

## Paul Gregory/Yoko Ono Concert

**T**he combination of Guitar and piano is rarely heard, but apparently in the 19<sup>th</sup> century a number of pieces were written for this combination since at that time they were both very popular instruments as indeed they still are today. Pianos were considerably smaller and hence quieter in those days and so some unobtrusive guitar amplification was required so that Pablo Requena's guitar could compete against the mighty Yamaha Grand Piano. Pablo was in the audience



to hear his guitar played in earnest as was Peter Salway who had done a marvellous job on recently renovating the Yamaha Grand.

One did not know quite what to expect with such unfamiliar pieces but with two musicians both highly acclaimed in their fields we knew we were in for a treat and were not disappointed. Both had a wonderful rapport with the audience which brought us into the music and unlike a formal concert, it felt like two friends were playing for us which of course they are. The recital hall was full and we were very pleased to

welcome the Mayor of Bognor Town Council Jen Gillibrand and her husband Rob to the concert.

The first piece was Hummel's *Potpourri op35*. Hummel was a gifted child who had lessons from Mozart

at the age of 8 years. As the name suggests, the piece was a miscellany of different types of music – a Russian folk song, some opera and a grand waltz. This was followed by *Sonata Arpeggione D821* by Schubert. It was originally written for arpeggione and piano. The arpeggione (also known as the love guitar) was invented by the Viennese guitar maker Stauer in 1823 and was tuned and fretted like a guitar but was bowed like a cello. The piece was not

published until more than 40 years after Schubert's death by which time the arpeggione was long defunct. The first half finished with two piano solos composed by Albeniz – *Mallorca* and *Leyenda* – both very familiar to guitarists. I have to confess to never having heard these played on the piano which is a sad omission since they were so beautiful and played with such emotion. Seeing such a performance makes me think we guitarists have a very easy time with just a droning B string. On the piano, it looked as if there were so many 10 or 8 digit chords played, hands had to cross over – there was a full orchestra playing there. How wonderful to hear these pieces as originally written.

The second half began with *Fantasia op 145* by Castelnuovo-Tedesco. He wrote many pieces for Segovia and this piece was written as a duet for Segovia and his wife Amelia. It was a reflection of Latin (Spanish and Italian) life. This was followed by the *Basque Suite* by the Welsh composer Bryan Kelly who was Paul's examiner for grade 8 cello. This started in a somewhat atonal

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### New Members

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

**Helen Ward**

from Bognor Regis

We hope you enjoy many happy evenings at the Club!



*A House rebuilt by TEARS in Indonesia*



*Patrick & Alison Duet*



*First to Play Victor Smith*



*Steve Higgs plays Flamenco*



*Play Misty for me*



*Tom Emery has a break from the Birmingham Conservatoire*

*The TEARS Charity Concert 9th May 2009*

## *Paul Gregory/Yoko Ono Concert ...*

*(Continued from page 1)*

way, but soon settled down to an enjoyable piece of music. This was contrasted by Boccherini's *Introduction and Fandango*. A wonderful piece with some very elegant harpsichord like trills. Thunderous applause resulted in a very delicate slow encore - *Romanza* by Carulli.

This was a most absorbing, enjoyable and friendly evening which I hope many more audiences will enjoy. Paul and Yoko were off to Sienna in Italy the following week to give the concert there.

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## *WSGC Members Raise £700 for Charity*

**T**en members of the WSGC performed at a Morning Melodies Charity event organised by Marcus Martin, the music course organiser at West Dean. The beneficiary of the concert was the TEARS charity in which our own club charity officer Patrick Butcher is the treasurer. TEARS – Tsunami and Earthquake Area Rebuilding Society as its name suggests is a charity concerned with rebuilding houses in areas which have been devastated. It costs £3000 to rebuild a house in Indonesia and some £8000 has been raised to date. The charity has virtually no administration charges, ensuring that the limited funding is used to maximum effect. There is a continuous need to raise these funds. The audience at The Emmanuel United Reform Church at Worthing numbered over 100 people and they generously donated £700 towards the TEARS fund. Details of the charity can be found

on the web at [www.tears-id.org.uk](http://www.tears-id.org.uk)

