

## *Gary Ryan Concert*



**O**ur new season got off to a great start with a most wonderful concert given by our patron – Gary Ryan. Professor Gary Ryan is currently Assistant Head of Strings at the Royal College of Music and is the first guitarist since John Williams in 1983 to be made a Fellow of the Royal College of Music. It was heartening to see the recital Hall packed to capacity. Bognor Town Council is very supportive of our club and we were pleased to have in our audience the Mayor of

Bognor Regis - Councillor Tony Gardiner.

Gary has a wonderful way of involving the audience by telling us about the pieces he is playing. He explained that he usually begins his concerts with pieces from the Renaissance. It is from such pieces that the DNA of the notes were formed and this DNA infiltrated into all subsequent music. We heard pieces from Cutting, Narvaez and Milano. Gary's playing always

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### *New Members*

We extend a very warm welcome to the following new members: **Suzanne McQuillan** From Rustington; **Kenneth & Theodora Baker** From Middleton on Sea; **Peter Russell** From Portsmouth  
**Robin Burgess** From Littlehampton; **Ruth, Andrew & Edward Sweet** From Bosham; **James O'Neil** From Poole

**We hope you enjoy many happy evenings at the Club!**



*Gary meets the BRTC Mayor Tony Gardiner*



*Gary with Amanda Cook & her parents*



*Gary signs for the two Sues*



*With Debbie Burford*



*Gary changes instruments*

*Gary Ryan 27/28th September 2014*

## Gary Ryan Concert...

(Continued from page 1)

sounds superb but may have been enhanced a little by reflections from the new wooden stage flooring and the new, naked (ie without cover) grand piano. Gary continued with the Bach *Sarabande and Double* and a *Bouree and Double* from the Bm Violin Partita. Gary explained that a Double is somewhat like an improvised jazz version of the music that just precedes it. He played both the Bourree and its Double perfectly but at breakneck speed yet still manage to retain all of the musicality and phrasing of the pieces.

Gary told how John Williams had sometimes taken to telling the audience how long a piece of contemporary music would last. If they enjoyed the piece then well and good, if not they knew how long they would have to suffer! Thus the familiar Bach was then followed by three contemporary *Tentos* by Hans Werner Henze which lasted six minutes! The pieces were certainly atonal, but I imagined a chase sequence where a baddy was chased up to the roof of a building by the goody and the music then did not seem so out of place. We then heard three of Walton's five *Bagatelles*. Gary said that later in October he was giving a concert on the Italian island of Ischia where Walton had lived. The first half of the concert concluded with one of Gary's recent compositions *Hot Club Francais*. He explained that a former student Manus Noble (who has played at our Club) won an Ivor Mairants competition and the prize was to commission a new piece of music. He asked Gary to compose something and this piece came up as a marriage between classical music and the jazz of Django Reinhardt. Truly toe tapping stuff which kept

everyone happy as they went for their interval refreshments.

The second half began with another gem – Roland Dyens arrangement of the Bossa Nova King Jobim's *Felicidade*. This was followed by Brouwer's *Danza del Altiplano*. Gary explained that Brouwer's early compositions tend to be dissonant, but his later pieces were more lyrical. This piece is based on a folk song. We then heard three pieces of Celtic music arranged by David Russell. These required the 5<sup>th</sup> string to be tuned to G and the 6<sup>th</sup> string to go down to C. These were very atmospheric and the tuning really gave character to the pieces. The formal concert ended with two pieces composed by Gary – *Lough Caragh* and *Benga Beat*. He explained that the Loch is in Ireland where his daughter was taken on holiday when she was one year old and he wrote the piece so he could remember the lovely time they had 10 years ago. *Benga Beat* is an impression of African music with many slick percussive effects and even some mystic chanting which required some effort in locating its source!

After such a varied and enjoyable concert, the applause was quite deafening. Gary kindly played two encores. *Golden Days* was his own composition which was very lyrical and published as an Intermediate standard guitar piece. We then returned to renaissance music again - back to where the concert began - with Dowland's *Allemande – My Lady Hudson's Puffe*.

