, his performance was quite exceptional. The first half consisted of pieces by Milan, Sor and Albeniz. The second half was devoted to the South American repertoire. We heard pieces by Villa Lobos (Brazil), Gentil Montana (Columbia), Piazzola (Argentina) and Java Contreras (Chile). Contreras composed three South American pieces which he dedicated to Jose in 2013 and these were a new and enjoyable experience for the audience.

On 7<sup>th</sup> November, the Mosaic Guitar Ensemble gave a concert at St Lawrence Church in Winchester. You will recall that under the leadership of Chris Stell they came to play for us in December 2014. Their concert included works by Attainnant, Terzi, Corelli, Boccherini and Prokofiev. Busy member Diana Green plays with Mosaic (and also with the New Gala Quartet and the Quintessential Quintet!)

On Dec 17<sup>th</sup> Elias Sibley (classical guitar, classic banjo and ukulele) and Florence Petit (cello) appeared as guests of the Mandolinquents at The Arlington Centre near Newbury. This was a superb concert of the very finest in music and comedy. Both the Mandolinquents, which feature Gerald Garcia and the Elias/Florence Duo are well known to club members. Elias has played at various club festivals since he was a youngster and has now matured into a very professional performer.

Although the South East is now overrun with people, houses and cars, we must not forget that we are somewhat spoilt when it comes to classical guitar events. It may be nice to live in more peaceful surroundings of North Wales or the wilds of Scotland, but I am sure there would be a musical void in such places and one would have to travel far and wide to see such a high standard of performance from the talented musicians such as we get locally

*TW*



*Mosaic Member Diana Green painted  
by our artist member John White*

	<b>WSGC Festival Junior Class Winners 2015</b>	<b>1st</b>
1	<i>Initial Class age 9 &amp; under</i>	Non-competitive
2	<i>Initial Class age 10 - 12</i>	Non-competitive
3	<i>Beginners Age 13-18</i>	Non-competitive
4	<i>Solo Age 12 &amp; under grade II</i>	Timmy Wergan
5	<i>Solo Age 12 &amp; under Grade III+</i>	Edward Sweet
6	<i>Solo I, under 15 &amp; under Grade 5</i>	Jessica Clarke
7	<i>Solo under 15, Grade VI+</i>	Joe Anderson
9	<i>Technical perfection over 13</i>	Zoe Barnett
10	<i>Bach Class I Age 13 and under</i>	Charlie Guimaraens
11	<i>Bach Class II Age 18 &amp; under</i>	Rebecca Allday
12	<i>Intermediate Open Class</i>	Vittoria Hambleton
13	<i>Advanced Open Class</i>	Joe Anderson
14	<i>Junior Recital I Age 13 &amp; under</i>	William Rumsey
15	<i>Junior Recital II Age 18 &amp; under</i>	Zoe Barnett
16	<i>Novice Guitar Duet</i>	Gemma Faulkner & Jessica Clarke
21	<i>Guitar Trio or Quartet 18 &amp; under</i>	Rikkyo Trio
26	<i>Junior Guitar Ensemble</i>	WSM Intermediate Guitar Ensemble
27	<i>Senior Guitar Ensemble</i>	WSM Youth Guitars

	<b>WSGC Festival Adult Class Winners 2015</b>	<b>1st</b>
50	<i>Senior Novice</i>	Christine Daniel
52	<i>Solo Intermediate II</i>	David Clarke
53	<i>Renaissance Class</i>	Peter Russell
54	<i>Bach Class</i>	Jonaton Bougt
55	<i>Music From Around the World</i>	Peter Russell/Terry Woodgate
56	<i>Advanced Class</i>	Bozhidar Pelteshky
57	<i>Virtuoso Class</i>	Freya Lyons/Jonaton Bougt
58	<i>Guitar duet</i>	Julie Insull & Beryl Robinson
59	<i>Guitar Trio or Quartet</i>	New Gala Quartet
60	<i>Guitar Ensemble</i>	Sweet Guitars
60a	<i>Guitar Orchestra</i>	WSGC Orchestra
61	<i>Guitar ensemble with other Instrument</i>	Quintessential Quintet
63	<i>Recital Class</i>	Linda Kelsall-Barnett/Jonaton Bougt
64	<i>Arrangement Class</i>	Debbie Burford/John Mason
C6	<i>Composition for Guitar</i>	John White