Marcus played the piano and organ and Patrick gave a presentation on the work carried out by TEARS. The WSGC members – Victor Smith, James Li-Kam-Tin, Tom Emery, Alison Stonestreet and Patrick Butcher, Steve Higgs, Terry Woodgate, Karim Bedda, Sam Brown and Sasha gave a very good account of themselves. We were able to show that the club consists of members of all ages who can play a wide range of music – from Handel to flamenco and from Mudarra to Errol Garner. Everyone felt very proud to know that they had helped in some small way towards such a worthy charity. Congratulations and well done to everyone who played. The trustees of TEARS also wish to give a big thank you all those who participated in the concert.

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## *Duo Partner Wanted*

**F**rank Semus is looking for a guitarist partner to form a guitar/harmonica duo. The pieces will be classical/traditional perhaps from the flute/guitar repertoire. Frank has two forthcoming concerts with harmonica/piano.

These are Tues 2<sup>nd</sup> June 1:00-2:00pm at the Chapel Royal at Brighton and Sat 6<sup>th</sup> June at 12:00-1:00pm at Shoreham Methodist Church Brunswick Rd. If interested contact Frank on 01273 452158.

## *Guitar Theory Course for Adults*

**T**he above course has now started. It takes place in the Ensemble Room at the Recital Hall on Monday evenings from 6:00-6:45pm. There are a few places left so if

you feel that this is just what you have been looking for please contact me Julie Insull on 01243 866605 or at [julieinsull@aol.com](mailto:julieinsull@aol.com).

## *Flamenco in Jerez March 2009*

**O**n the February 27<sup>th</sup> 2009 I departed from Gatwick for a week in Jerez in Southern Spain to study the Flamenco guitar and enjoy the annual Jerez Flamenco Festival. It seemed a good idea at the time for an article for the Guitar Club Magazine but when I sat down to write it, I soon became aware that if I wasn't careful it could read like a retro travel itinerary – so where to start.....? I decided that the only place to start was with two questions -why Flamenco and why Jerez?

Why Flamenco? I stumbled into playing Flamenco guitar almost by accident whilst visiting Pablo Requena's guitar workshop in Lewes in May 2006 having resumed playing the guitar about 6 months previously, after hardly touching the instrument for 38 years. I was first drawn to the guitar when, in 1962, I saw Julian Bream in concert on a very blurry Black & White TV set. I was hooked and purchased a Classical guitar and set about teaching myself from a book. I somehow gravitated to folk music and developed the rudiments of a right hand technique which Pablo picked up on 44 years later as I amused myself trying out various guitars in his workshop. He asked if I had ever thought about playing Flamenco guitar and my response was that whilst I enjoy listening to Flamenco along with most other types of guitar music including classical, it had never occurred to me to try and play it. With a little encouragement from Pablo, I left his workshop armed with a Camps Flamenco guitar, the name and phone number of a Flamenco guitar teacher (Jose Leon based in Shoreham), and high hopes and expectation. The journey had begun.

To most people, Flamenco is the traditional folk music of Spain perceived perhaps in the same way that Morris Dancing is perceived as the traditional folk music of England? I was soon to discover that that is where the similarity stops as I was drawn into the world of the Solea, Siguriya, Tiento, Alegrias, Buleria, Malaguena Rumba etc. all of which are just some of the 60 plus styles of Flamenco that exist and all with their own complex rhythms and nuances. All human emotion can be expressed through Flamenco which gives great scope for interpretation by the performers in song, dance and guitar and the fact that it is learned by observation and tradition rather than written notation, also adds to its creativity. Indeed a good Flamenco guitarist will never play the same piece

