Craig Ogden was welcomed by a full house for the first concert of 2002, and gave a wonderfully polished evening’s entertainment. Choros no 1 by Villa-Lobos was the opening fare, immediately demonstrating the purity of tone he is able to achieve with his Smallman guitar and the humorous nature of this famous piece. Dynamics were carefully graded and rubato used to good effect in a very controlled performance.

Craig Ogden created ‘a mesmerising atmosphere’ with his Smallman guitar

Ogden has a wonderfully relaxed stage presence and quickly builds up a rapport with his audience. Here, he followed up mention of his recent research into Greek music with a very well characterised and articulate Sousta by Dimitris Fampas, typically Greek in its reiterated ideas, and Three Greek sketches by Kostas Hatzopoulos, a work in three movements titled Ancient Morn, Persistence in One Colour and Motion. The introspective character of this work was evoked with excellent dynamic control and light articulation, and the various compositional pedals were effective in their different guises.

A shift to Spain with Sevilla followed, the Albeniz giving a marked contrast in style, if not in sound; perhaps a little more flamboyance in the chords in the outer sections would have given a touch more excitement, but the middle section was well-shaped with sonorous tone. Three very interesting works from Incantations by William Lovelady followed – firstly Donegal, evocative of Satie’s gymnopédies with a certain amount of Irish flavour – then Incantation in F, which again showed

(Continued on page 2)

**Guitar Gala Night!**

- Friday April 12th at the Regis School of Music

Our concert season continues with an unmissable opportunity to hear two of the finest guitar duos in the world in a programme of solos, duos and quartets ranging from Bach to Bellinati.

The Eden-Stell Duo hardly need an introduction as they have electrified audiences at the Club on at least two occasions before. However, for the benefit of newer members it is worth quoting a recent review in Classical Guitar Magazine -

“The Eden Stell Duo continue to render superlatives redundant ... binding virtuosity ... full of infectious vitality ... one of the greatest duos of their generation.”

The Amadeus Duo,

(Continued on page 2)
Eloquent Ogden…

(Continued from page 1)

Delicacy of touch, and finally
Incantation in C, a homage to
Stanley Myers with an unusual
depth of resonance created by
tuning the sixth string to C. In
each of these Ogden displayed a
sensitivity to melodic shape and
created a mesmerising
atmosphere.

Bellinati’s Jongo was a familiar
opening to the second half, spirited
and controlled with a mildly
cautious percussion section due to
awareness of the Smallman
construction – however, Ogden
maintained the required energy
and captured the attention with
well marked accents and obvious
enthusiasm for the piece.

A less well-known work, Wind,
Colour, Vector by Takashi
Yoshimatsu followed - written in
1991 and reflective in mood, this is
a highly guitaristic work with
evocative use of harmonics, in
three movements. As Ogden
suggested, it is likely, and
deserves, to become better known.

Lauro’s Four Venezuelan Waltzes
marked a return to more
traditional repertoire, with the last
two swapped round, so ending
with the satisfying flourish at the
close of Natalia (no.3), which
worked well. However, I felt a
little more breathing space
between the movements would
have improved the overall effect.
The final piece, A Tsifteteli for
Elena (Papandreou), an
entertaining guitar realisation of a
belly dance of Turkish origin, was
brilliantly executed, and as an
encore Ogden presented William
Lovelady’s somewhat tongue-in-
cheek version of Waltzing Matilda,
its disguised theme gradually
becoming more apparent, closing
this concert with more of the
good-natured humour present
throughout. Excellent evening.

Linda Kelsall-Barnett

Guitar Gala Night…

(Continued from page 1)

Dale Kavanagh (Canada) and
Thomas Kirchhoff (Germany), have
captivated audiences all over
mainland Europe and North &
South America. The prestigious
German publication Gitarre & Laute
said of them -

“For certain, one of the most
innovative duos in the world”

The evening promises to be a
feast of sumptuous guitar-playing
and one no member of the Club
should miss. For programme
details visit our web site (see front
page). This will undoubtedly be
one of the most popular recitals of
the season so

Regis School of Music, not the
Alexandra Theatre as
previously publicised.