This was a wonderful start to our new season, made all the more enjoyable as we knew we were to have a full day of Gary's teaching in a workshop at the club the following day. TW

## Gary Ryan Workshop

The previous evening we were privileged to see a concert given by Gary Ryan the performer and composer. The following day was a guitar workshop where we saw the third Gary – the teacher. The Sunday saw seven half hour one to one master classes, three ensemble teach-ins and a question and answer session. The day was quite leisurely with lots of fun, but make no mistake a lot of ground was covered and we all learnt so much. There was no doubt that no matter how well people played before their session with Gary, after just half

an hour's tuition, everyone played significantly better. Gary is a true magician in this sense. It would be unfair on the players to say that like Rumpelstiltskin, Gary spun straw into gold, but you get the idea. Gary was like some super doctor – he could not only diagnose what was wrong but moreover, he instantly knew what the cure should be. The performers were able to take his comments on board and the results were quite spectacular.

There were three sessions with Sasha's Ensemble who played pieces by Reichardt, Greig

and Handel and one session with Linda Kelsall-Barnett's newly formed ensemble who played a piece written by Gary. Gary explained that with ensemble playing, the individual parts are not usually that difficult to play. What is difficult is keeping the pulse. He explained that for some illogical reason when under pressure, players always speed up which often results in disastrous consequences. Play at a slow enough speed so that you can maintain the pulse throughout. Give consideration to the phrasing and colouring, knowing who has the louder lead part and who has the quieter accompaniment. The phrasing is often not marked, for guitar music, but it is for wind instruments or bowed instruments, since it is important to know when to breath and how to bow a piece. Gary got the 14 strong orchestra to sing the lead part so they could establish when they ran out of breath and in this way they obtained a better understanding of the phrasing.

Gary explained that music has repeated sections and within those sections there are repeated sub sections. To keep the music interesting the repeats must be played with different tone colours, dynamics and articulation. These are the only three effects that you have at your disposal on the guitar, but of course you can combine them. Try to get some interaction between the parts like a conversation or question and answer dialogue. In response a player can softly agree to a proposition or can violently disagree. Always have a story in mind when you play and in your playing try to convey images from your story. He advised colouring the score with a coloured crayon where different colours are a code for the different effects

Gary advised not to put your music stand to your right since you then have to turn your head away when you want to look at the fingerboard. Always keep the stand to your left and furthermore have it low with the music near to horizontal. In this way the guitar and your fingering will not be obscured from the audience. Also hold the guitar at an angle so that the machine head is in line with your eyes.

On stage particularly in a large hall, just as with an actor, it is necessary to exaggerate effects so that they can be heard at the back of the hall. This is quite different to playing in a small room. (Our club

is very fortunate indeed to have a recital hall where we can perform to others.) Just as a picture has a frame around it, a piece of music is surrounded by silence. When you have finished the piece quieten the strings so that the audience knows that the piece has finished.

Gary gave some advice on technique and explained that good technique really comes about by being lazy. Always make minimalist movement – make your fingers do the work do not move the whole wrist or arm and do not make great gestures. When a piece of music reaches a climax, savour the moment and hold onto the note. One would not go to the effort of climbing Snowden, reach the summit and immediately descend. You would enjoy the view at the top first. Mistakes will happen when performing, but you must have a plan that if things go wrong in a particular section then you know immediately where you will go to in the music.

The question and answer session included the execution of cross string trills, how Gary composes, how to memorise music and how to obtain tone colours by merely rotating the hand without resorting to ponticello and *tasto*. Gary was able to demonstrate amazing EQ effects by altering the angle of attack of his fingernails which were shaped like a ramp rather than being symmetrical.

This most enjoyable day finished with some music from the 4<sup>th</sup> Gary – Gary the pianist who christened the new Yamaha Grand which was delivered just a couple of weeks beforehand. He played a piece he had composed for piano some time ago and demonstrated that really he is as good a pianist as he is guitarist despite rarely playing the piano in public these days.

Everyone learnt so much from this workshop and it is to be hoped it can be repeated again, It was a privilege to watch and also a privilege for those who took part. Many thanks to Gary, to Sasha and Linda's ensembles, to Adhithan Jawahar, Timod Karangoda, Edward Sweet, James Muscord, Zoe Barnett, Linda Kelsall-Barnett and Steve Higgs. A whole range of pieces were tackled from grade 3 through to 8 and way beyond. As always, thanks must go to Sasha who organised and oversaw the event and to Nina and Julie Insull for their work behind the scenes. A most successful day.

