

## Judicael Review

(It is not often one can use a headline like that!) It was a worrying week with the worst snow conditions for some 20 years with Eurostar trains stranded in the Channel Tunnel and trains, aircraft and traffic generally delayed. It was



heartening then to see the last of the snow disappear two days before the concert and to eventually greet Judicael Perroy on time at Bognor Station. Our first event of 2010 got off to a wonderful start with a very well attended concert given by this Maestro from Paris. Judicael was an acknowledged prodigy at the age of 11 when he played two Vivaldi Concertos with full orchestra. In addition to winning the Guitar Foundation of America competition in 1997, Judicael has coached three further winners. There was no doubt then that we were in for a treat.

The concert began with Legnani's *Fantasia op 19*. This was played at great speed with incredible precision yet never lost any musicality. A true show piece with which to open the concert. This was followed by Bach's *2<sup>nd</sup> Lute Suite BWV 997* again supremely

played and somehow wonderfully restful after the turmoil of the preceding week.

The interval was followed by Ponce's Theme and Variation on the traditional *La Folia Espana*. It is amazing to think that such a piece could be composed by a non-guitarist although Ponce did collaborate with Segovia in the pieces

he wrote. The variations encompassed all the features of the guitar – tremolo, arpeggios, harmonics, Bachesque counterpoint and both romantic and aggressive playing. The formal part of the concert finished with Bach's *Partita no.2 BWV 826* which a friend of Judicael's – Tristan Manoukian - had transcribed from keyboard to guitar, transposing the piece from the key of C to D. Judicael explained that whereas many Bach pieces are transcribed from lute, violin or cello and only have one or two voices, the keyboard pieces have many voices. Being new to the piece, Judicael had the manuscript as a backup. He explained that his programme contained much Bach because he is shortly going to record a CD of Bach music for Naxos records.

The enthusiastic audience encouraged two encores from Judicael, again by Bach – The Prelude and the very busy Allegro from Bach's Lute Suite.

This was a most enjoyable concert and everyone eagerly looks forward to the return of this very talented French guitarist.

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### New Members

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

**Robin Smith**

*from West Wittering*

**Sam Brown**

*from Elmer*

**Granville Cayley**

*From Littlehampton*

We hope you enjoy many happy evenings at the Club!



*Judicael arrives at the Recital Hall*



*Judicael & Charlie Elliott*



*Judicael & Charlie Phillips*



*Zoe Barnett plays Vivaldi*



*Patrick Butcher in the hot seat*



*Irina with Sam Brown*

## *Judicael Perroy Workshop*

**H**aving been a winner himself of the world's most prestigious guitar competition – the Guitar Foundation of America (GFA in 1994) and having taught three further winners, it was a great privilege to have Judicael come and give a master class at our club. He willingly shared the secrets of his success and who knows, one day may inspire a further winner from our club!

Six members – Zoe Barnett, Chris Sweatman, Sam Brown, Linda Kelsall-Barnett, Patrick Butcher and Terry Woodgate had 45min master classes with the Maestro. Judicael made many suggestions on how their techniques and playing could be improved.

Zoe Barnett (aged 10) started the morning by playing part of a Vivaldi guitar concerto accompanied by Nina on the piano. Judicael observed that Zoe needed fingernails in order to project the sound more and also advised striving for a more legato sound. This requires skilful coordination between the right and left hands so the notes ring on until the last possible moment. At Sasha's request, this session ended with Judicael playing the piece which he originally played at the age of 11 years at the Theatre du Le Mans when he was pronounced a child prodigy.

The most common observation for performers was to strive for more economy of movement. Keep the left hand at right angles to the fingerboard (thumb always underneath the 2<sup>nd</sup> finger) with the hand low in all positions. Beware of twisting the hand away from the fingerboard since this necessitates more movement of the fingers to reach the fingerboard. Keep the right hand always hovering over the strings, beware of gestures where the right hand sweeps up in a flourish. This is not necessary even if you wish to play loud.

