

Graham Devine Concert



these performed by a present day maestro who as always brought the audience into his music in the intimate surroundings of the concert hall. Many of the pieces were arranged by Graham from the original scores.

The programme started with two pieces by the early Spanish composer Gaspar Sanz—*La Cavalleria de Napoles* and the *Canarios*. This was followed by two ballet pieces by de Falla – *The Fisherman's Song* and the *Miller's Dance*. Here we heard Graham's wide dynamic range from *fff* rasguados to a very *ppp*

The Christmas celebrations all seemed a long distant memory as we returned to the club for our first concert of 2012. Despite freezing sub zero temperatures, a very good

audience came to see Graham Devine's concert of Spanish music. With fond memories, I remember from years ago, many of the pieces were great favourites of the maestro Andres Segovia and he would often include them in his programmes. These are the pieces that are a showcase for the classical guitar and really show it at its best. We were privileged to have

tambora. We heard a belated traditional Catalan Christmas Carol *El Noye de la Mare* (the Song of the Virgin Mary) arranged by Llobet. Rodrigo's *Invocation* was a dark and mysterious discordant piece but the Dance was very rhythmic. By way of contrast, the first half finished with Torroba's bright and cheerful *Sonatina*.

The second half began with two Preludes by Villa Lobos (the only non-Spanish composer). This was followed by 3 favourites written by Albeniz which Graham had transcribed from the original piano. These were *Cadiz*, *Capriccio Catalan* and *Sevilla*. The formal concert finished with a Tarrega *Prelude* and the *Gran Jota*. This is truly a virtuoso piece encompassing many different guitar techniques – tremolo, harmonics, rasguados and even a snare drum effect.

The audience clearly did not want to go home after such an enjoyable concert and Graham played an encore piece which Sasha had said he enjoyed. This was the *Slow Waltz* by the Finnish composer Oscar Americano.

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New Members

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

Pam Fereday

from Hove

David Wiseman

from Rustington

Cai Martlew

from Chichester

Mike McCurrach

from Littlehampton

We hope you enjoy many happy evenings at the Club!



Graham with Daphne Snocken



Graham with Family C & CC



With Robin Smith



With Sam Brown



With Paul Thomas



Graham Plays Pablo Requena's Guitar

Graham Devine Concert & Masterclass

Graham Devine Masterclass

Following a most successful concert on the Friday evening, Graham kindly gave a masterclass to seven members of the club the following day. The day was run as a series of informal half hour sessions, included lunch and concluded with an open question and answer session. Truly amazing value for money! Well done to everyone who played – David Smith, Robin Smith, Peter Rogers, Zoe Barnett, Paul Thomas, Sam Brown and Laura Browne. I was amazed at how quickly the performers took on board the comments that Graham made. I know I always found it difficult to immediately change my way of playing any piece which I know well – it becomes set in concrete and is then very difficult to change. So well done to everyone who adapted so quickly.

I think going to a master-class just highlights how much we do not really know. A piece can be played very well and make no mistake, the pieces were played well, but with some tweaking from Graham the pieces all sounded so much better.

I also found it useful that each performer told their potted history before playing, so Graham could get an idea of their background. I found this very interesting since there is a lot we do not know about our fellow members.

Graham had lots of advice specific to the music in hand, but there were a number of generalisations which applied to everyone. These included:

- 1) Play at a consistent speed – no matter how slowly this is. In this way the piece will become manageable and learnt so much quicker. In other words, do not play the easy parts fast & then struggle with the harder pieces for which you will have to slow down anyway.
- 2) Always try to sing the piece, even if you croak out the notes. In this way you will learn where a phrase is heading and also learn where to take breathes – something which as guitarists, we seldom do.
- 3) Do not discard the music too soon since pieces can easily acquire wrong notes. Do not be afraid of writing on the score – write on the phrasing and fingering once you have discovered a good combination – and stick to that fingering.

- 4) Always try to listen to the music as originally written whether it be a Bach keyboard piece or a Brazilian choro band. Youtube can help here a lot. This will help with the voicing and phrasing and also help in determining where sustain is required.