*TW*



*Duet with new member Edward Sweet*



*Duet with Zoe Barnett*



*Duet with Steve Higgs*



*Conducting the orchestra*

## *Club Youngsters Raise Money for Charity*

**O**n 17<sup>th</sup> October some of the younger talented students and friends of the Regis School of Music gave a wonderful concert for the *Save the Children* charity. The concert featured a whole range of instruments including piano, cello, trumpet, violin, harp and of course guitar. Thanks to the Government scheme UKAID, every pound raised was matched by a pound donation from the Government. £440 was raised on the evening and with the extra Government donation, £880 was raised in total.

Thanks to Sasha and Nina for organising and hosting the event and thanks to our club members – Edward Sweet, Rebecca Allday, William and Timothy Rumsey, Zoe Barnett, Victor Smith and Sam Brown. All played exceptionally well and covered a wide spectrum of music composed by Gary Ryan, Richard Rogers, Pernambuco, Bach, Tarrega, Villa-Lobos, Mertz and Dowland. All who played should rightly feel very proud that they have helped towards such a worthwhile charity. Well done everyone.

*TW*

## *New Gala Website*

**T**he Gala Guitar Quartet (long standing members Ian Burt, John Mason, Debbie Burford and Diana Green) was formed 23 years ago. Kit Crowhurst was an original member of the Quartet, but he retired some 8 years ago and was replaced by Diana. Because of a shortage of suitable music, they play many arrangements made by Debbie (who has arranged over eighty pieces now), but also some pieces arranged by John. Ian has just

set up a website –see [Gala.Guitars](http://Gala.Guitars) This shows some 23 videos of their quartet and duet performances and also tells you about the quartet. Have a look - it makes fascinating reading and it is nice to have the performances available for viewing at the press of a mouse! Well done Ian for setting up such a user friendly website.

*TW*

	<b>WSGC Festival Junior Class Winners 2014</b>	<b>1st</b>
1	<i>Initial Class age 9 &amp; under</i>	Non-competitive
2	<i>Initial Class age 10 - 12</i>	Non-competitive
4	<i>Solo Age 12 &amp; under grade II</i>	Jasmine Westlake
5	<i>Solo Age 12 &amp; under Grade III+</i>	Timod Karangoda
6	<i>Solo I, under 15 &amp; under Grade 5</i>	Jessica Clarke
7	<i>Solo under 15, Grade VI+</i>	Sam Delaney-Stone
8	<i>Technical perfection under 12</i>	Dennison Grimwood
9	<i>Technical perfection over 13</i>	Edward Sargent
9b	<i>Musical Diversity II</i>	Non competitive
10	<i>Bach Class I Age 13 and under</i>	Rebecca Allday
11	<i>Bach Class I Age 18 &amp; under</i>	Victor Smith
12	<i>Intermediate Open Class</i>	William Rumsey
14	<i>Junior Recital II Age 18 &amp; under</i>	Rebecca Allday
15	<i>Junior Recital II Age 18 &amp; under</i>	Zoe Barnett
17	<i>Novice Guitar Duet/Trio</i>	Westbourne House Trio
18	<i>Guitar Duet Age 15 &amp; under</i>	Taraneh Schaeper & Charlie Phillips
19	<i>Guitar duet 18 &amp; under</i>	Zoe Barnett & Victor Smith
20	<i>Guitar Trio or Quartet 15 &amp; under</i>	Regis Harmonic Ensemble
27	<i>Junior Guitar Ensemble</i>	WSM Elementary Guitar Ensemble
28	<i>Senior Guitar Ensemble</i>	WSM Youth Orchestra
29	<i>Family Ensemble</i>	Helen & Charlie Phillips
31	<i>Composer's Special Class</i>	Rebecca Allday

	<b>WSGC Festival Adult Class Winners 2014</b>	<b>1st</b>
50	<i>Senior Novice</i>	Harri Goldsmith/John White
51	<i>Solo Intermediate I</i>	Euan Stretch
52	<i>Solo Intermediate II</i>	Pam Fereday
53	<i>Renaissance Class</i>	Cai Martlew
54	<i>Bach Class</i>	Sam Brown
55	<i>Music From Around the World</i>	Terry Woodgate
56	<i>Advanced Class</i>	Peter Russell
57	<i>Virtuoso Class</i>	Hugh Millington
58	<i>Guitar duet Advanced</i>	Steve Higgs & Richard Prior
58a	<i>Guitar Duet Intermediate I</i>	Julie Insull & Beryl Robinson
59	<i>Guitar Trio or Quartet</i>	Gala Guitar Quartet
60	<i>Guitar Ensemble</i>	Sweet Guitars
63	<i>Recital Class</i>	James O'Neil
64	<i>Arrangement Class</i>	Debbie Burford
65	<i>Teacher &amp; Student</i>	Cai Martlew & Linda Kelsall-Barnett
C6	<i>Arrangement for Guitar</i>	Richard Prior