The right hand must have well shaped fingernails. It is no good playing all the correct notes with a raspy or a quiet sound. The sound should be well rounded and also project well. Judicael gave Terry Woodgate a manicure (just as well he had not been digging potatoes or changing the oil in his back axle that day!) He advised a final polishing with 2000 grade emery paper, preferably the sort that does not crack easily. Terry was taught 40 years ago when pupils were encouraged to twist their wrist so that the strings were plucked at right angles to the strings. A better sound is produced if

the strings are plucked with the wrist held straight. This does mean that the sound is produced more with the side of the fingernail. The flesh of the finger should dig deep before the string is plucked in order to produce some volume. Improvements could be heard immediately, but Terry will require some time to break the habits of a lifetime – maybe starting with open string exercises to improve the right hand. Judicael advised keeping the annular finger nail a little longer to compensate for the shorter length of the finger.

The precision of Judicael's ear for music was impressive. He could identify a misread note within a chord that was played just once. Maybe diminished chords had yet to be invented in Sor's time

Some members played with enviable precision and musicality. Yet even here, Judicael was able to suggest improvements. Beware of too much rubato. 'Robbed time' has to be paid back sometime to keep some form of pulse. It is easy to listen to a recording which has robbed time and then add your own robbed time to this rather than adding robbed time to the original manuscript. Judicael said that rubato can become like 'Chinese Whispers' as pieces are passed from player to player. It was surprising how changing the accents of a piece can improve it despite the original rendition sounding quite wonderful.

Judicael also suggested sometimes playing the bass and treble parts separately in order to hear the separate tunes. Linda and Judicael played an impressive duet of the separate parts of the guitar solo *En Los Triguales*. He also advised Patrick to play just the chords of a Bach piece uncluttered by the extra notes in order to get a feeling for the timing and to determine in what direction the piece is heading.

Much valuable advice was gained from Judicael both to those in the hot seat and in the audience. He advised initially returning to simpler pieces - say some Sor studies and implement the changes he has suggested here rather than focussing on the more difficult performance pieces. Judicael concluded by saying that it is his intention to make his students play to the best of their ability – not necessarily to make them the best guitarists in the world.

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	<b>Chi Fest 2010 Under 18</b>	<b>1st</b>	<b>2nd</b>
650	<i>Novice under 9</i>	Non-competitive	
650a	<i>Beginner under 9</i>	Charlie Elliott	Rebecca Allday
651	<i>Novice 10-12</i>	Non-competitive	
651a	<i>Beginner 10-12</i>	Sam Delaney-Stone	Jude Seaton
652	<i>Novice over 13</i>	Yusuke Kasaka	Kazuya Murata
653	<i>Solo I under 12</i>	Louis Jenkin	Chester Jolley
653a	<i>Solo II under 12</i>	Matthew Veck	Zoe Barnett
654	<i>Family Ensemble</i>	The Jenkin Duo	
655	<i>Solo age 12-15</i>	George Robinson	Josie Brown
656	<i>Bach under 12</i>	Zoe Barnett	Charlie Phillips
657	<i>Bach 13-18</i>	Patrick Sowden	
658	<i>Solo under 18</i>	Peter Rogers	Adam Lack
659	<i>Duet under 12</i>	Nimble Fingers	Annie & Tabby Duo
659a	<i>Siblings Duet</i>	Matthew & Lucy Veck	Richard & Andrew Creswick
660	<i>Duet 13 -15</i>	George Robinson & Adam Lack	Andrew Creswick & Patrick Sowden
661	<i>Duet under 18</i>	Yu & Wataru Onodera	
662	<i>Trio/Quartet under 12</i>	Young Pluckers	Oakwood Trio
663	<i>Trio/Quartet over 13</i>	Arashi Trio	
664	<i>Guitar Orchestra</i>	The Prebendal Ens	
664a	<i>Advanced Ensemble</i>	SAMC Int Guitar Ens	
665a	<i>Acc song under 12</i>	Francesca Clayton	
665b	<i>Acc song under 18</i>	Laura Gibbs	Jacob Loveman
666	<i>Junior Recital under 12</i>	Lucy Haynes	Charlie Phillips
666a	<i>Int Recital 12-15</i>	Jerry Williams/ James Li-Kam-Tin	Alice Laflin
667	<i>Adv Recital under 18</i>	Adam Lack	
668	<i>Tech Perf under 12</i>	Zoe Barnett	Charlie Phillips/Elaine Sands
668a	<i>Tech Perf 12-15</i>	Jacob Loveman	Andrew Creswick/ Patrick Sowden
668b	<i>Tech Perf under 18</i>	Sam Brown	Adam Lack