the same way twice. For me, the musical discovery of Flamenco goes hand in hand with the cultural discovery of its origins which stretch back to the 8<sup>th</sup> Century when Spain was ruled by the Moors and was a melting pot of diverse cultures including those of India, Greece, and the Middle East, both Jewish and Egyptian. A later influence was the music of South America which was brought back to Spain by the Conquistadors. All of these influences can be heard across the musical spectrum of what has come to be called 'Flamenco' which has evolved into its present form from the 15<sup>th</sup> Century after Spain was re-conquered by the Christians and the music driven underground to become the music of the Gypsies, finally to emerge in its present form in the later part of the nineteenth century. Flamenco originated as a means of expression in song and dance and the guitar was a late addition and even today, when the guitar is played as an accompaniment to the singer or the dancer, they dictate when the guitar adds to their performance. The Flamenco guitar has also evolved as a solo instrument due in part to the influence of the classical guitar, and the virtuosity of the great Flamenco guitarists such as Paco De Lucia, Sabacus, Paco Pena etc. (I can recommend an excellent book by Robin Totton titled 'Song of the Outcasts' published by Amadeus Press if you would like to read more about Flamenco's origins and cultural history)

So much for 'Why Flamenco', now 'Why Jerez'? Flamenco is the music of Andalusia and Jerez sits at its heart and is recognized as a centre of excellence for Flamenco. It is a very old city of narrow, cobbled streets and open squares which is very 'non-touristy' so a few words of Spanish can be very useful. The evening of my arrival found me comfortably ensconced in the Hotel Chancilleria, a family run hotel located in what was the old gypsy quarter of Jerez and owned and run by Antonio, a native of Jerez with his English born wife and son Jody. The wine flowed until the early hours (which established the pattern for the week!) as I got to know the other participants of the guitar course who were Steve, an artist from the Scilly Isles (and his wife Alison who wanted to learn Flamenco dance); John, a research scientist; Matt, an experienced Flamenco guitarist and also one of our teachers and Maureen, also wanting to learn Flamenco dance.

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My visit coincided with the main annual Flamenco festival and I was privileged to see four great Flamenco artists, Juan Diego, Gerado Nunez, Javier Baron, and Fuensanta who each bought their own interpretation to Flamenco including Flamenco/Rock and Flamenco/Jazz fusion as well as traditional dance. The highlight for me was Juan Diego with his troop of singers and dancers that included electric and acoustic guitars - impossible to describe but riveting to watch and an illustration of how Flamenco continues to evolve! Juan was my teacher when I made my first visit to Jerez in 2008 and is one of the top Flamenco guitarists in Jerez. He performed to a packed house in the Teatro Villamarta (the main Theatre in Jerez) playing his own music and I was also lucky enough to see Juan again a few nights later when he turned up unannounced at a local pena in the early hours and gave an impromptu performance. Imagine my delight when he recognised me from the small stage and waved and I had the opportunity

to say hello when he finished his set.

The week was 'full on', with 3 hours of teaching per day, split into 2 sessions. The morning session was held at La Chiqui de Jerez, a top Flamenco school in Jerez with a young Flamenco maestro called Javier Ibanez who taught us the Tiento and Solea por Buleria which are two very lyrical Flamenco forms. Javier also performed in the Festival. In the afternoon we had individual lessons with Mat Sullivan, a professional Flamenco guitarist who happens to be English and a fluent Spanish speaker, who taught musical theory and Flamenco technique.

To summarise – a great week which also included an afternoon visit to Vejer, a visit to the Bodega las Apostales ( a top sherry house) and a trip to Sevilla to the Flamenco Dance Museum. I look forward to more of the same in 2010 and if anyone would like to join me details can be found on the Camino Holidays web site: [www.caminoholidays.co.uk](http://www.caminoholidays.co.uk)

Ray Reddick

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## *Editor's Piece*

**A**nd so in no time at all it seems the current season draws to a close. Since the last newsletter we have enjoyed a charity fun evening with HAGO which produced in excess of £200 for the WSGC, we had a wonderful evening of guitar and piano from Paul Gregory and Yoko Ono and we have had a very informative and enjoyable workshop with Gary Ryan. Ten members of the WSGC took part in a charity event at Worthing and raised a phenomenal £700 for the TEARS Tsunami and Earthquake Rebuilding Society.