## The WSGF 2014

It seems in no time at all, the 15<sup>th</sup> WSGC Festival arrived. There were 70 entries for the 22 classes of the under 18s – exactly the same number as last year. The adults had 48 entries in 17 classes (slightly more than last year). There were seven entries for the West Dean Competition. We were very fortunate in having three very prestigious guitarist/composers as adjudicators who were able to advise and help everyone to perform better – Vincent Lindsey-Clark for the under 18's, Gerald Garcia for the novice adults and West Dean Competition and Stephen Goss for the other adults. Our club was truly privileged to be able to secure such talented artists of this stature to come and adjudicate for us.

### Junior Classes: Vincent Lindsey Clark

Vincent Lindsey-Clark last came to us four years ago in 2010. Vincent's compositions have been used continuously by examination boards over the past 30 years. He has written a series of books in the Simply series – *Simply Spanish*, *Baroque*, *Swing*, *Latin*. The series are very clever compositions in that although relatively easy to play without the need for a single barre, they do sound like much more advanced pieces. Vincent has also written advanced pieces like *Laura* which he played superbly as a demonstration - without any warm up and immediately after some considerable miles of writing comments! His recent *Fiesta Americana* (played for us by Amanda Cook in January) has been recorded by the Paraguayan guitarist Berta Rojas and has been nominated for a Latin Grammy Award. The prestigious ceremony took place in Las Vegas just four days after our Festival. It is a truly exciting suite of music and it is difficult to believe that it was not written by some indigenous Latin American. The nomination will enhance Vincent's already high standing in the music world.

Vincent warned against using the guitar as a prop before playing. Always be ready to perform – do not slouch over the guitar or hold it in a non-playing position. Look upon the right hand as the driving force and the left hand as the steering wheel. Beware of playing too loud as this can give rise to the strings slapping on the fingerboard. There are occasions where this is required, but they are not that frequent. He advised that to learn and prepare a piece thoroughly it is necessary to play the piece extremely slowly. In this way you

will not rely on muscle memory alone which can fail when under pressure. With slow practice, the brain can also become involved and give some back up. Vincent warned against squeezing the thumb and first finger too hard when playing barres. This is not necessary and in fact a barre can be placed without using the thumb at all providing that the guitar is held firmly in the correct position.

Vincent said he was always looking for a good sound which is hard to achieve without fingernails or with scratchy nails. Finger nails should be correctly shaped and polished. He was able to demonstrate dramatic differences in timbre by varying the angle of attack the fingers made on the strings. Although it may seem effeminate to polish and buff your nails, this is what guitarists must do as a matter of course if they want to play the guitar well.

A new class was introduced in this festival which was called the Composer's Special Class. This requires the performer to play a piece the adjudicator has composed. We heard some wonderful playing including *Rio by Night* and *Cycles in the Avenue*. The performances were extremely well executed. However, when the maestro explained about his compositions and demonstrated how to play them with appropriate accents, dynamics and phrasing, it was apparent that a lot more could be done. The new trophy awarded for this class was the David Stonestreet Memorial Trophy. David sadly passed away last November. He and his wife Alison have been stalwarts of the club for over 15 years and ran the library for a great many years. They were responsible for cataloguing the library onto a database so items can be searched over the internet via the club website. It was fitting that Alison presented the trophy to the winner of this class Rebecca Allday.

### Adults: Gerald Garcia

Gerald last visited us in June 2010 as part of the amazing and most entertaining Mandolinquents Quartet. Gerald studied Chemistry at Oxford University, but later switched to music. He is at present musical director of the National Youth Guitar Ensemble which brings together young guitarists from all over the UK. In 1995 he toured China in a duo with John Williams and played to packed audiences of tens of

thousands. He is a prolific composer with a number of concertos to his credit and also is renowned for his *25 Etudes Esquisses* for guitar solo. He has released some 15 cds which have sold more than 50,000 copies worldwide.