West Dean Bursary Aug 2016:

1<sup>st</sup> Zoe Barnett

Runner up James Mascord

## *The WSGF 2015*

**T**his was the 16<sup>th</sup> West Sussex Guitar Club Festival. Unfortunately, entries were down on last year, but we still had a great time and learnt a lot. There were 46 entries in the 18 under eighteen classes and 26 entries in the 15 adult classes. We were very fortunate in having two very prestigious and encouraging adjudicators – Peter Nuttall for the under 18's and Graham Devine for the adults.

### **Junior Classes: Peter Nuttall**

Peter first visited our club earlier this year as joint conductor of the combined Dorset and West Sussex Guitar Club orchestras when they played his composition *The Curious Cat*. Peter has been composing pieces for the guitar for over 30 years now. They are not too difficult to play, but sound great and as such encourage students of all ages to persevere with their instrument.

Peter says there is more to a performance than just playing the piece. Smile at the audience and look like you are enjoying yourself then in turn the audience will also enjoy your playing. Do not play to the floor but try to project your playing to the audience with rest strokes. Take your time and speak slowly and loudly (the acoustics of the hall can scramble your words). Give the name of the piece you are playing and the composer's name. When you have finished playing, stand up and smile to acknowledge the audience and then bow. Finally remove your music as you leave the stage.

Do not be in a hurry. You are really like a waiter presenting a meal from under a silver salver as you give your offering. Rather like an aircraft flight, try to get the take off and landing correct and really practice the beginning and end of pieces. If the flight in between is a little bumpy then it does not matter too much. Understand and have a feeling for the pieces you are playing. The clue is often in the title – Gavotte is a sprightly dance, Chanson is a French song, a Fandango is a lively Spanish dance etc.

Peter was complimentary to those who made little mistakes but kept the pulse going so the flow was uninterrupted. The pulse is all important. Do not play pieces too fast. Rather strive for clarity and this will give the impression that the piece is played fast. It is not necessary to always use rest strokes for example free strokes can sound like a harpsichord if that is required.

Peter praised all who braved the stage, particularly the novices and complimented the guitarists on their performances. All had different strengths and weaknesses and he hoped that some of his comments would reduce the weaknesses.

### **Adults: Graham Devine**

Graham is a regular visitor to our club and came to our festival two years ago. He is widely considered as one of today's very best classical guitarists. He currently teaches at the Trinity College of Music in London and is in much demand as a recitalist, concerto soloist and international competition jury member.

Graham advised that when there is a conductor present, it is most important to keep an eye on them so that the whole orchestra comes in together rather than like an aural Mexican wave. In ensemble playing, the rhythm guitars are very important and everyone in the orchestra should listen for this. Playing just the rhythm guitars on their own in rehearsals will help here. With duets, get to know one another's parts and practice really slowly but accurately.

With regard to solo playing, use vibrato to give the music some shape. Listen out for the melody. Beware of lazy left hand fingering cutting notes too short - try to keep notes ringing on. Give as much regard to the right hand as to the left hand. In this way the piece will become more robust and it will also help in memorising the piece. Some players have a jumping right hand and if so it can be helpful to position the thumb on the bass string to serve as an anchor. In this way the hand will not jump so much and will become more stable and as a consequence the playing will become more accurate.

Many aspects of the guitar were performed on the day. We heard guitar orchestras, ensembles of guitars and ensembles with recorders, quartets, quintets and duets. The performers ranged from novice to advanced in the Recital Class. Although perhaps unfair to mention names, credit should be given to Linda and the WSGC Orchestra who played so well after just being formed in September. They only meet fortnightly for just one hour so this was an incredible achievement. Also David Clarke should get a mention for playing a staggering total of 15 pieces in four different ensembles and a solo class. That shows true dedication to the instrument! Well done to

everyone who played. We had a very informal relaxed day, but learnt a lot. The performances are getting better with each festival and we did hear some superb playing and witnessed phenomenal feats of memory!