Alison and David Stonestreet have just completed the marathon task of creating a database of all items in the library – cds, dvds, audio tapes, vinyls, videos, sheet music and magazines. This has involved many months of work under the guidance of our webmaster Jez Rogers. We are all greatly indebted to them. Items can now be located with searches under artist or composer with great ease. If you have not yet used the library, please do so.

Our next concert on June 13th features

Gabriel Bianco from France, winner of last year's Guitar Foundation of America competition. Our summer party is on July 11th and then we have three events with club members playing away from home—see p 10. Please come and support as many events as you can..

The next season begins on 12<sup>th</sup> September with a combined club evening and AGM. This is your chance to have your say about the running of the club, so please come along to this. Most of the performers are booked for next season and it promises to be another wonderful year with your support.

Finally, I would like to thank Ray Reddick for his piece on Flamenco in this newsletter. Please do try to write something for the magazine - I am sure by now you are all quite bored with the *Thoughts of Chairman Terry*. If everyone is supposed to have one good book in them, I am sure everyone must have at least one article waiting to come out.

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## Gary Ryan's Workshop

**O**n May 24<sup>th</sup> we had another highly successful workshop run by Gary Ryan. This was probably the best ever attended with some 20 members in the ensemble and 10 in the audience. This gave the opportunity for members who were unsuccessful in the last oversubscribed workshop to have a one to one session with Gary. As always, we had a very informal day with lots of fun and jokes but also everybody learnt so much. This is because Gary is such a good teacher with so many everyday analogies that we always remember what is said.

The ensemble played four pieces - *All In The Garden Green*, *Now Is The Month of Maying*, *The Rondo* from Heinrich Albert's *Sonatine No. 1* and Lennon and McCartney's *In My Life*. We tried a number of different approaches to playing the first piece. Initially, after briefly looking at the music we ran through it and each voice tapped their rhythm. Then we played with just guitar 3 initially, then guitar 2 was added and on the third repeat guitar 1 was finally added. We then all tried la-la-ing the rhythm with not much attention paid to the pitch of the notes. This sounded akin to the undead chanting while rising from their graves. I don't think there is much chance of us ever forming a WSGC choir! We then clapped the rhythm while counting aloud 1, 2, 3, 4 –this was very difficult. All these different techniques helped in mastering the piece and certainly showed up weaknesses. We were also encouraged to play as quietly as we could so that the separate voices could be heard.

We were warned to note and observe the key signatures – the required sharp notes often clashing with erroneous natural notes giving rise to what Gary called a Rodrigo'esque sound. To emphasise the point Gary cleverly played *Now is the Month of Maying* as Rodrigo may have transposed it with these clashing harmonies. We were advised to avoid playing the notes as if banging in nails into a wall – always give emphasis to the first beat of each bar. After four half hour sessions the ensemble gave a little concert and I was surprised how well the end result sounded after such a short period of tuition with the maestro.

The solo sessions were equally entertaining and educational. Before commenting on the playing, Gary was always keen to get the posture correct since this will be a limiting factor in what is played.

Adapt the guitar to yourself, do not adapt yourself to accommodate the guitar. This can be achieved by sitting comfortably and then adding the guitar without changing posture. Do not over-arch the wrist since this tends to hook the fingers under the strings resulting in a poor sound.

With a number of players, Gary noted what examiners euphemistically term *departures from the written score*. These can be either rhythmic errors or note errors. Gary says that a solo performer can usually get by with rhythmic errors when playing solo, but when playing in an ensemble it is critical to get the timing right. It is best to get into the habit of always playing the score exactly as written.

Gary observed that when the playing gets difficult, it is always common practice and quite illogical to speed up. This is akin to driving a car fast through a width restriction. It is better to slow down before the width restriction arises. Where there are difficulties in fingering, for example a finger is to be held down while others move around it, then devise a simple exercise to overcome the difficulty. A technique of 'ghost fingering' was also mentioned where a finger can be placed behind another finger which is already fretting a note. When the fretting finger is removed, the ghost finger is already there resulting in fewer simultaneous movements. Always try to look for an anchor finger about which other fingers move. This results in fewer movements and the anchor finger becomes a reference point.