- 5) Beware of poor arrangements and poor fingering in the music you buy. A poor arrangement can invoke inestimable problems for the guitarist. Get to know who produces good editions.

- 6) Beware of arpeggiating chords too much. In moderation it sweetens the sound, but too much sugar can spoil a piece. Use vibrato to make the tune sing out and sustain. However, the vibrato needs to be appropriate for the piece – too much enthusiasm can give the piece an Hawaiian flavour or make the playing sound nervous. Sometime a gentle slow, subtle vibrato is all that is required.

- 7) It will help when difficult fingering or a long stretch is required if the fingers can prepare for this in advance while still sustaining previous notes. In this way gaps in the music can be avoided.

The question and answer session included advice on tone production. This is largely a function of the fingernails. Graham advised looking at *Pumping Nylon* by Scott Tennant and John Taylor's *Tone Production on the Classical Guitar*. Graham said because his nails are thin he resorts to gluing plastic underneath his fingernails. When questioned about adjudication – how to compare an easy piece played well and a difficult piece played not so well - Graham said he would want the music to say something to him and good communication with the audience. A few minor mistakes would not matter and is preferable to listening to a clinical piece that sounds like a midi recording.

The day concluded with Graham playing Cadiz by Albeniz on a new lattice top guitar which luthier and member Pablo Requena had just completed. This was an unexpected bonus and the sound was very fine indeed.

There is no doubt that both the performers and the audience gained a lot from this most enjoyable day, and we all look forward to another such session.

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The Christmas Party

We went to a number of events over the Christmas, but the most enjoyable by far was the WSGC Christmas Party. Before then, Christmas was somehow not even on our horizon but as soon as you walked into the hall, there was no doubt that Christmas had arrived. As always Sasha had somehow managed to manoeuvre a Christmas tree of Trafalgar Square proportions into the hall and managed to securely erect it. There were decorations somehow affixed to the ceiling 30 foot above our heads – had Sasha managed to obtain a James Bond style harpoon gun to fire the decorations into the plasterboard? I am sure that there is no step-ladder made of such high proportions.

As always there was a superb spread of food laid out like a Victorian banquet before us. Many thanks to everyone who contributed in this respect. The other ingredients for a successful party is of course a master, Master of Ceremonies and some superb entertainment from our members. Many thanks to everyone who contributed here also. To get us in the spirit of things the evening began with the Gala Guitar Quartet playing a Christmas Medley arranged by John Mason. We then heard 3 pieces arranged by Debbie Burford for the Quintessential Quintet where she demonstrated that she is not only a good guitarist and recorder player,

but she also a dab hand on the coconuts (mimicking Roy Rogers' horse Trigger – for those unfortunate enough not to be there). We heard duets from Robin Smith (with off stage accompaniment from John White), Alice and Philip Sowden (an amazingly complex jazzy number for saxophone and piano), Victor Smith with Zoe Barnett, Zoe with Linda, Emily Spirit with Sasha and even from Sam Brown with Sasha. It was good to welcome Sam back on stage (how quick his first term has gone by!) How wonderful to see the combined efforts of friends making music together. There were solos from Peter Watkins who had even written a song about the Christmas Party and Steve Higgs who improvised on any carol that was called out from audience.

The evening concluded with the traditional WSGC singing carols accompanied by Nina on the piano. There was a lot to fit into one evening and the formal evening did not finish until 10:30pm, but then there was all the clearing up to be done. Many thanks to everyone who helped here. It all ran very efficiently. A special big thanks to Irina & Sebastian who while not chained to the kitchen sink, kindly did a marathon washing up session for over an hour. It is so unfortunate that the small kitchen at the school can only be occupied by 2 people.