Gerald advised not to tackle pieces that are only just within your capability because under pressure on stage, things may well go wrong. Do not try to rush things, take more time between sections of the music. Duos should settle down, look at each other and then count in and play. He recommended learning pieces by heart so you are not rooted to the music. This allows for more expression. The end of a piece of music is generally not so well known as the beginning possibly because it does not get played so much when running through the piece at home if you always start practicing at the beginning. Try practicing the music from the last section first of all and then work forward through the sections. Gerald said that we were very fortunate to have the opportunity to play on stage in a friendly atmosphere where we can all learn from one another. We should all seize the opportunity to perform whenever we can.

The standard of playing in the West Dean competition has now reached an unprecedented level. Well done to all seven entrants to this class. After much deliberation, Gerald awarded the first prize (non-residential attendance at West Dean International Guitar Festival in August 2015) to Hugh Millington and the runner up was Zoe Barnett.

#### **Adults: Stephen Goss**

Stephen last visited us as senior guitar adjudicator for the Chichester Festival in February 2014. He is Professor of Composition and Director of Research at Surrey University and is a visiting Professor of Guitar at the Royal Academy of Music. His music has been recorded on over 40 CDs.

Stephen was very sympathetic towards players who are nervous on stage. He advised deep breathing before commencing a piece and also breathing throughout the piece which will help relieve the tension. When practicing at home try to play in different rooms so you do not get too cosy in familiar surroundings. Try playing to a small audience – other members of your family or into a recorder. When practicing, try to imagine you are on stage. Really think through the first few bars before you start your practice. All these little tips can help for when you are finally on stage. Avoid performing at too fast a speed. Stephen advised in

addition to practicing with a metronome at a comfortable speed, also practice at a slower speed to really cement the piece into your mind, but also practice faster than usual. In this way, if on stage you do accidentally gallop away you are able to cope with the extra speed. Julie Insull played a piece called *Cururu* which is a South American toad and she brought a rubber model of the toad along. Sasha joked that if anyone touched the toad all their nervousness would ebb into the toad. Many performers stroked the ‘worry-doll’ toad so their tremblings were transmitted to the unfortunate toad which hopefully then did all the shaking!

Stephen said that over the years he has heard guitar pieces played many times and he is not looking for brilliant finger gymnastics, but rather he wants to be moved by the music. A piece should leave a trace in his brain for some time after it has finished. He wants to know what story is the piece telling him – he wants to feel the character of the piece – where is it from? What period does it represent? etc. Do not play pieces which are too difficult that you may only manage to play well 80% of the time, minimise your risks by playing an easier piece really well. Play each voice separately so that you can understand the phrasing without being cluttered by the technicalities of the interactions of the voices.

Stephen advised not to listen to Bach played on the guitar, but listen to Bach played on the instrument it was originally written for say the cello or violin. With Villa-Lobos do not be tempted to copy from other guitarists recordings and do not over-arpeggiate chords. Give the music your own interpretation.

It was pleasing to see three new performers from the Royal College of Music enter the Festival. There is no doubt these three and of course our own Sam Brown will have amazing futures ahead of them.

#### **Thanks:**

As always, a lot of work goes into these festivals and special thanks have to go to Nina and to multitasking Sasha who as always is MC, stage hand, guitar tuner, performer, still and video photographer and even ‘page-turner’. Nina helps Sasha with much of the work behind the scenes – collecting the trophies, scheduling the timetables and printing the certificates etc. Thanks must also go to the willing band of helpers – Julie Insull, Debbie Burford, Peggy Carrott, Julian Bobak and Terry Woodgate. Also thanks to the teachers,

parents and performers without whom there would be no festival and thanks also to our three encouraging adjudicators. There is no doubt that everyone who entered was a winner because year on year there is always an improvement in how

everyone performs, so congratulations to everyone. I think everyone – performers and spectators, from beginners to advanced and from five year olds to senior citizens learnt so much from these two wonderful weekends. *TW*



