

Chairman's Notes

Following our last Newsletter in April, the Club continues to thrive, with a further Club Evening in May, and 2 excellent professional performances by world renowned guitarists, the first being Laura Snowden in April, and in June, the second by Fabio Zanon one of the Club's Patrons. The Summer Party was well attended and was held at the Recital Hall on 23 July. The theme of the party was "Let's Face the Music and Dance". Although there was no dancing, there were many guitar performances, including the Gala Quartet, the Guitar Harmony Ensemble, and the West Sussex Guitar Orchestra, as well as solo performances. Debbie Burford ended the evening with a 'sing along' of Irving Berlin's "Let's Face the Music and Dance" on our concert Yamaha grand piano. During the party, Vakaris Silaikis a younger member of the club, played a high quality guitar generously gifted to the Club by its maker, Steve Frith. It is the second guitar Steve has gifted to us, for the use of deserving and up and coming guitar-



ists. The Club expressed grateful thanks to Steve for his generosity. It was also announced at the party that Zoe Barnett, a family member of the Club, has won this year's Sussex Musician of the Year competition. Also, Zoe has just graduated from the Royal School of Music. Many congratulations. Please do make use of the Club's Library, where you can borrow sheet music and DVDs for up to 3 weeks, by putting your name and details of what has been borrowed, in the Red Book. At Club Evenings, we have a shop selling - at knock down prices - sheet music and there are some guitars for sale too. Wishing you a great Summer break and look forward to seeing you in the Autumn.

Julian Bobak

Chairman

DATES FOR YOUR DIARY

Saturday 24 September	Club Evening 1 & AGM
Sunday 25 September	"Guitar Friendly"
	<i>Meeting with the Dorset Classical Guitar Society</i>
Saturday 15 October	Club Evening 2
Friday 28 October	GALA Performance
	<i>St. George's Church, Chichester</i>
Saturday 5 November	West Sussex Guitar Festival
	<i>Junior Day</i>
Saturday 5 November	Recital by Xuefei Yang
Sunday 6 November	West Sussex Guitar Festival
	<i>Senior Day</i>
Saturday 26 November	Club Evening 3
Saturday 17 December	Club Evening 4 & Christmas Party

Our Summer Party



The summer party is a well established event in the social calendar of WSGC, sandwiched somewhere in between Royal Ascot and Glorious Goodwood . It is our own mini “Last night of the Proms ” where we celebrate the end of one successful season of guitar music , drawn together by Sasha, and look forward to the start of another at the beginning of autumn.

Every party starts with a title and deciding on one is not dissimilar to alchemy. The original two elements for this year were Angela's 'Harvest Moon' and David's 'Invitation to the Dance '. Mixing the two first produced ‘Dancing in the Moonlight’ by Leigh and ended with ' Let’s face the Music and Dance ' by Debbie.

An invitation featuring a line of jocular characters doing the Conga, and a singing guitarist, skilfully drawn by Julie Insull, was sent to all club members by Royal mail rather than email.



The theme of last year's party ‘Bring me Sunshine’ was a prophecy that came true as temperatures soared and we entered a heatwave. The Regis School of Music was decorated with sunflowers, rainbows, clouds filled with beach scenes and all things bright and beautiful. The doors were flung wide open for ventilation but this time to combat the heat rather than Covid. It was a case of needing a fan rather than a mask.

A queue of people formed to write down their name and piece to be performed and like a trail of ants weaved into the recital hall, to be given a glass of Sasha's magic potion to steady the nerves. Being first onto the stage is no mean feat and Guitar Harmony

under the baton of Andrew Richardson always valiantly take up the challenge. They played a demanding and eclectic mix of Rock, Pop, film and dance music, demonstrating a broad range of musical skills. The audience head banged to ‘Smoke on the Water ’ (Deep Purple) hummed to 'In my Life ' (The Beatles) and 'The Way you look Tonight ' and swayed to 'Let’s face the Music and Dance ' and 'Libertango' arranged by Andrew himself.