### **West Dean Competition**

This event is open to youngsters between the ages of 15 -18 years at the time of the International Guitar Festival at West Dean in August 2016. The winner of this event receives a scholarship awarded by West Dean for non-residential attendance at the Festival. The runner up receives £100 from the WSGC towards furthering their music studies and is eligible to apply to West Dean for a bursary. This year member Zoe Barnett won the competition and James Mascord was a very close runner up. As always, Graham Devine and Marcus Martin from West Dean had a very difficult task with the judging.

### **Thanks**

As always thanks to our encouraging and enthusiastic adjudicators Peter Nuttall and Graham Devine and also to the helpers Julie Insull, Debbie Burford, Peggy Carrott, Julian Bobak and Terry and Moyria Woodgate. Above all thanks to Sasha and Nina without whose unstinting dedication there would be no festival. It should be remembered that for them work starts weeks before the festival. Firstly, they have to retrieve the trophies - please make their job easier by getting the trophies engraved and return them by the date requested. Then they have to procure the adjudicators, collate the entries, work out a timetable, print the certificates and programmes. Then there is all the hectic work on the day itself, followed by the unenviable job of tying up the odds and ends and finances when everything is over. *TW*



*Linda with her Ensembles*



*Edward Sweet & Dan Betsworth Duet*



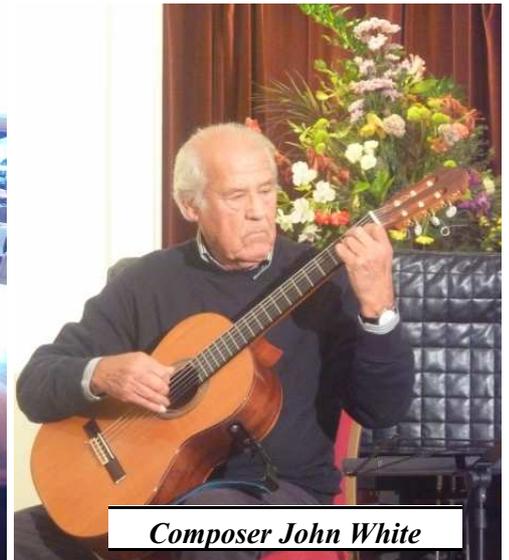
*Rikkyo Entries*



*Henry Wells, Zoe Barnett, Rebecca Allday & Peter Nuttall*



***WSGC Orchestra***



***Composer John White***



***Sweet Guitars***



***New Member Freya Lyons***



***Zoe Barnett & James Mascord in West Dean Competition with Graham & Marcus Martin***



***David Clarke wins the Solo Trophy***

## *Kit's Legacy*



**K**it Crowhurst, one of the founder members of the WSGC when it was formed in 1993, and former member of the Gala Guitar Quartet sadly passed away in July 2014. Kit kindly left the club a very generous legacy of £4000 together with music, recordings and several instruments. This will help considerably in running the club. As you are aware, nearly every concert we hold has to be subsidised from club funds. This is despite the attraction of presenting some of the world's greatest performers on your doorstep. In addition to subsidising our concerts, the legacy will help towards the library and encourage our younger members to pursue the guitar either as a future

career or even just for recreation. In memory of Kit, a new open class and trophy will be set up for the November 2016 WSGC Festival. This will be for a Classical Jazz Class. Kit was very much a jazz aficionado and this will ensure his name is not forgotten. As you are well aware there are now a number of examination grades for classical guitar which include jazz arrangements (*Blue Moon* and *Don't Get Around Much*) as well as many other publications.