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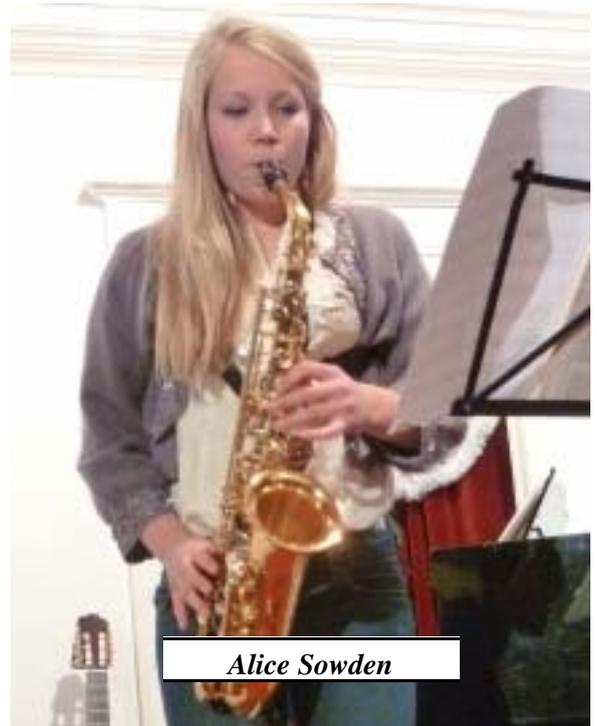
The Groaning Table



The Enormous Tree



David, Terry & the MC



Alice Sowden



Traditional Carol Singing



Merry Christmas



Grub Up!

Christmas Party December 10th 2011

	Chi Fest 2012 Under 18	1st	2nd
650	<i>Novice under 9</i>	Edward Sweet	
650a	<i>Beginner under 9</i>	Finlay Boardman/ Callum McKitterick	Rosie Miller
651	<i>Novice 10-12</i>	Henry Wells	Jessica Clarke/ Katie Hampshire
652	<i>Novice over 13</i>	Megan McPhilemy	Fiona Burford/ Naima Bradbury
653	<i>Solo under 12</i>	William Rumsey	Harry Gourlay
653a	<i>Solo under 12</i>	Sam Delany Stone	Rebecca Allday
654	<i>Family Ensemble</i>	Louis & Alastair Jenkin	
655	<i>Solo I age 12-15</i>	Emily Spirit	Nick Hagan
656	<i>Bach under 12</i>	Zoe Barnett	Charlie Phillips
657	<i>Bach 13-18</i>	Emily Spirit	Patrick Sowden
658	<i>Solo under 18</i>	George Robinson/ Freya o'Sullivan	India Falconer/ Andrew Creswick
659	<i>Duet under 12</i>	Daniel & Callum McKitterick	Edward Sweet & Johnno Beadles
660	<i>Duet 13 -15</i>	Victor & Zoe Duo/James & Harry Li-Kam-Tin	Delaney Stone Duo & Oliver Troy & Nick Hagan
661	<i>Duet under 18</i>	Patrick Sowden & George Robinson	
664	<i>Guitar Orchestra</i>	CMC Elementary Guitars	
664a	<i>Advanced Ensemble</i>	CMC Advanced Guitars	
665	<i>Guitar + other instrument</i>	The Scott Trio	
665a	<i>Acc song under 12</i>	Francesca Clayton	Kitty Scott
665b	<i>Acc song under 18</i>	Peter Hopkins/ Jacob Loveman	
666	<i>Junior Recital under 12</i>	Louis Jenkin	Charlie Elliot/ Sam Delaney Stone
666a	<i>Int Recital 12-15</i>	Zoe Barnett/ Victor Smith	Emily Spirit/Jerry Williams
667	<i>Adv Recital under 18</i>	Peter Hopkins	Patrick Sowden/ Joe Delaney Stone
668	<i>Tech Perf under 12</i>	Louis Jenkin	Zoe Barnett/Charlie Phillips
668a	<i>Tech Perf 12-15</i>	James Li-Kam-Tin	Emily Spirit/Jerry Williams
668b	<i>Tech Perf under 18</i>	Peter Hopkins/Patrick Sowden	