*WSM GuitarEnsembles*



*Duet III Zoe Barnett & Victor Smith*



*Duet II Taraneh Schaeper & Charlie Phillips*



*Sasha with Vittoria Hambleton*



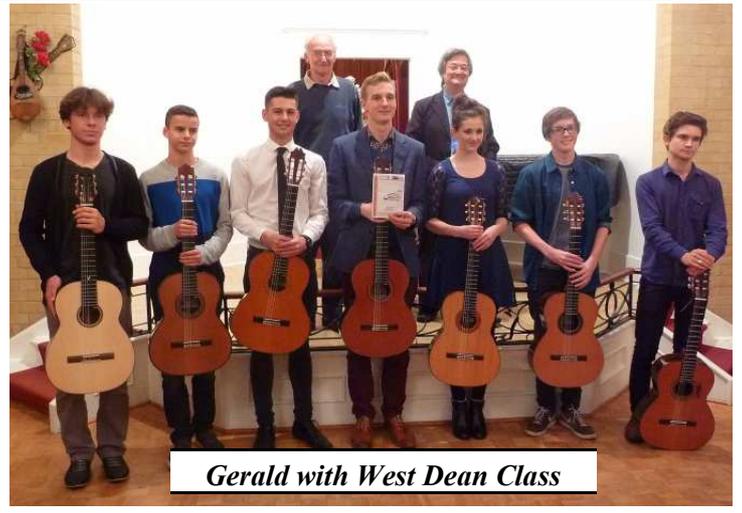
*The family Ensemble Class*



*Alison & Vincent present the David Stonestreet Trophy to Rebecca Allday*



*Gerald with Intermediate Guitar Duets*



*Gerald with West Dean Class*



*Stephen Goss with Solo Intermediate Class*



*The Bach Class*



*RCM student Jonatan Bougt from Sweden*



*The Trembling 'Worry Doll' Cururu Toad*

## *Editor's Piece*

**S**uddenly it is 2015. As always another year has flown by. This season has already seen some superb guitar playing both from our artists and also from our members who continue to improve year on year.

I hope you will support all of our concerts this year which could always do with larger audiences.

We have world class performers coming from all over just to play for us. Also please continue to support the festivals which are an incentive to get those pieces up to scratch and can always be improved upon if we take heed of the adjudicators comments.

*TW*

## WSGC AGM

The evening of the AGM began with an all join orchestra who very quickly mastered the piece before them. Post AGM, there were a number of performances from members and we also welcomed new member Robin Burgess as he made his WSGC stage debut. Pam Fereday's friend Maria visited us from France and they played and sang a delightful duet for us.

At the AGM it was noted that we had a very successful year, but finances were down by some £800 compared with the same time last year. However it was decided to keep the club fees the same. It was stressed that we do need more people to attend our concerts and it would help greatly if we all tried to attend and brought a friend along. Membership remains stable at just over 100 members.

The following were unanimously elected to committee posts: Julian Bobak - Chairman, Sasha Levtoy - Artistic Director, Mike McCurrach - Treasurer/book-keeper, Debbie Burford - Secretary, Baz Boxall - Membership Secretary and Charity Officer, Julie Insull - Publicity Officer and Librarian. It will be appreciated that this is a very small committee for the amount of work undertaken and we must do all we can to lighten their load. In particular paying membership fees by Standing Order ensures membership is paid promptly and reduces the number of visits to the bank to pay in belated fees. If you are a tax payer then please fill in a Gift Aid Form – in this way the club was able to reclaim £522.75 from HMRC last year.

Our small committee does a sterling job and we must support them wherever possible. *TW*



*Pam Fereday duets with Maria from France*



*New member Robin Burgess makes his club debut*

## The Christmas Party 2014

And so our 2014 Guitar year ended with yet another superb Christmas Party. This is always the highlight of the festive season for us and sets us up for the main event a few days afterwards. It is a chance to relax and chat with convivial members and also to (over)indulge in some fine food. We must never take these events for granted and they do not just happen without a lot of work. Sasha and Nina put in many hours in decking the hall for the festivities. There was a 4m high Christmas tree to procure that is precisely measured to ensure it just fits snugly under the ceiling. The tree has to be decorated and the stage adorned with

presents. To make the hall cosier, images and the sound of a crackling log fire were projected onto a screen on the stage. Thus the stage backdrop resembled a giant fireplace that even a portly Father Christmas would have no difficulty in negotiating. Was it my imagination or did this fire make the hall feel quite warm? Tables were once again groaning under the weight of the most scrumptious dishes and soon we were ready for the entertainment to commence.

First up was Vic Ellis. His entrance quite startled and amazed us as he entered through a fire door showing his skills busking as a one man band.