As seating at the School is
strictly limited, we hope you will
appreciate that any tickets held
at the door must be collected
by 7.10pm on the evening of
the performance. After that
time they will be made available to
other concert-goers.

So, book now for what will be
an unforgettable experience!

Caption Competition

Caught displaying hitherto unplumbed depths of talent at the
Christmas Party was a certain well-known Russian gentleman.

Your ideas on what is going through his mind could win you a
set of strings or a bottle of wine. Suggestions on a postcard,
please, to The Editor, Club News, 34 Henty Rd., Worthing
BN14 7HE, by 30th April. Don’t forget to include your name
and telephone number. The best captions will be published in
the next newsletter.

The small print
1. Any number of suggestions per participant allowed.
2. More than one prize may be awarded if the entries are good enough.
3. The Editor’s decision is final!
The success of this year’s Chichester Festival is a real measure of the popularity of our Club. Not only did we receive more entries overall, but most of the classes had a good number of participants which made competition more exciting and the experience for players richer. The atmosphere during both days was friendly and happy and the camaraderie apparent between teachers ensured that none of the performers was deprived of attention or played on an untuned guitar!

A healthy number of entries in each class not only gives the adjudicator the best chance of choosing a worthy winner but also enables them to point out the most successful features in individual performances. A record number (nearly 20!) of entries in the novice class promises a wonderful future for the guitar in our area. There was a noticeable improvement in presentation even among youngest players, most of whom were able to introduce their pieces and to conclude the performance with polite bow. As well as enhancing the aesthetic value of the performance the “stage curtsey” greatly helps the performer to feel more relaxed and secure.

Again this year the RSM provided some 25 medals which gave the adjudicator the opportunity to award second and third prizes and we saw so many more happy faces! A special thanks is due to Helen Sanderson who found a kind word of encouragement for every performer, yet was always firm and fair in her decisions.

It is fascinating to observe the performers over the years. Many meet for the first time in the beginners classes and progress year after year towards the recital class. But this year was special - two of our gifted and dedicated “youngsters” - Simon Puttock and Alexander Iles have confidently competed in the senior section and made a significant contribution to it!

We must always be grateful and continue to encourage the festival’s audience: mums, dads, grandparents and friends of the performers. Their presence and appreciation gives most valuable support and a very special stimulus, particularly to the youngsters.

The Senior Day started with the performance of Regis Guitars in the Ensemble Class. A

(Continued on page 7)
### Chichester Festival Winners

#### Juniors

<table>
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<tr>
<th>Class</th>
<th>First</th>
<th>Second</th>
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<tr>
<td>650</td>
<td>Jason Cook</td>
<td>Zack Franklin</td>
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<td>651</td>
<td>Perran Maddern</td>
<td>Joe Dunn &amp; Paul Hackett</td>
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<td>Felix Kellaway</td>
<td>James Pocock &amp; Kento Yamada</td>
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<td>Linda &amp; Tamzin Barnett</td>
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<td>655</td>
<td>Kay Hepworth</td>
<td>Nicholas Gibbs</td>
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<td>Nobutaka Kasama</td>
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<td>661</td>
<td>‘Manju’ Duo</td>
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<td>The Manhood Ensemble</td>
<td>The Kingsham Trio</td>
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<td>Chichester Junior Guitar Ensemble</td>
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<td>Jennifer &amp; Charlotte Buttress</td>
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<td>Lydia Hepworth</td>
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#### Seniors

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<td>Stephen Hines</td>
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<td>Andrew Levey</td>
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<td>672</td>
<td>Russell-Gartshore Duo</td>
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<td>673</td>
<td>Alex Iles &amp; Lydia Hepworth</td>
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<td>Slot-Cleaver Duo</td>
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<td>675</td>
<td>Gala Guitar Quartet</td>
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<td>676</td>
<td>Regis Guitars</td>
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<td>677</td>
<td>Steve Gartshore</td>
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<td>Linda Kelsall-Barnett</td>
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<td>679</td>
<td>Graham Cleaver</td>
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</tbody>
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(Continued from page 3)

good performance set up a truly festive atmosphere for the rest of a memorable day. This year we met a number of new and very capable performers. Most of the classes had five or more entries and we all enjoyed the variety of repertoire including rarely performed pieces as well as many favourites of course. Mark Ashford had a difficult task choosing the winners and the runners up but performed this task very well indeed. We are now even more looking forward to his recital and the following workshop which he is doing for us in June.