Although making or revising a will may be something we procrastinate about, it is worth considering leaving a legacy to a worthy cause. If a club has given you a lot of pleasure then such a gift would not really be missed by your beneficiaries but could make all the difference to the well being of the club. Donations to a charity are exempt from inheritance tax. For the time being our club is quite solvent, but I have seen a number of clubs similar to our own collapse recently. These include dancing clubs and a wonderful friendly local music club which always produced an extremely high standard of performer and entertainer each month. Sadly it was no longer viable because of reduced audience numbers. When we joined the club some ten years ago there was a waiting list as the hall could only hold a limited number of members. Let us hope a similar fate does not await the WSGC! I cannot understand what has changed and why people prefer to stop in rather than go and see a live talented performance. Surely TV is not to blame since apart from the Simpsons and the few Nature programmes, the TV programmes are quite dire!

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## *Editor's Piece*

And so within the twinkling of an eye we say farewell to 2015. One reason that time flies by is because we have a very active and busy club, so thanks to Sasha and the enthusiastic committee for arranging many interesting events for us. It was yet another successful year for the club in terms of great concerts and festivals. As always, our concerts could have bigger audiences and now our festival numbers are falling. With over 100 members we should get a little more support for our events. Please try to come along whenever you can. As

usual, our events for the rest of the season are presented on the back page.

Thanks to everyone who contributed to this newsletter—Debbie Burford (Club Secretary) telling us of the Christmas Party, Baz Boxall (Membership Secretary and Charity Officer) for his experiences at West Dean, Julie Insull (Publicity Officer) for information about Monday evening guitar activities and to Pam Fereday our Librarian for the library update. As always, please send in any articles on guitar matters for publication.

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## WSGC AGM

The previous club meeting was our Summer Party in July. We then had a long break of 8 weeks before our next event which was the AGM. True to form however, the 8 weeks flashed by in no time at all and it was AGM time once again. We saw Sasha had been busy during the recess and had erected a balcony for VIPs at the rear of the hall.



*Prisoners in the Dock*

The AGM was well attended but did not occupy the entire evening. The evening began with an all play guitar orchestra playing some Bach and *An English Country Garden*. This was followed by a formal handing over of Sam Brown's guitar to Rebecca Allday. This was the guitar which luthier and member Pablo Requeno had made and was very kindly donated to the Club by John Rank. Rebecca then played Tarrega's *Lagrima* and *Adelita* on her new acquisition..

The AGM then followed. A number of topics were discussed at the AGM which the committee will follow up. The committee was re-elected with

Julian Bobak as Chairman, Mike McCurrach as Treasurer, Baz Boxall as membership secretary and charity officer, Debbie Burford as secretary, Julie Insull as publicity officer and Sasha as Artistic Director. Some members hold non-committee posts. These are Pam Fereday assisted by David Clarke who are the club librarians, Richard Prior who will continue as Webmaster despite moving to Devon, Moyria Woodgate is still archivist and photographer and Terry Woodgate continues as Newsletter editor.

The AGM was followed by a number of solo performances. We heard from Julie Insull, Pam Fereday, Richard Prior, Linda Kelsall-Barnett (playing *Recuardos de la Alhambra* on her Torres replica) and Sam Brown. Sam had recently been playing the lute at a number of events and apparently for this you should not have fingernails. Sam played some lute music, but then switched to a new pine top guitar which Pablo had on display. We heard a very delicate version of Tarrega's *Gran Vals* played with fleshy fingers and finally *Tico Tico* where Sam was accompanied by Sasha. A truly dynamic finish to the evening. A few days after the AGM Sam went on his travels to Lugano in Switzerland to study under Lorenzo Micheli. His journey to Switzerland was via Beijing and Korea where he was scheduled to give some concerts. We will all miss Sam over the coming year, but hope he will be able to return from time to time to play for us. We all wish him the very best in his career.

TW



*Rebecca Allday with Pablo's Guitar*



*Sam Brown plays lute*

## October Club Evening

The October Club evening was well attended and gave some of our members an opportunity to try out their Festival pieces in advance. The evening started with the All Join Orchestra where under the guidance of Sasha we played *The Birch Tree* and Tchaikovsky's *Marche Slave*. We then had solo performances from Julie Insull, Peter Watkins, Terry Woodgate and new member Boz. Boz made his stage debut with a Tarrega study which he had adapted to exploit the tremolo effect – a kind of *Study de la Alhambra*.