The Guitar Orchestra, led by Linda Kelsall - Barnett were next. They started with a round of atonal anarchy, much enjoyed by the players, before launching, or stabbing their way into 'Sword Dance.' Then followed the sultry 'Tango' by Brian Bonsor which received an applause from



the Orchestra member's in appreciation of Debbie's colourful arrangement. The rhythmical 'Andalucia' ended their performance.

There then followed a pregnant pause as Sasha wandered from table to table, armed with clipboard and a puzzled expression as he tried to decipher the handwriting of the next entry and also the hand who wrote it. James Crompton, Leigh Boyle and

Teresa Henley of the newly formed trio, Mango Walkers revealed their identity and made their debut performance of 'Mango Walk' and 'Simple Gifts'. The well established and ever popular Gala Quartet played 'Mock Morris' and 'Summer Waltz', arranged by Debbie Burford and David Clarke respectively.



It was now time for the soloists. Stephen Frith, the well respected luthier and generous benefactor of guitars to two of our young guitar club members (16 years old Evelina Kisliak and Vakaris Silaikis –13) made a guest performance and played "La Paloma" by Yradier.

Vakaris Silaikis, one of the lucky beneficiaries, performed 1st movement of Sonata by Albert and received a rapturous applause not only for his performance but also for this being his first Summer Party.

Teresa Henley then played 'Bocetu Andalusia' from the first volume of "Music of Spain", only to be encouraged by Sasha's declamation that there are another two volumes to work through. Leigh Boyle bounced back on stage, after a brief hiatus from performing and played 'Tango Waltz' by Tatiana Stachak. Newcomer, Igor Frühauf stunned us all with his guitar exhibiting a squiggly fretboard. For a moment we all thought that we needed an eyesight test but apparently there is a logical explanation for this. There is a prize for the person who can write an article, for the next newsletter, on this phenomenon and one that does not require a physics degree in order to understand the explanation. Mr Frühouf improvised performance flirted with the sounds of jazz harmony, as quirky as his fretboard.



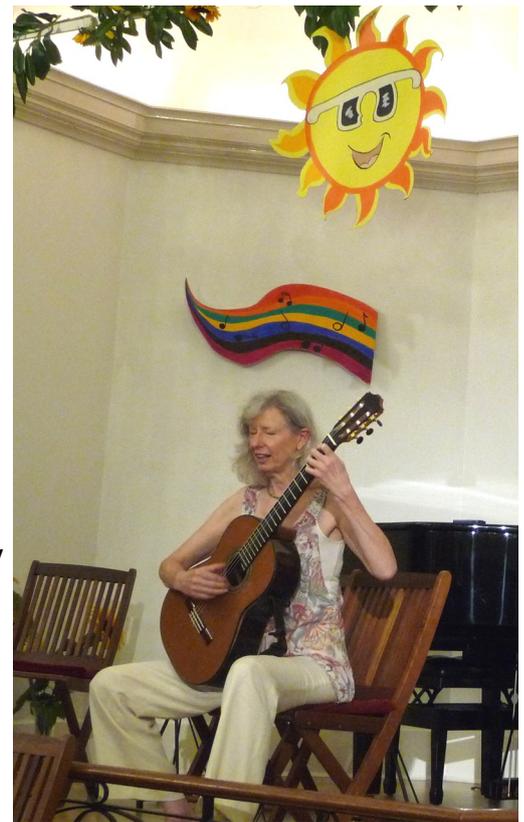
The only thing harder than being the first person on stage is the person coming last, and Linda Kelsall-Barnett again valiantly took up this challenge. Her performance of 'Danza Brasileira' by Jorge Morell demonstrated that experience is the best teacher when it comes to playing to an audience. Just as we thought the entertainment was over Robin handed out the song sheet to 'Let's face the music and dance'. Everyone sang those well known lyrics, accompanied by Debbie Burford, this time on a piano rather than a guitar. All we needed was Fred Astaire and Ginger Roberts to whirl around the now emptied food table, like a Catherine wheel.