	Chi Fest Adults	1st		Chi Fest Adults	1st
670	<i>Solo Novice</i>	Freya Lyons	676	<i>Guitar Orchestra</i>	Sweet Guitars
671	<i>Solo Int I</i>	Sharonne Lane	677	<i>Solo Open</i>	Laura Browne
671a	<i>Solo Int II</i>	Andy Smith	678	<i>Bach Open</i>	David Smith
672	<i>Intermediate Duet</i>	Diana Green & John Mason	679	<i>Recital Open</i>	Laura Browne
673	<i>Advanced Duet</i>	Lydia & Kay Hepworth	680	<i>Acc Song</i>	Robin Smith
674	<i>Guitar + other Inst</i>	Quintessential Quintet	681	<i>Flamenco</i>	Steve Higgs
675	<i>Trio/Quartet</i>	Gala Guitar Quartet			

The Chichester Festival 2012

It seemed no sooner was the WSGC Festival over, we were then into practicing for the Chichester Festival (with a short break for Christmas of course). Well done to everyone who braved the sub-zero temperatures to come along. Graham Devine was the adjudicator for the under 18's and Paul Gregory adjudicated the adults. This time there were 125 entries from the under 18's, but only 42 adult entries which were spread over 3 full days. I find without an incentive like a Festival my playing goes on a downward spiral, so come on you adults, try to make it a bumper entry for the next Festival.

It is interesting to see how the performances from the under 18's improve year on year and in particular how well the under 12's do. As one generation turn 18 years of age and move on to Music College or University, it is so reassuring to see that there will be no void in ability as the next generation takes over. Our favourite instrument is in good hands and its future is assured.

For the youngsters, Graham Devine commented on their enthusiasm and great technical ability – very fast fingers. Now is the time to introduce more musicality into the pieces whether they be solos, studies or even scales. Always try to bring out the tune from the accompaniment. If the piece was not originally written for the guitar, try to listen to recordings on the original instrument. Remember to breathe both to give pauses to the music but also to help relax. In particular do not hold your breath when a difficult section is approaching. Try to sustain notes with a little vibrato which will add a glow and make the note sing. Very small children should avoid trying to play full size instruments which can stretch the fingers too much. Graham was impressed to see many youngsters had committed their pieces to memory. If a music stand is used, place it to your left so that you can then see both your hands and the music without rotating your head (furthermore, the audience can then see your hands). If music is used, beware of page turns halting the proceedings. Photocopy a page or two if necessary so that the music can be spread out in front of you.

Paul Gregory was also concerned with hearing the musicality of a piece. Melodies should stand out and arpeggios need to be shaped and

musical. If it is a dance (waltz or minuet), then play it as a dance so the audience will be inspired to get up and dance. Avoid plodding repetitions of notes. Try to relax while playing. Do not tense and clamp the guitar in a barre as this will make you tire and also causes delays when the hand has to unclamp and move. Avoid locking the right hand in one position, which can give a monochrome sound. Practice moving it from *tasto* to *ponticello* which will introduce colour. Beware of playing pull offs too fast – they often are required to have the same value as surrounding notes. Do not rush pieces, Paul believes that the technicalities of playing a tune together with simultaneous accompaniment often causes the tune to be lost. When playing in duets, Paul was looking for both players to have mastered their parts individually, then to have practiced together so that each is always listening to the other player. They will then have the same idea as to where the piece is going and they can successfully 'navigate around corners' together.

One of the most enjoyable classes was the family class where musical parents join their children and make some wonderful music. Another class worthy of special mention is the guitar and voice category. Both adjudicators said they found it difficult to sing and play at the same time and I think that goes for a lot of us. It was great to see Ian Burt back in action once again playing both with the Gala Quartet and in the Duet Class. Just before Christmas, Ian broke his hip, necessitating a hip replacement. Amazingly, just 2 months later he was back in action and playing as well as ever despite losing much valuable practice time. The Gala's version of Ketelbey's *In a Chinese Temple Garden* was the acme of performances complete with sound effects of bird song, Chinese gong (a cooking pan), bells and rattles.