	<b>Chi Fest 2010 18+</b>	<b>1st</b>	<b>2nd</b>
670	<i>Adult Novice</i>	Gavin Stevens	
671	<i>Solo Int I</i>	Irina Ilieva	David Inns/Ray Hayden
671a	<i>Solo Int II</i>	Roy Barron	John White/Baz Boxall
672	<i>Novice Duet</i>	Mirror Image	
672a	<i>Intermediate Duet</i>	Yvonne Scott & Baz Boxall	
673	<i>Advanced Duet</i>	Ian Burt & Debbie Burford	John Mason & Diana Green
674	<i>Guitar + other Inst</i>	Quintessential Quintet	
675	<i>Trio/Quartet</i>	Gala Quartet	Jeffers Trio
676	<i>Guitar Orchestra</i>	Regis Guitars/Chris's Ensemble	
677	<i>Solo open</i>	Linda Kelsall- Barnett	Terry Woodgate
678	<i>Bach Open</i>	Sam Brown	Terry Woodgate
679	<i>Recital open</i>	Linda Kelsall- Barnett/Sam Brown	
680	<i>Acc Song</i>	Tom Jeffers	
681	<i>Flamenco</i>	Ray Reddick	
682	<i>Composition</i>	Sam Brown	Samuel Stormont

## Chichester Music Festival

**Y**et again another record number of entries were achieved for the guitar section of the Chichester Festival of Music, Dance and Speech held over two full weekends in February 2010. There were a total of 145 entries plus 4 orchestras in 29 classes for the under 18s and 71 entries plus 2 guitar orchestras in 14 classes for the adults. The adjudicating for the under 18s and the adult ensembles was carried out by Amanda Cook - a very popular guitarist in her own right, and also as a member of the Appassionata Guitar Trio. Amanda was originally a local girl and a pupil of Sasha's. She has given concerts all over the world (even at sea in cruise ships.) Amanda currently teaches guitar at the Junior Department of the Guildhall School of Music and is patron of the Federation of Guitar Societies. The adjudicator for the adult soloists was Paul Gregory a long term friend and performer at the club.

For the juniors, Amanda commented how the standard of playing improves year on year and is now extremely high but still growing. She said that this was a tribute not only to the youngsters themselves, but also to their teachers and their very supportive families - parents, grandparents and siblings, many of whom had come along to see the playing.

Although the event should be really quite light hearted in that we are all sharing our music with others, some of us (myself included) have very serious faces when playing. I was therefore intrigued with the little ruse that Mitch employed just before his orchestra played. He would secretly hold up a picture of Homer Simpson to the players. That could not fail to put a smile on their faces and then they would happily begin playing.

Amanda advised practicing for a performance. It is all very well practicing and pausing to go back over to iron out a mistake, but it is also important to practice continuing over the mistake as in a performance. If you lose your way or have a memory failure practice what you will do about it - maybe go on to the next section or skip the difficult part. Whatever happens keep going and practice this. When practicing, give more time to the difficult sections so that finally all sections of the piece are evenly matched.

As regards technique, Amanda advised against moving the plucking hand up and down the fingerboard to achieve tone colours. This risks the

hand losing its way. Instead, try rotating the plucking wrist in order to obtain the colours. Amanda said not to consider scales as boring exercises that have to be learnt, but rather to view them as forming the foundation to all playing. Aim for a legato sound and incorporate dynamics in the playing so they become more fun and interesting.

In the Bach, Amanda advised listening to the pieces played on the original instruments in order to capture the various voices present. She said that YouTube can be a good source of such music.

Many of the remarks made for the juniors equally apply to the adults. For the beginners, Paul was keen to see better hand coordination whereby both hands work together. The plucking hand should take control since this makes the sound and the other hand, fingering the frets has to obey and be subservient to the plucking hand. In this way a smooth legato sound can be made. (Paul was careful not to mention left or right hands since it was confusing with the disproportionate number of left handed players in the adult section).