After sumptuous refreshments, we had a musical quiz devised by Sasha. We then heard impressive performances from Linda's recently formed Monday evening orchestra who played *Sevillianas (Andalusian Folk Dance)* arr. Thorlaksson and *Contradanza* by Ian Gammie. This was followed by the Orion Trio (who claimed to be the O'Ryan Irish Trio!) playing the exciting Dave Brubeck's *Take Five*. Luthier and new member Stephen Frith who we have not seen for some time, came all the way from Crawley and played *El*

*Testament d'Amelia* and *The Sound of Bells* on his latest spruce guitar which was only completed the previous week and has yet to be varnished. This sounded a very fine, loud instrument. Mike McCurrach, Richard Prior, David Clarke and Pam Fereday performed solos and Linda finished off the evening with a *Rondo* played on her diminutive Torres replica. TW



*New Member Boz gives his Debut*



*The Orion Trio Taking Five*



*New Member Stephen Frith with his new guitar*

## Save The Children

On Friday 16<sup>th</sup> October, some 10 children from the Regis School of Music whose ages ranged from just 7 to 15 years gave a concert in aid of Save the Children. We heard piano, cello and guitar played. Two of our club members – Rebecca Allday and William Rumsey performed. Rebecca played Mertz *Polacca* and Villa Lobos *Prelude no. 1*. William played Richard Rogers' *Blue Moon* and Pernambuco's *Crauna*. We also heard family members Conor Stretch and Timothy Rumsey play piano.

The event was attended by the mayor of Bognor Regis – Councillor Mrs Jeanette Warr and it

raised £352 for the charity. Well done to everyone who played and supported the event, in aid of youngsters less fortunate than themselves. As Eileen Raven from Save the Children said 'The standard of play was incredible and the young people's dedication to their music was admirable'. This is especially true since many of the children had to be up at 6:00am the following day for their Saturday studies at the various music colleges in London.

It is interesting to note that as a generation of young performers move on to further things and we sadly see less of them, so a new set of youngsters comes through to replace them. TW

## News From The Library

Listed below are the additions to the library

### CDs

Adam Brown	Gladios
Edoardo Catemario	Recuerdos
Lorenzo Micheli	Amadeus
Eden Stell Duo	Samba
Eden Stell Duo	Music from an Island
Morgan Szymanski	Estampas de Mexico
Craig Ogden	The Perfect Summer Guitar Album
David Leisner	Le Romantique
Duo Agostino	Under Same Sky
Thibault Cauvin	Thibault Cauvin
Thibault Cauvin	Le Voyage d'Albeniz
Various artists	La Guitare Classique
Gary Ryan	Patterns in Time
Graham Devine	Bach Guitar Transcriptions



### Sheet Music

John Whitworth	Timescapes
Peter Nuttall	Half Moon & other pieces
Peter Nuttall	Flexi Duet Series Vol 2 (optional Guitar 3 & 4 parts)

### Trinity College Exams

Trinity College books of exam pieces 2016-2019 Initial - Grade 8, plus CDs Initial-Grade 5, and Grades 6-8

A list of new additions is by the library door.

*Pam Fereday Librarian*

## The Christmas Party 2015



*Peace* (by Lemm Sissay). The New Gala Quartet played two lively pieces *Unto Us A Child Is Born* and *Jazz Pizzicato*. Following his success at the festival, John White had been busy composing another solo, his *Opus 2*, which was played beautifully by John Mason with only five minutes' rehearsal! Long-standing club member Peter Watkins then took to the stage to play *We Three Kings*. We were then treated to a change of instrument as David Inns played on his chromatic harmonica *Have Yourself a Merry Little Christmas*, accompanied delicately by Nina at the piano. David said he had loved playing the harmonica since he was 12 years old.