As always thanks to Sasha and Nina for all the hard work they do in running the guitar section of the Festival and to Julie Insull and Moyria for their invaluable help. Although Sasha multitasks on the day as compere, photographer, stage manager and tuner, this is only the tip of the iceberg. There is so much of the iceberg not seen where Sasha and Nina have to collate the entries,

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(Continued from page 7)

arrange the timetables, arrange the printing of certificates, chase for return of trophies etc. The performances can also be likened to the tip of an iceberg since behind every short performance there are weeks if not months of preparation for the event.

As always thanks to the teachers for inspiring their students and for teaching them so well. Thanks also to the supportive parents who encourage their children to perform and share their music with us all.

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Joanna Wellwood –Froud makes her debut



Adult Recital Class



Graham with Family Ensembles



Emily & Michelle Spirit



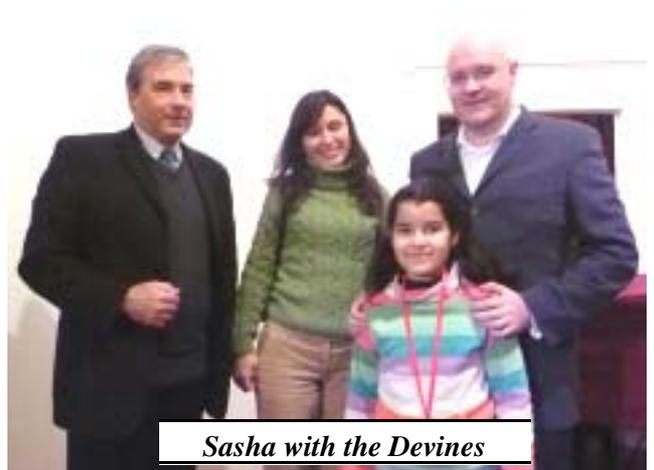
Bach Class Under 12



Fiona Burford makes her debut



Graham with Guitar Duet Winners



Sasha with the Devines



Graham with Recital Class & Teachers



Paul Rooney makes a rare appearance



The Duet Class



The Lute Duo

Youngsters Play at Music Club

In January, some of our younger club members played at the Bognor Regis Music Club just down the Road at number 2, Sudley Rd. This concert is so popular that it has now become a firm annual event. Because we are so used to seeing how well our youngsters perform, it is easy to become blasé and just accept it. However, they do play to a very high standard indeed and are inspirational not only to other youngsters but also to us adults. Thus when a new audience sees what they can achieve they are quite rightly flabbergasted!

Well done to all members who played - you were all excellent emissaries in promoting the club. Thanks to Emily Spirit, Louis Jenkin (and sister Sophie who played violin), Victor Smith, The Barnett family - Tamzin Barnett (who sang), Zoe Barnett (who played guitar and flute) and Linda,

Sam Brown and we must not forget the Luc's Maria (piano and violin) and Kenji (cello and piano) who are effectively honorary members of our club. Thanks also to Nina for the piano accompaniment and to Sasha who once again multitasked as MC, guitar accompanist, guitar tuner and photographer. It was a wonderful evening of mixed music featuring solos, duets and trios on a variety of instruments which was greatly enjoyed by the very large audience. It shows what can be achieved with some very talented and dedicated students who have been correctly taught from an early age. All the youngsters, their parents and relatives and their teachers should rightly have felt very proud at what was achieved. Well done!

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Victor, Zoe & Sasha



Nina Accompanies



Sophie Jenkin



Louis Jenkin

West Sussex Youth Awards

The West Sussex Youth Music Awards is an annual competition open to talented under 19's who live in or are educated in West Sussex. There were originally over 20 entries which were whittled down to 4 finalists and 2 reserves in January. Three of the finalists will be familiar to the WSGC – these are Tamzin Barnett (voice), Maria Luc (piano) and Sam Brown (guitar). The other finalist was Corey Williams (violin) with 2 reserves Yuriko Matsuda (violin) and Andrew Martin (flute).