It was a truly wonderful party and good to see so many Club members, old and new, in the audience. As people made their way home, full with the indulgences of food, punch and music making, a nucleus of team workers cleared the decks to make way for the Great Takes Film Club the following day. The Regis School of music is truly an all- round cultural hub.

There is always the arduous task of washing up the glasses at the end of any party and Debbie Burford deserves a round of applause for this, onerous task assisted by her husband Robin, Leigh and Teresa. The pressure was on to complete the task before midnight, lest they turned into pumpkins.

A party is not a party without a colourful Master of Ceremonies to organise and host such an event and the final round of applause goes to Sasha. WSGC is fortunate to have him at the helm of the ship and Nina and Julian as Chief Officers. As the clearing up came to an end we reminisced over the talented young musicians who have graced the stage over the last year and put in our requests for the forthcoming season.

Teresa Henley



Interview with Stephen Frith

Hello Steve - so pleased you've been able to get here!

Hi Angela!

I don't know how exactly you'd like to do this interview so I put down a few questions which interested me. One which struck me was your relationship with wood, which seems to have played such a large part in your life. I wondered whether there was a lot of furniture in your home made of wood and whether you felt a special affinity with it?

No, not really. As a child – well, almost to my teens – I lived in what you might describe as a London slum. Do you remember in the 1960s there was a TV film called 'Cathy come home'? Well, part of that film was actually filmed in the street I lived in, with the TV crews and all that. And we were getting paid to go away! The main result was that we went out and bought things. There wasn't any particular nastiness. There was a big community spirit – there was us and there was them.....

What – gangs?

In a vaguely slum-like way. Well, obviously as a child one goes to children's gangs, not that anyone was particularly involved. I was too young for criminality or anything of that sort of out of the normal stuff. There were bomb sites from the war stood around in that area.

What part of London was it?

Islington – still very nice but not the spot I'd like to live in.

Well, it's come up, hasn't it? Smartified.

It was actually pulled down and rebuilt soon after I left in 1966, and moved to Crawley with my parents, which I thought was a wonderful place. The grass on the sides of the roads seemed nice and completely different. My father was by then a qualified electrical engineer and my mother was home-maker so neither of them were musicians. In London at the age of 8 I got lessons to play the recorder.

Where was that, at school?

At school, yeah. And I'm trying to remember I was sitting there and thinking I was playing it. When you covered and uncovered the holes it changed the pitch, and I remember thinking I wonder how they know where to drill the holes. And that kind of piqued my interest; but when I was in Crawley I wanted to learn how to play the guitar and there weren't any opportunities so I went and got a paper round when I was about 12 or 13, saved up enough and then I went to the local shop and literally bought

the cheapest guitar in the shop which of course was Spanish and there of course was my start. I taught myself as I didn't have any music lessons.

One day I decided that this is not really a very good guitar – I'll make myself a better one, which I did - better than before but it was still fairly ropey. And I just carried on from there. I went to the library and got a book out . There were basically two books on the market for guitar-making. One was really awful – Sharpe - but I tended to follow the other by McLeod.

I applied for a place in guitar-making at the London College of Furniture and they actually turned me down. I can understand why because I suppose I just wasn't up to their standard. Later I applied again and they asked , "What will you do if we turn you down?" I thought I've been through that and I said , "I'll just carry on as I did before." They accepted me this time, I think , because I'd already made a few guitars, and so I went there.

It was a very good course in lots of ways : from the science point of view and from the cultural point of view. We had lessons in the basic sciences and they also gave lessons on musical issues and how music developed and acoustics, that kind of thing, which was very interesting. The acoustics teacher was already a pretty good player and gave me some lessons in playing the guitar; I never stopped from then - but as far as building one, I thought it was really very basic – they didn't really know. The way it worked was you built your first of four guitars. It wasn't really prepared properly so I decided to do some experiments.

The first experiment I did was making the edge on the front thinner and that changed the base qualities- I did that experiment a few times in different ways on ideas about how you can control the base but the treble was very poor; so then I tried an experiment from the front which improved the treble and the whole instrument by making the balance much better. Then I had ideas like getting the strings parallel to the front, which is the tension.