In all the years since the Club adopted the Festival, the committee and our most dedicated members help to run the event. It is only thanks to their efforts that the festival grows more and more popular and successful. A very special thanks to Richard, Jonathan, Pam, Sally Paice, Linda Kelsall-Barnett, George Williamson, and Nina for their help on the door, assisting the adjudicators, providing the hospitality and to Pam - especially, for commemorating the event in her excellent photography.

This year will be remembered also for its Winners concert, which was well attended and a true reflection of another successful festival - the collective effort of over hundred performers, teachers and many guitar enthusiasts.

Sasha Levtov
Craig Ogden - Another View

Craig Ogden inspired no less than two reviews from appreciative members of the audience! Here is the second, by Graham Benge (Ed.)

If ever a guitarist arrived at the West Sussex Guitar Club with a huge reputation to uphold it was Craig Ogden, one of the current favourites of both BBC Radio 3 and Classic FM, getting massive airplay everywhere and high profile concerts. It was a wonder we ever managed to engage him but the effort was worthwhile for his concert showed clearly what all the fuss was about. He is both a great guitar talent and has a warm presence on stage that endears him to any audience - and what an audience, a near record for the venue.

Playing an adventurous programme in which there were few really familiar pieces he began with one of the most familiar, the Villa-Lobos Choros No 1, an oft played piece, often played poorly yet here demonstrating both technical perfection and a sensitivity often lacking in other renditions. Many manage to hit the right notes, few manage to imbue them with any real feeling; it was as though that master of timing Frank Sinatra had played the guitar, the phrasing was wholly new and sharper, more South American, less dry, dusty, European.

The same can be said of the well known Albeniz pieces, many play them, few do them justice, even fewer feel the music and the culture from which they sprang. While obviously a little under rehearsed and needing work Castilia and Sevilla were played with a rare vigour and a fluidity which outdid the Bream recordings often considered to be the benchmark.

The evocation of Greece and particularly the sparkling light of the Greek Islands was also strong in Sousta, the second piece yet not a Zorba in sight. The 3 Greek sketches were a Greece of an earlier era, more Athenian than Greek with the guitar more lute or lyre like than usual.

The Lovelady pieces were delightful each in their different ways from the sketch of time and place of Donegal to the township rhythms of Incantation No 6 and the jazz guitar, Wes Montgomery -ish feel of Incantation in C.

The second half was even more clearly 20th century, from the lively, fast, Jongo by Bellinati played with beautiful control and delicacy to the haunting harmonics of the Yoshimatsu, a piece easily capable of attaining classic status in a post Pink Floyd generation.

The difficult but enchanting Lauro pieces, well known pieces are rarely heard played with such intensity as we saw here, feeling and technique in balance, the yin and yang of classical guitar playing in symmetry.

The Boudonis was a piece new to me but what a revelation, a piece said by Craig Ogden to "sound harder than it is to play", it was his tour de force, in some ways as near to rock and roll as we will ever hear in the WSGC. Using the full gamut of the rock guitar players' string bending, wah-wah, pitch altering lexicon it showed what the finest of 20th guitar music can be, a stunning ending to one of the finest concerts of the season so far.

Graham Benge

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Club Evening with Linda - 7.30pm Sat 30th March

Linda Kelsall-Barnett will be leading our Club Evening on Saturday 30th March. Come along and be ready to take part in some small ensembles - there will be parts suitable for all grades; also the opportunity to play solos (or duets etc.) in front of an appreciative audience - contact Linda on 01243 784442. Or just come and be that audience! If you can help with the buffet, let Helena know on 01903 204321. See you there!