Multilingual Tamzin was accompanied by Nina on piano and we heard some 6 pieces sang in a variety of languages – English, German, Italian and Spanish. Sam Brown played Variations on *Guardame Las Vacas* by Narváes, and Bach's *Prelude and Presto* from the 3rd Lute Suite. Sam finished with a cracking version of Tarrega's *Gran Jota* which features every technical aspect of guitar playing including tremolo, arpeggio, harmonics, tambora and even snare drum effect. Someone to really watch out for in the future is the 14 year old violinist Yuriko Matsuda who was accompanied at the last minute by adjudicator John Forster on piano (Yuriko's accompanist being ill). They played some very impressive Kreisler.

The adjudicators – Peter Allwood and John

Forster had a very difficult job in selecting a winner from the 4 very talented finalists. After much deliberation, Sam Brown was selected as the winner with 3 very close runners up. Well done Sam and Tamzin and indeed everyone who played (including accompanists), we all had a most pleasant and memorable afternoon. All 6 youngsters were effectively winners since they gave the packed audience a very professional and enjoyable 2 hours of music of the highest calibre. As the winner, Sam will now give a full concert in March 2013. Do not miss this event.

Sam, who is currently studying at the Royal College of Music under Gary Ryan is involved in some very challenging and interesting events. On March 18th, he accompanied violinist Gabriel Ng – a student at the Menuhin School of Music in Piazzola's *Histoire du Tango*. Gabriel has been selected to compete in the prestigious international Menuhin Violin Competition being held in Beijing in April.

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The Finalists with adjudicators



Teacher and Pupil

Editor's Piece



As always, time is rapidly flying by. Christmas was a long time ago and already Easter is on the horizon. We are now over half way through our season. Since our last newsletter, we have had a very successful Christmas Party, two wonderful concerts given by Graham Devine and Manus Noble, a masterclass with Graham and a very successful guitar section of the Chichester Festival with 167 entries. Well done to everyone who entered. As a long time observer to these events, I must say I see improved

performances from members every time they participate. Please keep up the good work.

Our next concert on 28th April is given by Natalia Lipnitskaya who performed for us last year as a 'young professional'. Our final concert of the season is on the 16th June with the Judicael Perroy and Jeremy Jouve duo. We have been awestruck by their solo performances so be prepared to be overwhelmed when they perform together. The season will finish with our usual summer party on the 14th July which this year will have a Country/Western theme.

The club has recently purchased a noticeboard for displaying information of recent and forthcoming events. The display includes a digital photo frame. This is all artistically maintained by Julie Insull. Have a look at what has been happening.

People often change their internet provider, but forget to tell the WSGC. Do we have your correct latest e-mail address? We can then notify you should there be any useful information or (very rarely) late changes to our concerts or club evenings. Also, don't forget to tell us if you change your home address or telephone number.



The Guitar Orchestra outnumber the audience!



New member Pam Fereday makes her debut



Two to watch out for—Sam Brown & Gabriel Ng

Library Update

First of all, a big, big thank you to Julie for taking over Library duties whilst David was unwell. We feel we are able to take the reins once more and are extremely grateful to you, Julie, and to the rest of the committee for your invaluable help in keeping the library going.

As you know we have been holding raffles and music sales as a way of creating funds for new library stock. A list was placed in the library and many of you added titles of sheet music which you would like to see on our shelves. We have managed to purchase the following:-

- Grade 5 TCM for *'Bird Flew Over the Spire'*
– Gary Ryan
 - 'Songs From Erin'* (including *'Lough Caragh'*) – Gary Ryan
 - 'Jesu Joy of Man's Desiring'* – J S Bach
 - 'Suite Compostellana'* – Frederic Mompou
- Other items on the list are still being chased so

please bear with us....

One member has suggested DVDs - a brilliant idea. We are happy to work towards this and would be grateful if you could indicate which type of DVD you would like to see, whether tutorial or performance, and the artist in question. A list will be placed in the library so if you would like to add to it we will see what we can achieve.

Of course this takes money so we would be grateful for your continued support with the library strings raffle (for a set of Luthier classical guitar strings) and any music sales.