Ian Moorey played a piece by Francis Cutting. Gary said there were three tunes threading throughout the piece and said notes should ring on in order to allow these tunes to be heard. He recommended not to play the chords as chords, but rather to consider the chord as different voices of the three part harmony. He gave a superb demonstration of emphasising each different voice in turn while the other voices act as accompaniment.

Left handed guitarist Matthew Veck played *Ejercicio y Jo se Ferer* with a great sense of musicality. Gary advised that the fingerboard was being held behind him and when he looked at it his body was twisted. This would be severely limiting in advanced pieces. To overcome this Gary encouraged Matthew to look at the chandelier and not at the fingerboard. In fact Gary advised

guitarists not to look at the fingerboard in general since the addition of visual information can sometimes be off putting. In fact Matthew played very well indeed without the need to ever look at what his fingers were doing.

James Li-Kam-Tin played an arpeggio study. Gary said that even studies must be musical and with arpeggio studies the tune is generally played by the thumb – the arpeggio providing the quieter accompaniment. He said that in general the 4<sup>th</sup> finger of the left hand is weak and as such is not used much resulting in it becoming even weaker in relation to the other much stronger fingers. The solution is to use the 4<sup>th</sup> finger more so that it does eventually become stronger. Again exercises can help here. Gary advised against too much movement in the left and right hands. Rather like a honed athlete, all extraneous movement is wasted energy and should be kept to a minimum.

We witnessed some virtuoso playing from Gary on a number of occasions. Richard Prior played a study by Maximo Diego Pujol without any music. With the absence of a score, Gary gave an impressive performance of his interpretation of the music by watching and listening to what Richard was doing. Patrick Butcher played an arpeggio study by Pernambuco and Gary provided some brilliant rhythmic accompaniment to the piece on the fly.

Zoe Green played Villa Lobos *Study Number 11* – a piece I have always known as the Jungle Study. You can imagine a jaguar awakening in the peaceful jungle and chasing and catching its prey and eventually killing the hapless creature and then calm returns to the jungle again. Although there are many repeated notes, Gary suggested playing them with a Tango rhythm. Also play the quavers quieter than the bass notes so that the bass notes can still be heard ringing on as they decay. Make the upstrokes angrier and angrier towards the

end as if having an argument. Gary recommended planting fingers for arpeggios in advance as a good technique initially for disciplining the fingers, but eventually this should not be done when the piece is finally played because it does prevent the notes from ringing on. Being a difficult and tiring piece to play, Gary recommended practicing around the piece for perhaps 30 mins say by practicing left and right hands separately then finally play the piece through at the end. This would be more productive than just playing the piece over and over again for 30 mins.

Sam Brown played a very impressive energetic piece by Leo Brower. Gary commented that sometime such pieces can have more energy if the tempo is held back a little. Gary had great difficulty in trying to locate the off-switch on a very enthusiastic Sam. Jez Rogers, our treasurer, played Gary's *Rondo Rodeo* – its first public outing by Jez. Gary was able to point out many fingering improvements which will simplify the playing.

Many thanks to Gary for such a wonderful and entertaining day. Not only is he a superb performer, composer and raconteur, he also has an amazing ability to pass his talent on to others in a way that will not be forgotten. Thanks also to all those in the hot seat and the orchestra – but what a privilege to be able to play to someone of that stature. Thanks are also due to Sasha for coordinating the day and making it happen. Further thanks are also due to Nina and Moyria who provided the banquet which fed the 5000 (well almost) and thanks to Barry Beckett who kindly helped Nina and Moyria with the marathon washing-up sessions.

We are proposing to hold two workshops next year. One with Judicael Perroy from France and later on another workshop with Graham Devine. - watch this space. I hope that you will be able to support both of these events.

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## *Missing Library Items*

As you may know David & Alison have spent several hundred hours cataloguing the library and entering it onto a computer. They have now completed the data base of all library items and the index can be browsed in the luxury of your own home on <http://www.westsussexguitar.com/library/>

We are extremely grateful to Alison and David for their dedication in completing this unenviable task. They have found that there are a

number of missing magazines listed below. If you have any of these magazines it would help us to complete the library collection. A number of items (magazines, sheet music, cds etc) have also been identified, the whereabouts of which are unknown. If you have ever borrowed anything from the library in the past, please check whether you have got any of the items listed in the table opposite and return them ASAP.