Paul was sympathetic to those players that were performing early in the day because they did not have a chance to warm up. I must say I find the experience rather like turning on a tap. One minute you are in the audience quietly minding your own business and the next minute you are up on stage. The tap is quickly turned on as you start playing and then the tap is turned off again and you are back among the audience. It is therefore important to take some time to settle in, give the guitar a final tune (do this quietly), take some deep breaths and think through the first few bars and the tempo. I find it helps to start with a piece you are very comfortable with and then to build up. Paul said that although it is tempting to perhaps play the piece that you are currently studying maybe for an exam, when giving a performance, it is better to play something easier that you are more familiar with. This will relax the performer and also the audience if they feel you are not playing on a knife edge. Again Paul advised that if you lose your way with a piece, keep playing, waffle if need be like politicians do when confronted with an awkward question, but keep playing. Do not stop.

For the Bach, Paul wanted to hear the music sound natural and not forced. He said that whereas Beethoven would agonise over each bar he wrote, the music would just flow from Bach - he would

## *Chichester Music Festival ...*

play and improvise something and write it all down later. Also with Bach, the music should sometimes be a set questions and answers and each should have a different voice (be quieter/louder or mellow/harsh).

For technique both Paul and Amanda advised against having the plucking hand too low over the strings which causes the string to be pulled upwards often resulting in some fret buzzing. A richer tone can be obtained by arching the hand and pulling the strings sideways.

It was interesting to hear that the Debbie Burford and Ian Burt duet first played in the Chichester Festival 20 years ago. Debbie brought the programme along which showed that in those distant days, the guitar Festival only lasted for one day. Interestingly the programme also showed a young girl - Amanda Cook playing in the 13-15 year old

solo class!

It was a most successful festival and as Amanda said the standard of playing is always improving. Everyone was encouraged by the constructive remarks of Amanda and Paul. As always many thanks are due to Sasha & Nina who do so much work towards making the festival the great success it is. The number of jobs that they undertake during the preparation for the festival and on the day are legion. Thanks are also due to the helpers who man the door, help the adjudicators, keep the refreshments going and generally tidy up. We are very fortunate to have such a band of willing volunteers – Julie Insull, Debbie Burford, Maureen Burgen, Patrick Butcher, Irina Ilieva, Phillip Sowden, Barry Beckett and John White. Many thanks to everyone concerned.

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## *Judicael Perroy Off Stage*

*Can I begin by asking how you pronounce your name?*

It is pronounced Jewdikal Perwa – not Perroy

*Is Judicael an unusual name?*

Yes it is. I am not aware of another Judicael. Rather like Moyria then.

*I must congratulate you on your superb English*

Actually, I think I speak more American English rather than English English. That is because of my concert tours of America and also watching too many American movies on the television.

*Are you from a musical family?*

No, my parents like music, but do not play instruments. My brother teaches children at a primary school and he does not play.

*How did you begin on the guitar?*

I originally wanted to play the accordion, but instead my father bought me a classical guitar when I was 7 years old. He had seen John Williams play the guitar and was so impressed that I think he wanted me to learn to play the guitar.

*Do you play any other instruments?*

No, only the guitar.

*Where have you given concerts?*

All over America of course, most of Europe, Moscow, Australia, Indonesia, Tahiti and now England.

*How many concerts do you give each year?*

Typically some 30 concerts, half of which are with Jeremy Jouve who, of course, you know.

*Where do you teach and how many students do you have?*

I teach at the National Academy of Music at Aunay sous bois in Paris. And I teach individually some 20 pupils.

*You have an amazing record for teaching GFA winners.*

I have taught 3 GFA winners – Thomas Viloteau in 2005, Gabriel Bianco in 2008 and Florian Larousse in 2009.

*What happens at the GFA competition and what restricts people from entering?*

The GFA competitions are spread over some 5 days in a number of heats. There are a number of demanding test pieces which will limit who can enter, but there is no age restriction.

*(Continued on page 7)*

*(Continued from page 6)*

*It must be tiring for the winner having to give some 60 concerts in a year?*

I suppose so, but when you are very young this does not bother you. It will be very troublesome now with the increased security at the airports in the US. You have to arrive so much earlier for your flights and there are additional problems of carrying your

guitar on the plane which they like to store in the hold now.

*What have you lined up for the future?*

I will shortly be making a cd recording with Naxos records of Bach music. That is why I like to play Bach in my concerts so that I can really feel the music.

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## Library Update

**A**nother year gone – a busy year in which there have been many changes in the library.

All sheet music, CDs, videos, magazines and records are now catalogued and are on the web-site <http://www.westsussexguitar.com/library/> where over 2000 entries can be viewed under a number of headings.