We'll end with a quick reminder that borrowed items still have a 4 week loan period. You will be asked for a donation of £1 for any late items (unless they have been renewed).

We look forward to seeing you all at the Club Evenings and Concerts.

Alison & David

Manus Noble Concert...

(Continued from page 16)

playing and also displayed a tremolo to die for. We all watched with trepidation for the top C on the 20th fret to be played! The first half finished with Bruce McCombie's *Nightshade Rounds* a modern piece reflecting someone poisoned with Deadly Nightshade. This is the only piece the composer has written for solo guitar and Manus played it with great conviction.

The second half began with Gary Ryan's *Scenes From The Wild West*, where the images portrayed in the music really came to life. Manus is to record a solo CD later this year and has commissioned a new piece from Gary Ryan. This is 'work in progress', but Gary has sketched out an initial page of the piece called *Hot Club Francais*. Manus produced a crumpled sheet from which he proceeded to play. This definitely left the audience wanting more, so watch out for the release of this CD. We then heard the theme and variations of *Sakura (Cherry Blossom)* by Yocoh. Here, Manus was able to emulate the sound of Japanese stringed instruments. It was interesting to note that for sections where the strings were damped, for extra volume, he plucked the strings with the back of his index fingernail which was reinforced with the

thumb.

The formal concert finished with the challenging Ginestera's *Sonata* – the only piece he has composed for the guitar. We were warned this was an atonal piece which may sound like it has wrong notes (I must remember to say this whenever I play my 'Les Dawson' sounding pieces!) Apparently this piece was written to reflect the destruction of the Amazon rain forest and so understandably was not that easy on the ear. Manus was able to play with great sensitivity when required, but also give the guitar some real 'wellie' when the trees hit the ground! As an encore, Manus played one of his own compositions – *Stepping Stones*. This required the guitar to be retuned to give a Celtic sound as he returned to his parent's homeland in Donegal.

We must all watch out for the name Manus Noble in the future. A wonderful evening was enjoyed by all. This was rounded off by the Mayor selecting his own ticket in the library raffle for a set of nylon strings. Since our musical mayor only plays a guitar with steel strings, he kindly randomly passed the strings on to a member of the audience (David Clarke)

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Newsletter Hard Copies

To try to economise on costs and reduce the inordinate amount of labour required in printing, collating and mailing some 120 newsletters, the number of newsletters produced each year has been reduced from 4 to 3 editions. It has further been decided that hard copies will only be produced at the start of each season in September and at Christmas and that these will be issued to all members together with our diary of events for each half season. Hard copies of the Spring edition (ie this edition) will only be sent to those without e-mail or to those that have specifically requested a hard copy. This follows on from the article in the August 2011 newsletter. Let

me know if you still wish to receive hard copies of the Spring newsletter (contact details on last page) All editions of the newsletter going back to 2001 can be accessed on our website at

<http://www.westsussexguitar.org/opus227.html>

People often change their internet provider, but forget to tell the WSGC. Do we have your correct latest e-mail address? We can then notify you should there be any useful information or (very rarely) late changes to our concerts or club evenings. Also, don't forget to tell us if you change your home address or telephone number.