I had a whole bunch of ideas and tried them out, and that was fairly successful, but there were limitations to that model: it wasn't as even as I'd have liked; some notes were a little bit shorter than others and maybe the balance wasn't perfect; the top string wasn't quite right. I kept trying this and trying that to make that guitar model better over many years without complete satisfaction.

Then an inspiring piece of information fell into my hands – an advertisement about a short intensive course on how to build a guitar with a renowned luthier Jose Romanillos in a village in Spain named Siguenza . The course was brief and expensive but I knew immediately it was exactly what I needed. I eagerly found a map to identify where it was located, rushed to check I had enough savings to cover the course with other expenses, and completed an application post haste! The beginning of a new phase of my life!

How great! -

So I signed up for it. It was held in a monastery – a big room . I was to build the recommended model and Jose and I discussed our ideas; to be honest we already shared many of them. Other students there were from Japan, America, one other from England, some from Spain - all attempting to build the guitar which Jose said was the best.

He and I didn't really disagree about anything except the kind of dome-ing. You've got a flat bit in the middle of the guitar and you push up where the flap is. Jose said the Spanish way is from this flap. You go round about and pull round the edge; if you're interested, you can find photos on my website. That's the kind of structure I was working on. I had actually had more experience than most of the students and so finished a couple of days early and was able to help one or two students to bring their instruments to a certain stage of completion so they could travel home with them.

Then later on the main change was that I decided I wanted to build a more Hauser-style guitar – in fact the model I brought for the School was one of this design.

I'm just an ordinary bloke. I've done what I wanted to do and it's not what anyone else would want to do. In my life everyone apart a few friends has said , "Surely you should go and make money. You could do this and do that"; and quite frankly what I wanted to do is not paid very much and I've had to do other jobs - it's not like it's possible to dedicate myself to it in my workshop. You have to finance yourself and I have children as well . In the UK I once got a salaried job working for a music wholesaler and I did lots of jobs on violins; but as soon as I finished my work I was back in my workshop building guitars! Jose invited me to a party where some of the guests wanted me to play the Beatles' song – "Norwegian Wood". He gave us half an hour and said "You can sing to help it along" which we did; I've never felt so hot!.....

Well, that leads us back neatly to wood! - Can you tell us something about the wood you use?

For the front I mostly use European Spruce or cedar from Belgium, Romania or Central and South America. I once bought a fair old pile from a Yorkshire timber-yard : rose-wood from India and mahogany from Brazil , a massive tree cut into planks and delivered in the 80s. I don't know how many necks I made from it. Now I sell guitars if I can – it goes in waves. I've also been doing repairs on violins, violas, cellos and double basses.....

And now?

I've retired from my work on the violin family – I've been 3 months in my workshop doing exclusively guitars, the best time I've ever had! I'm sure you' ll see that from my website photos!

Thank you so much, Steve, for your enormous generosity in gifts of instruments donated to the Club, and also for the time you 've given to this insight into your extraordinary career, with success gained through your unflinching modesty and self-motivation.

For anyone seeking to understand more about the guitar from many novel angles, don't miss Steve's very informative website at <https://www.frithguitar.com>

Angela MacTavish

Intonation of the Classical Guitar

The main idea of this article is to draw the attention of a classical guitarist to the aspect of intonation, which is directly related to the tonal beauty of the guitar. It is not meant to be a deep dive into complicated mathematical music theories, but rather an inspiration to open up towards new horizons in this field.

Do we really have to worry about intonation today? Hasn't someone already done it and created equal temperament some centuries back?

Almost all guitars today are equipped with a fingerboard where the distances between the frets are calculated according to the mathematical formula $12\sqrt{2}$. This is to ensure that the octave is divided into twelve equal semitone steps of 100 cents. And that could be the end of the story if there weren't some "malefactors" working against it when it comes to the guitar. The first and most important factor is the "stretching" of the string, which consists of three parts:

1. Pressing the string down onto the fretboard.
2. Pressing the string down even harder on the fingerboard.
3. Additional sideways movement of the string on the frets.