All these items are on shelves in the library and, hopefully, easily accessible to members. The catalogues are regularly updated as soon as new stock arrives.

We are hoping over the next year to extend the ensembles department as more and more members are beginning to discover the joys of music making in groups of two or more. The duets are becoming more and more popular which is why we are appealing for more duet sheet music to become available. Do you have any guitar, or guitar with any other instrument, sheet music which you no longer use or have duplicated? We would be grateful if you could donate them to the club or, better still, why not find a playing partner and play at the club? We would love to hear you.

On the subject of ensembles, did you know that you can take duet exams? We have in the library the new Trinity Guildhall Guitar Duet grade book 2010-2015 which covers Initial – Grade 3. There are some exciting pieces in there and, for the earlier grades, the melody line is for the grade but the accompaniment is more challenging so why not have a go?

We have all the Trinity Guildhall Guitar Solo 2010-2015 grade books from Initial – Grade 8. The alternative pieces are given for each grade; some are available in the library for the higher grades, not always the correct publication as advised by TCM, but will give you an opportunity to try the pieces before deciding whether they are to

your taste knowing that you can then order from your favourite music retailer with confidence.

We have many editions of guitar magazines; several years covering the Guitar International magazine and several years, and ongoing, covering the Classical Guitar magazine. We would like to keep these for reference only as we know how important they can be to students. Don't let that put you off, have a browse through them, there are many articles on all aspects of classical guitar, artists, concerts etc.

Inspired? Then why not come to the library on any Club function night, ie Club Night or Professional Concert evenings when we will be pleased to assist you with your choices. The library is also open on Monday Evenings, term-time only, from 8.30 – 9.00 pm.

As you know we have a few 'rules'. These we felt were necessary especially the 4 weeks rule to return or renew. Why this? Well, we KNOW how easy it is to try a piece of music, listen to a CD/ record or watch a video and then to PUT IT DOWN and FORGET that it is there. Therefore a 4 week reminder keeps members aware that it is still in their possession. Well done to everyone who, over the last year, has been meticulous in returning / renewing on time. We do appreciate this and thus feel that the library can operate as a thriving place of knowledge and learning.

Many thanks to the WSGC Committee for all their assistance, to Jez for his wonderful database, to Pam Davies for leaving such a good system for us to continue and extend, to all members who have donated so many items to the library and for your cooperation, enthusiasm and patience while we catalogued.

We wish you all a very happy and musical New Year.

*Alison and David*

## *Editor's Piece*

**S**o here we are almost a quarter of the way through the new year and 2/3 of the way through our current guitar season. We have had two superb concerts from Judicael Perroy and Irina Kulikova, both I am pleased to report very well attended. We had a very educational masterclass from Judicael Perroy who has coached no fewer than three GFA winners and was himself a GFA winner – let us hope some his magic rubs off onto our players. We have had a very successful Guitar Section of the Chichester Festival of Music with yet again a record number of entries. We all learnt many things from our very encouraging adjudicators Amanda Cook and Paul Gregory. The high standards of performance continue to improve. The enthusiastic audience became travellers for the two very full weekends – travellers both in time as

they heard music from the past 500 years and travellers in distance as they took a musical journey across the world.

Our final part of our season features a concert and workshop by Graham Devine and our final concert from the Mandolinquents – a quartet of superb musicians with guitar and mandolins with much fun guaranteed from these mature delinquents. We are very pleased to welcome Jadran Duncumb to our May club evening to give a young professional concert for the second half of the evening. Jadran was a BBC Young Musician of the Year finalist in 2008 and is currently studying with Gary Ryan at the Royal College of Music. Of course there is also our enjoyable summer party. None are to be missed – see the back page for dates.

## *Direct Debit Membership*

**A**s you are aware, with a very small committee there are many jobs that members of the committee have to do. One aspect that is very time consuming for Patrick Butcher, our Membership Secretary (and Treasurer, Charity Officer and Sponsorship Officer), is collecting subscriptions and issuing reminders and banking the fees. This involves a lot of effort spread over many months.