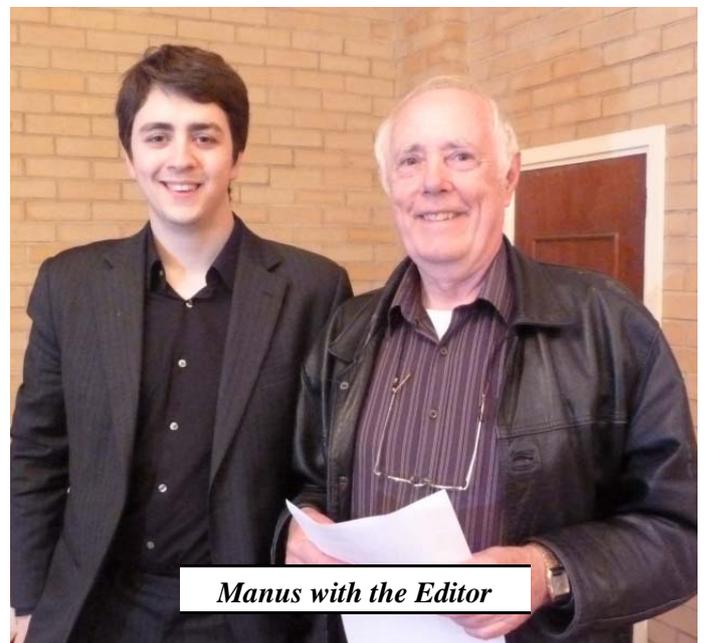
Manus with Stephen Hill



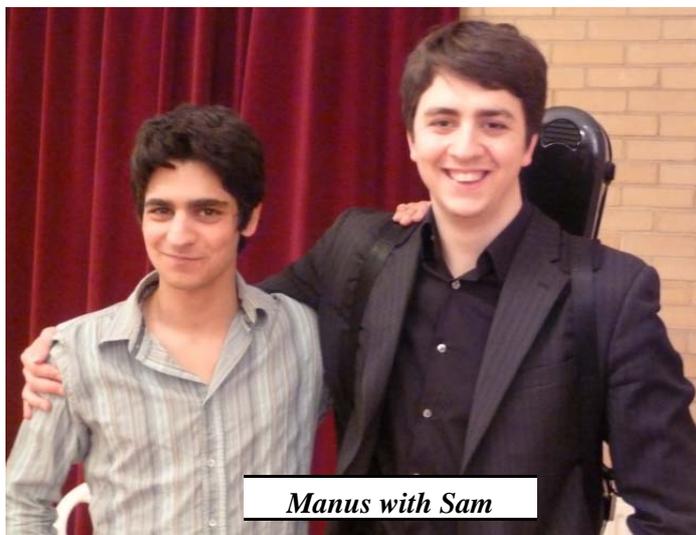
Manus meets Some Club players



Manus meets the Mayor



Manus with the Editor



Manus with Sam



With Sasha & Richard Prior

Manus Noble Concert 24th March 2012

Manus Noble Concert



youngest professional performer that has graced our stage. Manus, who originally lived in Oxford, took private lessons from Craig Ogden before studying at the Royal College of Music under Professor Gary Ryan. Manus is currently studying for his Master's diploma at the Royal Academy of Music under Michael Lewin. In case, like me, you are wondering where the name Manus is derived from, it comes from Donegal in North West Ireland where his parents originally lived.

The programme was very varied and ranged from the 16th Century up to the present day. All of Manus's wares were on display as he demonstrated total control of a wide range of techniques and musical styles – all with consummate ease. His easy going and friendly presence really brought the audience into his music. Manus used two Stephen Hill guitars for his concert which avoided repeated retuning of the instruments.

The concert began with two early *Fantasia's* by Mudarra and Dowland. We then moved to South America for Piazzolla's *Verano Portano* and Barrios's *Sueno en la Floresta*. In the Barrios, Manus demonstrated great sensitivity in his

(Continued on page 14)

A fair sized audience turned out for the second concert of the year given by Manus Noble. The club was very pleased to welcome Councillor Jim Brooks the Mayor of Bognor Regis. Both Jim and Bognor Town Council have always been very supportive of the club and we are very grateful for that.

Manus, at 24 years of age must surely be the

Dates for your Diary

Apr	28th	Natalia Lipnitskaya Concert	Jun	16th	Perroy/Jouve Duo
May	5th	Club Evening Worthing Fest rehearsal	July	14th	Summer Party (invitation only)
May	12th	Worthing Festival	Aug	24th	Selsey Festival at Selsey Centre

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 866605 or visit the

Ticket Hotline at www.westsussexguitar.org

Please send contributions for the next edition of *Good Vibrations* by **10th July** to Terry Woodgate, 3, East Ave., Middleton on Sea, West Sussex PO22 6EG tel: 01243 583355 or e-mail to: terry_woodgate@btinternet.com

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



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