He had a full orchestra of instruments – bass drum, castanets, cymbals, concertina, kazoo, car horn and many many more. What is more he somehow managed to play many of these simultaneously. I remember seeing one man bands when I was young and older members may well remember Don Partridge who had a hit record with *Rosie*. However, sadly now they are an endangered species and we should try to do more to preserve them. Vic said that at a recent convention of One Man Bands at Morecambe there were only twelve performers! It all looked very exhausting blowing and moving all your body parts to activate all these instruments. If Vic can get a guitar in amongst that lot maybe he could enter the forthcoming Chichester Festival in the Guitar with other Instrument(s) class!

How do you follow that? Well members did and we had an excellent evening of entertainment. Debbie Burford accompanied her son Alex on the cornet. A young looking Peter Watkins entertained us with a Christmas song he wrote especially for the occasion. The Regis Guitar Ensemble under the direction of Sasha played two South American pieces. Richard Prior then recited a most amusing poem by AA Milne about King John who we learnt was not a good man. Terry Woodgate served some seasonal fare and then Zoe Barnett gave a wonderful rendition of Tarrega's Alborada (Music

Box). I first heard this piece some 50 years ago before I even knew what classical guitar music was and was smitten with it. Well done Zoe! Linda played an extremely challenging version of *Winter Wonderland* and then sang a duet with Tamzin. The evening performances finished with Sam Brown debuting his new guitar – a Daniele Chiesa Spruce and Zincote guitar He played the *Fantasia and Themes from La Traviata* by Arcas/Tarrega. Although still being broken in, it was obvious from hearing the first few notes that this was a very special guitar but also played by a special guitarist.

The evening then concluded with the majority of the audience on the stage singing carols to the accompaniment of Nina on the harmonium. I think there is no doubt that the singing was as good as the guitar playing. Well done everyone. After the carol singing Sasha congratulated John White who would join the exclusive Octogenarian Club on Christmas Day. The WSGC choir then sang Happy Birthday.

Thanks to everyone who helped clear up and of course Nina who works so hard in the background. We must also thank Julie Insull who took the bookings for the party, set the seasonal quiz and bought the prizes but sadly was not well enough to attend the party. We all wish her a speedy recovery.

TW



*The Vic Ellis Orchestra*



*John (80 on Christmas day) & Carol White*

## *Christmas Party 2014*



*The WSGC Christmas Choir*

## *News From The Library*

**S**ince the last Newsletter the following are new additions:-  
**DVD LOS ANGELES GUITAR QUARTET** – One of their concerts recorded live.

**CD LOS ANGELES GUITAR QUARTET** – Interchange. Concertos by Joaquin Rodrigo and Sergio Assad.

**CD VINCENT LINDSEY-CLARK – SIMPLY GUITAR.** Vincent plays pieces from his series of simply books.

### **MUSIC:**

**Gary Ryan – City Scenes** (contains Birds Flew over the Spire)

**Gary Ryan – Songs from Erin** (contains Lough Caragh)

**Vincent Lindsey-Clark – Fiesta America** (plus CD)



### **Bridget Mermikides – The Classical Guitar Compendium**

We had a large donation of records, LPs, CDs, and music from Kit (who sadly died recently) – after cataloguing, a lot of these will soon be in the Library. Some have been sold to members, which enabled us to buy the

Compendium listed above. The remainder will be in a box in the Library until the end of the year. A small donation will secure any item. Any surplus items will be given to a charity shop.

*Librarians  
Pam Fereday and Julie Insull*

## *New Gothenburg Combo CD*

**S**ome of you will remember the amazing concert last year given by the Gothenburg Combo from Sweden. They have just released a new CD entitled *Guitarscapes* which features *Minimal Music for Guitars in C* by Terry Riley and *America* composed by the Combo (a suite

inspired by Personal experiences and impressions from their tours in the US). I was privileged to preview this CD which despite being somewhat avant-garde has some amazing playing and certainly grows on you the more you listen to it.

*TW*

## Mosaic & Eden/Stell Concert...

(Continued from page 16)

one half of the Vida Quartet both in Nov 2012 and this July as part of the Festival of Chichester. The concert began with the Duo playing *Four Songs and Dances* by Federico Mompou. As always, their playing was impeccable and somehow they always come in totally together cueing from imperceptible gestures. We were then introduced to the Mosaic Ensemble.