Diana Green provided all the guests with an intriguing cryptic quiz, each clue giving the name of a Christmas song or carol. The CD prize was won by Robin and Alex Burford who got all 25 questions correct. The musical entertainment continued with Conor Miles and Linda forming a guitar duo to play the very vibrant Spanish carol *The Good Shepherd*. The final guitar piece by Linda was an appropriate lullaby-like solo - *Mazurka in G* (by Tarrega). The evening ended as is the tradition with the singing of a few carols accompanied by Nina on the organ. The last piece *The Twelve Days of Christmas* required furious foot-pumping by Nina!

The evening was also a time to remember those who could not attend. A Christmas card was signed for Ian and Jenny Burt who were missing the

This was the 22<sup>nd</sup> Christmas Party of the Club and did not disappoint. Sasha and Nina had made a splendid job of decorating the hall, even transforming the corner of the room into a starlit night as a backdrop for the huge Christmas tree. A delicious glass of mulled wine (Sasha's special brew) greeted every guest. The entertainment began with Sweet Guitars playing *Silent Night* and was followed by the WSGC orchestra telling the Christmas story with *Star Gazing*, *Marche de Rois* and *What Child Is This?* (known to most of us as *Greensleeves*). Both groups, despite each being reduced to only five members, did a splendid job under the leadership of Chris Sweatman and the baton of Linda Kelsall-Barnett respectively - any nervousness dispelled beforehand by Sasha's magic wand!

Joanna Wellwood-Froud and Linda played the lovely Catalan carol *El Noy de la Mare* and Christine Daniel read for us the poem *Let There Be*

annual party for the first time due to ill-health. Also for Terry and Moyria Woodgate who contribute so much to the club and for Julian, our current chairman, recovering from a hip operation.

Thank you to all who contributed to the

delicious food table or helped clear up at the end. But most of all the club is so grateful to Sasha and Nina who work tirelessly to make every event at the hall such a success.

*Debbie Burford*

## *Monday Evening Guitar Activities*



**T**here are a number of guitar activities that take place at our club in Sudley Road on Monday evenings:

### **Performance Workshop**

How often does this happen – We spend weeks, months even, practising for a performance - be it a Club Night or a Festival. Then, when we get up on the stage, nerves get the better of us and we ruin the whole thing and wonder why we put ourselves through it.

**AT LAST, HELP IS AT HAND** – Once a fortnight, on Monday evenings from 8:00pm, Sasha runs a **PERFORMANCE WORKSHOP**.

We go along with a prepared piece of music, play it on the stage in front of other participants and Sasha makes helpful suggestions and guides us through to a successful performance. In this way we are regularly having help and experience of playing on the stage in front of an audience.

### **WSGC Orchestra**

On the intervening Monday evenings from 8:00-9:00pm, Linda Kelsall-Barnett runs the WSGC orchestra. The classes are really aimed for the Intermediate to Advanced players say from Grade 4 and above.

### **The Sweet Guitar Ensemble**

These classes are held every Monday evening by Chris Sweatman during term time from 5:45 – 7:45 pm. They are aimed at guitarists up to the Intermediate Grade

Come along and take advantage of these OPPORTUNITIES – Ring Sasha on 01243 866462 to book your place. Check the West Sussex Guitar Club facebook and our website – [www.westsussexguitar.org](http://www.westsussexguitar.org) for times and dates for this and everything else that happens in the Club.

*Julie Insull*

## *Johnny Couper 12th Aug 1951— 27th Nov 2015*



**M**embers will be sorry to hear that Johnny Couper sadly passed away in November. Renowned for his selection of hats, Glaswegian Johnny lived in Aldwick and was a frequent visitor to the club over the past ten years. He was the eldest of ten brothers

He had a very strong Christian faith and had an extensive knowledge of all types of music. Above all he loved the blues and guitar music. He was a huge fan of Helen Shapiro who came to see him last year. He was an intrepid traveller and would boldly journey vast distances all over the County using his bus pass.

*TW*

## Thibault Cauvin Concert...

(Continued from page 16)

excellent, this one must surely rank as one of our best. However what the audience lacked in numbers, it certainly made up for with enthusiasm.