And then there is the "stiffness" of the string, also referred to as inharmonicity. For the sake of easy reading, I will not go into further detail on this topic.

"But wait a minute," you might say. "My guitar is pretty well in tune, what's the point of all this anyway?" That is a valid argument and one that should be addressed.

All over the world, countless different temperaments are used in which the semitones are not evenly distributed across the octave, which can sound quite out of tune to our ears. On the other hand, for those who play in these temperaments, it doesn't sound out of tune at all, it sounds great to their ears. Just think of some Indian or Arabic sounds to get a sense of this.

A good way to hear how out of tune a guitar can sound is to play a duet with a piano that is not affected by the above factors. Or with a violin. But the violinist would have to stick to his pure tuning without adapting to the guitar's tuning errors.

Provided the piano is properly tuned, a pianist can simply sit down and make music to his heart's content. A violin player also has to press down the string but has the freedom to always find the right spot. Guitarists, on the other hand, have to make many compromises by adjusting the tuning in a way that the intonation errors are spread over the entire fretboard, and thus are heard everywhere only very little. And we have got used to it and do it quite automatically. Quick tuning over the 5th and 4th fret, checking the harmonics, checking some chords or even the octaves. Or with an electronic tuner and subsequent fine-tuning using the aforementioned methods.

Now that we have come this far, the question arises what can be done and what methods are there to optimise the intonation of the guitar?

Before we go further into this topic, I would like to tell you a little story that supports the topic in many ways. On my quest for a guitar with the perfect intonation, I found myself one day in the workshop of the famous German guitar maker Hermann Hauser. It was already surreal to be in a workshop whose name is forever linked to the history of the classical guitar. But when I asked Mr Hauser to play one of his guitars, I was literally taken aback.

To see if a guitar intonates, I either play open chords in the high register above the 12th fret, where the high notes can compete with the open strings, or simply bar chords and compare them with the same chords in the root position. And of course, octaves. I tried really hard to find some dissonances, but to no avail. There was no beating of two notes as a sign that they were not in tune with each other. All the octaves were beautifully coherent. I could not explain how this was possible, but for some reason just accepted it as a fact and did not go into more detail with Mr Hauser on this subject.

Not too long after this experience, I had a conversation with a guitar maker from the Munich area who had the opportunity to restore a guitar by Herrmann Hauser the 1st. I told him about my meeting with Mr Hauser and mentioned the excellent intonation of his guitars. He replied that it was so precise because Mr Hauser's father and grandfather had built a fingerboard in which the frets were not arranged according to mathematical calculations but in such a way that the intonation of the depressed strings corresponded to the tuning of a well-tempered piano. It was a real eye opener.

When I started working on this article, I had the feeling that this is a precious gem that I would like to present here. So I felt, it would be nice to have a confirmation by Mr Hauser himself. I didn't even finish my

question, and Mr Hauser replied: "Yes, that's right". Mr Hauser then explained how his father and grandfather created this fingerboard and matched the fifths and fourths to the piano's well-tempered tuning by adjusting the spacing of the frets. He also explained that the old guitar makers knew very well about the intonation problem of guitars and lutes and successfully counteracted it, for example by using movable gut frets, as we can still see today with some lutes. The Indian sitar for example has also movable metal frets connected with a yarn at the back of the fretboard.

Mr Hauser also said that when historical instruments are restored today and the fingerboards are fitted with frets where the distances are calculated according to the mathematical formula that is common today, they lose their original characteristic sound. Isn't that interesting?

It is indeed fascinating to see how this intonation deficit of fretted instruments has been known for centuries and how differently guitar makers deal with this problem. Now that we know that the position of the frets makes all the difference, let's look at the options available today to improve the intonation of the classical guitar.

- a) Repositioning of the frets with consideration of the above factors.
- b) Movable frets for each individual note.
- c) True Temperament™ fretting system with curved frets

Which system is best for whom always depends on personal needs. To give you an example and also inspire you, I would like to show you how I went about deciding which system was best for me.