From the next renewal date on 1<sup>st</sup> Sept 2010, we are therefore considering a scheme of subscription payments by direct debit. Forms will be distributed with the AGM bumf in August. We do hope that you will opt for this method of payment and as an incentive we will keep fees the

same as they have been for the past 3 years viz. £15 single members and £25 for family members. For members that chose not to use this method of payment, it may be necessary to impose a small additional administrative charge of £2. You may be aware that banks have decided cheques will become obsolete in 2018 and that cheque guarantee cards will no longer be valid after June 2011.

For future years we will naturally inform you of the amount to be paid before any deduction is made from your account. We will naturally try to keep the membership fees as low as possible for as long as possible. We do hope you will chose to renew by direct debit and thereby save Patrick some considerable time at this very busy time of the year.

## *Music Theory Class*

**N**EW YEAR RESOLUTION - I must join the Music Theory Class! Last term we spent a lot of time trying to understand music and why and how composers write what they do and just why it appeals to us. We covered tones, triads, figured bases, harmony, modes, intervals and the one that we grappled with most 'inversions' - I think we've got it now - by George!

The music theory class meets on Monday evenings from 6:00 – 6:45pm in term time at the Regis School of Music. If you would like to join us, to help understand what you're playing, you would

be very welcome - beginners to advanced. Please contact me - Tel 01243 866605. E-mail - [julieinsull@aol.com](mailto:julieinsull@aol.com)

*Julie Insull*

Note: there are also two guitar ensembles that meet at the school in term time on Monday evenings – an Intermediate Ensemble run by Chris Sweatman from 6:15-7:45 pm and an advanced ensemble run by Sasha from 7:45–10:00pm. For more details ring 01243 866462

## *The Christmas Party 2009*



*The Linda, Tamzin, & Zoe Trio*



*The Carol Singers*

## *Chichester Music Festival 6 -14th February 2010*



*Solo Novice under 9*



*Novice 10 - 12*



*A relaxed rendition of Summertime from Matthew & Lucy*



*Guitar Duet 13—15*

## *Irina Concert...*

(Continued from page 12)

losing any musicality.

So popular is Irina that she attracted an audience from far and wide. It was a wonderful evening and pleasing to see so many new faces in the audience. Let us hope it is not too long before Irina returns again.

### **Irina Masterclass**

We were very privileged to have Irina offer to do some masterclasses on the Sunday morning. Unfortunately, possibly because it was Mothering Sunday, this was not very well attended. Only Sam Brown and Terry Woodgate appeared in the hot seat with an audience of

only three spectators. On the subject of fingernails, it was interesting to note that Irina has very short nails on her right hand and that the contours are rounded and symmetrical. Irina encourages squeezing the fingers of the plucking hand towards the palm. This can produce the necessary power when required. Irina advises against any extraneous movement – always be economical in your hand movement. Irina was able to suggest how to improve the musicality of the pieces played. There was no doubt that her interpretations of the pieces played sounded much better.

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## *Making a Classical Guitar Part 3*

### **8. What not to do**

A description of the construction sequence is not relevant here as it will be adequately covered in the books previously listed and be fully demonstrated to you if you attend a course. However there were several pitfalls that I naively stumbled into at the beginning even though they were described as practical methods in the books. I can now honestly bear witness to them being utterly impractical screw ups.

The number one folly concerned several methods for bending the sides. The first gave a detailed description for making a long trough from a flat sheet of galvanised tin, bending it into an open trough and soldering the seams to make it watertight. It is then filled with water and the sides immersed and boiled over a couple of gas rings for an hour and a half. The implausible implication being that the wood may somehow be softened sufficiently to enable it to be hastily clamped and bolted down over a bending form. But turn off the gas because the author has omitted to tell you a special former should already have been made for that purpose. Three weeks later, reboil and place it all outside in the sun for a week if you live in Spain, or for seven days under the heat of some lamps (wattage unspecified) if dwelling in the UK. When all is unclamped you will be miffed to find the sides have only taken up a negligibly bent shape, but hopefully not gone mouldy. You're scuppered anyhow because the sides no longer fit inside the trough for another stab. Now ask yourself, what was the point in the wood supplier spending upward of ten years carefully seasoning and checking humidity to get the moisture content exactly right, only to have it entirely ruined by being soaked in boiling water for couple of hours? You will also have noted how boiling the Rosewood leached out the essential oils and tannins and faded the colour so it no longer matches the back.