Cauvin preferred not to have an interval, but instead chose to play straight through without any loss of momentum. The concert pieces were well chosen and showed great versatility. There were popular pieces that we knew and loved and pieces we had not heard before. We heard Tarrega's *Capricho Arabe*, Barrios's *Vals No 3*, Mertz's arrangement of Schubert's *Standchen* and a really exciting version of Mertz's *Tarantella* played at a blistering pace. We then heard two pieces composed by Thibault's father Philippe. *A l'infini pour la Mere* and *Rocktypicovin*. The former piece was written in memory of Philippe's mother who sadly died when he was very young. The second composition was written for Thibault when he was 12 years old and the title tells that this was a typical rock piece for the young Covin or Cauvin. We then heard three pieces which took us on an atmospheric tour of Asia. *Ulan Bator* by Duplessy was a fast exciting piece where we could hear the Mongolian horsemen galloping across the Steppes. In *Calcutta* by Vachez, the sound of a sitar was recreated by

turning the tuning pegs while playing. The formal concert then finished with Domeniconi's *Istanbul* into which Thibault weaved the ever popular *Koyunbaba*.

The whole concert was quite wonderful and the audience were very enthusiastic with their applause and clearly wanted more. We were rewarded with two superb encores – Albeniz's *Mallorca* and Dyens arrangement of Jobim's *A Felicidade*.

In order to maintain an everlasting memory of the amazing evening, many of us bought copies of Thibault's cds and dvds. Sales were very brisk indeed. He has released eight cds, but we were very fortunate to be able to purchase copies of Thibault's very latest cd which was only minted the previous day and not yet generally on sale.

Thibault leads a very busy life – permanently on tour. He had just returned from Brazil when he came to play for us. Two days after our concert he was giving a concert in Bordeaux for surfers. (Thibault is a very keen surfer himself!). He then has a series of concerts in France and Germany and then in November he is playing in Hong Kong, Beijing and Shanghai. TW

*Sue McQuillan with Thibault*



*Thibault travels to the station in style*



**Thibault Cauvin Concert 26th September 2015**

## Thibault Cauvin Concert



**W**hat a spectacular start to this new season of guitar concerts. It was almost three months earlier when we had our last guitar concert at the Regis School of Music. Thibault Cauvin is a most amazing performer being a powerful, dynamic but also sensitive player. His father Philippe Cauvin is a guitarist/composer and he taught Thibault to play guitar at the age of five years. In his relatively short career Cauvin had won 13 international

prizes by the age of twenty and has since played in over 120 different countries. For some time now he has been on an *endless tour* and has given over 1000 concerts worldwide. He does not really have a home base because he is always on tour. We were very privileged to have him come to England just to give the one concert in Bognor. It was unfortunate that on this occasion the audience was so diminished since although all our concerts are

(Continued on page 15)

### Dates for your Diary

Jan 16th Club Evening	Apr 16th Club Evening
Jan 23rd <b>Judicael Perroy</b> <i>Recital</i>	May 14th WSGC in Dorset with Dorset Guitar
Jan 24th <b>Judicael Perroy Masterclass 9:30-12:30</b>	May 26th <b>Fabio Zanon THURSDAY</b> <i>Recital</i>
Feb 6/7 Chi Festival Juniors adj Helen Sanderson	June 18th Festival of Chichester at WSGC
Feb 14 Chi Fest Seniors adj Paul Gregory	July 16th Summer Party
Mar 12th <b>Frontiers Trio with Mark Ashford</b> <i>Recital</i>	Aug 26th WSGC at Selsey Festival <b>FRIDAY</b>

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](http://www.westsussexguitar.org)

Please send contributions for the next edition of *Good Vibrations* by **15th March** to Terry Woodgate, 3, East Ave., Middleton on Sea, West Sussex PO22 6EG tel: 01243 583355 or e-mail to: [terry\\_woodgate@btinternet.com](mailto:terry_woodgate@btinternet.com)

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