They were formed in 2012 after a group of like-minded guitar enthusiasts began looking for a larger more progressive guitar ensemble to expand upon the work they had done at various guitar festivals. Mosaic, under the direction of Chris Stell, share a passion for the guitar in ensemble and have known each other for many years. As friends and players they have come together to perform repertoire to the highest level.

The eight players, which come from all over the South of England are: Maurice Albin from Wimborne and Chris Gillson from Ringwood (both members of the Dorset Guitar Society); Sue Hull from Hindhead and Janet Fitzpatrick from Upper Farringdon (both members of the Southampton Guitar Society); Emily Telami from Surbiton, Garry Elliott from Wallingford and our own two local members of the WSGC Pam Fereday and Diana Green.

Their programme began with Prokofiev's *Dance of the Knights* which was arranged by Arne Brattland who was in the audience. This well known piece from the *Romeo and Juliet Suite* was full of sinister forebodings and covered the full dynamic range. This was followed by the main work of the concert - the *Concerto Grosso* by Corelli. This piece

was published 400 years ago and unusually comprised 6 movements. We then heard *Flower of the Field* by Gary Ryan. This piece was inspired by the writing of George Herbert's Psalm 103 and featured both classical techniques and contemporary styles. *Canzona* was a renaissance piece by the lute virtuoso Terzi and was originally written for two lutes. The final piece of the formal concert was Boccherini's *Introduction and Fandango*. Although Boccherini was an Italian composer, the Fandango comes from Spain. A short slow atmospheric introduction gave way to a rhythmic and exciting Fandango, which drew on the runs and rasgueados of flamenco to paint a picture full of images of Spanish music and dance. As hoped for, there was an encore piece and this was Torroba's *Amanecer (Dawn)* an evocative piece which set us all in a grand mood for the deferred interval and socializing.

Mosaic did a wonderful job of entertaining us with some very interesting pieces, most of which I had not heard before. I was surprised to learn that they only meet approximately every six weeks throughout the year, but rehearse more often nearer to a concert. However, they are quite dedicated to their instrument and put in many hours of homework, practicing either individually, or in duos or trios. Complications like fingering and timing are therefore worked out in advance away from the rehearsals. Thus when they get together, all the emphasis can be on the music - the phrasing and the dynamics and not the technicalities of the playing. This certainly paid off. I am sure Mosaic had fun and enjoyed playing to us as much as we enjoyed listening to them.



Chris Conducts with his HB pencil



*The Eden Stell Duo*



*Mark Eden, Mayor Tony Gardiner, Sasha & Chris Stell*



*WSGC members Pam and Diana—one quarter of Mosaic—with the Mayor*

***Eden/Stell & Mosaic Concert 6th Dec 2014***

## Mosaic & Eden/Stell Duo Concert



The last concert of 2014 was an informal and most enjoyable event given by both the Eden Stell Guitar Duo and the Mosaic Ensemble directed by Chris Stell. The performers very kindly donated all proceeds from the evening to a very worthy cause – your very own West Sussex Guitar Club - and we are very grateful indeed for their kind gesture. We were also very

pleased to welcome again the very supportive town Mayor and Mayoress of Bognor Regis – Tony and Sandra Gardiner to the concert

The Eden Stell Duo are long standing friends of the WSGC and Chris reminded us that they first played for us 20 years ago - before we even moved to our current venue. They have subsequently performed for us many times – more recently as

(Continued on page 14)

### Dates for your Diary

Jan 10th	<b>Stephanie Oatridge &amp; Adam Brown:</b>	May 9th	<b>Lorenzo Micheli</b>	<b>Recital</b>
Jan 31st	Club evening	May 30th	Club Evening with Dorset Guitar	
Feb 7/8	Chi Festival Juniors	June 6th	<b>Marten Falk</b>	<b>Recital</b>
Feb 15	Chi Fest Seniors	June 27th	<b>Festival of Chichester</b>	at St Johns
Mar 28th	<b>Eduardo Catemario</b>	July 3rd	<b>Festival of Chichester</b>	at the Club Fri
Apr 25th	Club Evening	July 18th	Summer Party	

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 696762** or visit the **Ticket Hotline** at [www.westsussexguitar.org](http://www.westsussexguitar.org)

Please send contributions for the next edition of *Good Vibrations* by **15th June** 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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