

Full House For Eloquent Ogden

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.

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



Craig Ogden created 'a mesmerising atmosphere' with his Smallman guitar

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 gymnopedies with a certain amount of Irish flavour –

then *Incantation in F*, which again showed

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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 ... blinding virtuosity ... full of infectious vitality ... one of the greatest duos of their generation."

The Amadeus Duo,
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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 we strongly urge you to book tickets as early as possible - ring Jonathan today on 01243 528573, or return the enclosed booking slip asap.

Also please note that the venue has been altered to The

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!



Chichester Festival Supplement

“The more - the merrier!”

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



Smiling faces tell what it's all about as this group of youngsters receive their certificates during the Junior Day

the aesthetic value of the performance the “stage curtesy”



Yes, It's just as good for the grown-ups too!

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)



Frances Kargerad



Felix Kellaway



Liam Cattermole



James Lee



Kenny Tanner



Robert Mathias



Joe Dunn



Jason Cook



John Kan & Nathan Mhuto



Lara Emerson



Lanty Bunning



Kay Hepworth & Robbie Tew



Lydia Hepworth



Euan McGovern



Yui Ogiwara



Nobutaka Kasama



Harry Smithers



Kathryn Barty



Toshiharu Yoshii



Linda & Tamzin Barnett



Laura Chamberlain



Alexander Cox



Nicholas Gibbs



Perran Maddern



Tom Viner



Steve Hines



George Williamson



Graham Cleaver



Simon Puttock



June Nicholas



Linda Kelsall-Barnett



Peter Russell & Steve Gartshore



Alex Iles



Mitch Callow



Sally Paice



Andrew Levey

Chichester Festival Winners

Juniors

| Class | First | Second |
|-------|-----------------------------------|-----------------------------|
| 650 | Jason Cook | Zack Franklin |
| 651 | Perran Maddern | Joe Dunn & Paul Hackett |
| 652 | Ross Godon | |
| 653 | Felix Kellaway | James Pocock & Kento Yamada |
| 654 | Linda & Tamzin Barnett | |
| 655 | Kay Hepworth | Nicholas Gibbs |
| 656 | Lara Emerson | Kenny Tanner |
| 657 | Ross Godon | Teppey Kobayashi |
| 658 | Lydia Hepworth | Nobutaka Kasama |
| 659 | Felix Kellaway & Kenny Tanner | Jason Cook & Simon Keet |
| 660 | Kay Hepworth & Robbie Tew | |
| 661 | 'Manju' Duo | |
| 662 | The Manhood Ensemble | The Kingsham Trio |
| 664 | Chichester Junior Guitar Ensemble | |
| 665 | Jennifer & Charlotte Buttress | |
| 666 | Felix Kellaway | Kenny Tanner |
| 667 | Lydia Hepworth | |

Seniors

| | | |
|-----|----------------------------|--|
| 670 | Stephen Hines | |
| 671 | Andrew Levey | |
| 672 | Russell-Gartshore Duo | |
| 673 | Alex Iles & Lydia Hepworth | |
| 674 | Slot-Cleaver Duo | |
| 675 | Gala Guitar Quartet | |
| 676 | Regis Guitars | |
| 677 | Steve Gartshore | |
| 678 | Linda Kelsall-Barnett | |
| 679 | Graham Cleaver | |

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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 Levto

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 *Castillia* 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



Craig Ogden - by Harry Smithers (age 9)

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

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!

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