1988 Jan	Classical Guitar Magazine
1988 Feb	Classical Guitar Magazine
1988 Mar	Classical Guitar Magazine
1988 Apr	Classical Guitar Magazine
1988 May	Classical Guitar Magazine
1988 Jun	Classical Guitar Magazine
1988 Jul	Classical Guitar Magazine
1988 Aug	Classical Guitar Magazine
1988 Sep	Classical Guitar Magazine
1988 Nov	Classical Guitar Magazine
1989 Oct	Classical Guitar Magazine
1990 Jan	Classical Guitar Magazine
1990 Nov	Classical Guitar Magazine
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2000 May	Classical Guitar Magazine
2002 May	Classical Guitar Magazine
2002 Jun	Classical Guitar Magazine
2002 Jul	Classical Guitar Magazine
2002 Oct	Classical Guitar Magazine
2002 Nov	Classical Guitar Magazine
2002 Dec	Classical Guitar Magazine
2003 Jan	Classical Guitar Magazine
2005 Feb	Classical Guitar Magazine
2005 Jul	Classical Guitar Magazine
2005 Dec	Classical Guitar Magazine
2007 Dec	Classical Guitar Magazine

S8	Partita in A Minor	J A Logy
S17	Four Little Pieces	J Kuhnau
S40	Hebrew Song	Joshua H Van Heygen
S59	B Miranda Album	
S68	World's Favorite Solos For Classic Guitar	
S69	Popular Classics of the Great Composers	
S74	Flamenco	(Mel Bay)
S87	Jerome Kern Arr. by Leon Block	
S104	Two Catalan Folk Songs	
S118	Homenaje	Manuel de Falla
S125	El Cordobes	Manuel Benitez
S160	Diez Canciones Populares Catalanas	Miguel Llobet
S185	Suite in G Minor	Robert de Vissee
S186	Six Preludes	J S Bach
S188	Guitar Works of A Barrios Mangore Vol 2	
S197	Trois Pieces pour la Guitare Flamenca	Pedro Solar
S220	Four Sonatas	Domenico Scarlatti
S229	Folk Tunes & Classics for Solo Guitar	
S570	Two Sonatinas	George Benda
S695	Suite in A Moll	Robert de Vissee
S851	Bela Bartok for Children	
S910	The Classic Guitar - Arr Geoffrey Sisley	
T12	The Basis of Classical Guitar Technique	J W Duarte
T27	Scales and Arpeggios for Guitar Grades 6-8	
T39	Classical Guitar Companion	
T43	Essential Exercises for the Left Hand	Miguel Abloniz
T48	Spanish Guitar Tutor	Alonso Medio
T72	Twelve Transitional Studies for Guitar	S Dodgson & H Quine
E8	Three Songs (Guitar & Melodic Line)	John Dowland
E18	Ten Pieces for 2 Guitars	Gerhard Maasz
C22	The Best of Eliot Fisk	
C23	Francois de Fossa Guitar Trios	Simon Wynberg
C45	The Complete Solo Music of Villa-Lobos	Fabio Zanon
C50	The Spanish Guitar	Alirio Diaz
C60	Latin Temperament	Gary Ryan
C70	Homage to the Guitar	Paul Gregory
R29	'Melancolie'	Baden Powell
R30	Baden Powell	Baden Powell
R85	Bossa Nova Pelos Passaros	Charlie Byrd Trio

## An Evening with HAGO...

(Continued from page 12)

HAGO is not a guitar ensemble where all the instruments are identical, but it is a true orchestra with four different sizes of instrument – an alto (tuned a fifth higher than the normal guitar), a bass (tuned a fourth lower than standard), a Contrabass (tuned an octave lower than standard) and of course the standard guitar. This gives a much wider range of pitch – almost 5 octaves. This is put to good effect in the arrangements.