The second bizarre bending method involved making a long cylindrical tube from brass sheet and sticking a blow lamp up one end of it to heat the sides

and bend them around it. May sound okay but not only is this a very dangerous procedure, as either the wood or your work apron or both could spontaneously catch fire, it is also a totally fruitless exercise due to a basic law of physics, better known as Fourier's 'Law of Heat Conduction' which occurs simultaneously along both the brass tube and the bits of wood.

Let me assure you there is only one way to bend the sides properly and accurately and that is to use a proprietary electric bending iron which is a solid oval shape, is thermostatically controlled and will cost a mere £170. The purflings and linings can also easily be bent to shape using this same tool.

Neither need you waste valuable time building a rigid mould for the body. It will get in the way and hamper both access and vision, neither can it be modified should wish to amend or refine the profile of the body. Instead, make a simple jig with a flat baseboard and a row of vertical pegs with slots and wing nuts which will enable the profile to be adjusted. An outer row of cup hooks are screwed around the board for lashing cotton tapes around when gluing down the top and back to the sides.

Do not make the mistake of gluing the back onto the sides first as this will prohibit any access to the inside of the sound board. Rather first fix the sides to the table with its face downwards to enable the linings and tentellones, if these are used, to be properly glued in place and permit full inspection of all the joints during the process.

If you feel compelled to make your own decorative rosette for the sound hole then use a simple marquetry design and do not attempt a complex mosaic type. Great skill is needed in making beautiful and attractive mosaic style rosettes. Even the best German ones are surprisingly cheap at around £12, so it is definitely not worth wasting long hours in making an inferior one.

*Tony Buckwell*



*Two Irinas*



*Irina visits Arundel*

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## *Chichester Music Festival 6 -14th February 2010*



*The Quintessential Quintet*



*The Two Bognor Guitar Orchestras*



*Sasha & Amanda Cook*



*Sasha Thanks Paul Gregory*

# Irina Kulikova Concert

I may be biased, but I think we get some truly wonderful performers from all over the world to play for us. The charming, young Russian guitarist Irina Kulikova is one of these top performers who has now played 3 times at our club. There is a faultless precision in her playing which in addition to being a pleasure to listen to, is also a pleasure to watch as with minimal hand movement she can achieve so much.



*Nuages* clearly came through, I could not attribute any of the single note runs with Django. This is no criticism of the performer – more of the composer. For my money I would rather have heard Roland Dyan’s arrangement of *Nuages* – I can more readily understand that!

The second half featured pieces by Dionisio Aguado and Alexander Tansman where we were on much more familiar ground. The official concert then ended with Torroba’s very

The concert began with Legnani’s *Fantasia* where Irina was able to display smooth passages played at unbelievable speed. This is a popular piece which Judicael also played in his recent concert. Manuel Ponce’s haunting *Sonata III* is a piece that we rarely seem to hear these days and all the more enjoyable when we do hear it. The first half ended with a piece by Leo Brouwer. You never know what you will get with Brouwer, sometimes a wonderful lyrical piece and at other times a contemporary atonal piece. Here we heard *Variations on a Theme by Django Reinhardt*. Although the strains of

popular *Sonatina*. Like Ponce, Torroba is another non-guitarist who was inspired to write for the guitar by Segovia.

We were fortunate in having two encores from Irina. Benvenuto Terzi’s *Carillion* was a wonderful music box melody played in harmonics - always difficult to project in a concert hall and yet these clearly rang out from Irina’s Simon Marty guitar. The final encore was Pernambuco’s *Sons de Carillons* played at a very fast tempo but without

*(Continued on page 10)*

## Dates for your Diary

Mar	27th	Club Evening	May	22nd	Club Evening & Jadran Duncumb
Apr	24th	Graham Devine Concert	Jun	19th	Mandolinquents Concert
Apr	25th	Graham Devine Workshop (Sun)	July	10th	Summer Party

Most events take place on Saturdays at 7.30pm in the Regis School of Music, 46 Sudley Road, Bognor Regis. For details phone 01243 866462. For concert tickets phone 01243 866605 or visit the **Ticket Hotline** at [www.westsussexguitar.com](http://www.westsussexguitar.com)

Please send contributions for the next edition of *Good Vibrations* by **1st 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](mailto:terry_woodgate@btinternet.com)

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