A wide range of music was covered – something for everyone, if not everything for everyone. We had Baroque, light classical, a Sousa march, film themes, pop through the ages and jazz. The arrangements were all extremely well orchestrated, but some were absolute gems. With Arnold Binge's *Elizabethan Serenade* for example, if you closed your eyes, you would not think it was a guitar orchestra playing. It was wonderful to hear again music first heard some 50-60 years ago from the old steam radio – music which has been rarely heard since. *The Devil's Gallop* (Dick Barton Theme), Percy Grainger's

*Mock Morris* and Leroy Anderson's *Plink Plank Plunk* (the Plonk being in the interval). We even had some Shadow's music. Although not so popular now, the Shadow's were, of course, the reason so many took to the guitar over the past 50 years. Although musical horizons have broadened for many since those early days – that is where our roots lie.

This was by no means a normal concert, the emphasis being on having a fun evening which we certainly did and we were able to hear some rare and unusual pieces of music. Thank you HAGO, once again, for boosting our ever diminishing funds and well done to everyone who played and good luck for the next 10 years of helping charities and making music.

For those of you who missed the concert or if you would like to see some excerpts again, the following link to Youtube presents five clips from the concert.

<http://www.youtube.com/user/hagoguitar>

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## Forthcoming Events

**O**ur final concert of the season on June 13<sup>th</sup>, is given by Gabriel Bianco from Paris. He is the winner of last Year's prestigious Guitar Foundation of America competition. Part of his prize is a concert tour of the US and Canada where he will give some 50 concerts. Do come and see this performance before Gabriel becomes world famous.

We have our summer party on 11<sup>th</sup> July. These are always fun events for members and their families. The theme this time celebrates two traditions—English and Russian Music. Please try to bring some food along so that we can all share in the final banquet of the season.

Then we have three events with club members playing away from home. On 20<sup>th</sup> July, club members will present another charity event at St. Joseph's Convent in Littlehampton. This was

very successful last year.

On August 8<sup>th</sup> club members will be performing some early period music throughout the day in the prestigious Baron's Hall at Arundel Castle.

Finally, on 28<sup>th</sup> August, club members will be playing at the Selsey Centre as part of the Selsey Festival. This is always a fun event and the money raised goes towards your club funds.

Please come along and support your members at these events. Have a good break over the summer (but keep practicing). The new season begins with a club evening and AGM on 12<sup>th</sup> September which on past experience will be here sooner than you think.

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*HAGO Take a Bow*



*Ashvin, Mayor Of ADC & Jen, Mayor of BRTC  
with husband Rob at the HAGO Concert*



*Gary with James Li-Kam-Tin*



*Jez at the Rodeo*



*Matthew Veck gazes at the crystal chandelier*



*Zoe Green plays Villa-Lobos*

*Gary Ryan Workshop  
24th May 2009*

## An Evening with HAGO



The WSGC was very pleased to welcome the Hampshire Area Guitar Orchestra to our stage (well actually to the floor at the side of the stage - there being insufficient room to accommodate the 12 players on stage). HAGO was formed 10 years ago and gives a number of charity concerts each year. During that time they have raised over £43,000! The worthy charity benefitting from the concert on this occasion was none other than our own WSGC and I am pleased to report that over £200 was raised on the

evening. Many thanks are due to Derek Hasted, the musical director, and to the orchestra for helping with the club's funds.

Derek was still recovering from a broken arm near the shoulder joint, but was on top form with his playing and repartee. It was a fun evening which everyone thoroughly enjoyed – especially our honoured guests the Mayor of ADC Ashvin Patel and the Mayor of BRTC Jen Gillibrand and her husband Rob.

*(Continued on page 10)*

### Dates for your Diary

Jun	13th	Gabriel Bianco Concert	Aug	8th	WSGC at Arundel Castle
July	11th	Summer Party	Aug	28th	WSGC at Selsey Festival
July	20th	WSGC at St Joseph's Littlehampton			

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 866462 or visit the **Ticket Hotline** at [www.westsussexguitar.com](http://www.westsussexguitar.com)

Please send contributions for the next edition of *Good Vibrations* by **15th 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](mailto:terry_woodgate@btinternet.com)

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



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