The determination to improve the intonation of my guitar had been growing in me for many years until it finally reached its peak in 2016, and after extensive research, the following three possible solutions emerged for me.

Chouard Fret Mobile

René Lacote, Fernando Sor's favourite guitar maker, developed a system with frets that could be moved individually for each note as early as 1852. The German guitar maker Walter Jürgen Vogt drew on this system and finally managed to build a guitar in which all semitones could be tuned with exact precision. Walter Jürgen Vogts' student, Hervé Chouard, later developed this system into the **Chouard Fret Mobile** System. With this system it is possible to create any kind of temperament.

True Temperament™

The True Temperament™ fretting system is a patented invention made and developed by Swedish inventor Anders Thidell, with its curved frets designed to ensure near-perfect intonation for every note on the fingerboard. Anders Thidell had spent more than 15 years developing this system by laboriously bringing every single note on the fretboard into harmony with each other. The system is not based on mathematically calculated fret positions, but on a musically very appealing context.

It is also important to mention that this temperament is unequal. Johann Sebastian Bach called it well-tempered. Bach, Mozart, Beethoven and their contemporaries used all unequal temperaments.

The unique aspect of unequal temperaments is the so called "key colour" or "The character of the keys", because of the different unequal intervals that each key then has, a unique quality and character of that key is created.

This is what was meant by saying that historical instruments lose their original characteristic sound of the era in which they were built when they are fitted with frets based on the equal temperament formula (see above in this article).

Patented fretboard by Michael Ruhe

Michael Ruhe is a guitar maker from Germany, and he is also the one who explained to me the riddle

about the excellent intonation of Hauser guitars. His approach, as he told me, was both empirical and scientific. As a university-educated physicist, he was able to prove the formula he had invented for the distribution of the frets along the neck by means of the physical nature of the strings as well. The result of his patented fretboard is a guitar with actual equal temperament, which he also demonstrates in a video on his YouTube channel.

And of course there was the fourth option, which turned out to be a bonus. The guitars from Mr Hauser, whom I once asked if I could audition them.

With all these facts and the desire to see and test how much a good intonation can change the character and timbre of a not terribly interesting sounding classical guitar, the decision for True Temperament™ was rather easy for me.

There is yet another factor that influences the intonation of the guitar and changes quite constantly, namely the string itself, its weather dependence, wear, gauge, and the material used which may differ from brand to brand.

So there would have to be something freely movable that counteracts this dynamically, so to speak. And there is, and it is called Freely Adjustable Bridge Saddle or FABS, a patent developed by German inventor Karl Sandvoss. It is a very effective way of correcting intonation which is also easy to use. The bone elements are placed on a slightly sloping bridge plateau and are held in position by the pressure of the strings and can be precisely adjusted on the tuned instrument by repositioning the bone elements. Angela Waltner, a guitar maker from Berlin, through whose website I learned about FABS, has already been using it with great success for her instruments. After receiving all necessary information from Mrs Waltner about the correct construction method of FABS, I had it fitted to my Guitar by guitar maker David Whiteman from Shoreham-by-Sea.

For me, it was the combination of True Temperament™ frets and Freely Adjustable Bridge Saddle that made the difference to the sound of my Guitar. Stronger sound lasting longer as tones are more in tune with each other. Clear tones up to the highest positions. Chords in high positions and also with open strings are coherent. All in all: a much nicer and more pleasant sound that gives me more pleasure when playing and listening.

As mentioned at the beginning, I wanted this to be a stimulus to give the subject of intonation its well-deserved attention and thus create more beauty in the world.

With this in mind, my best wishes to all of you.

Igor Frühauf



Guitar with True Temperament Frets and Freely Adjustable Bridge Saddles

Yesterday, Today and Tomorrow - The West Sussex Guitar Club Website



Our website is a rich source of information, as well as being a thing of great beauty, thanks to Jez and his design. Most of our members have found the site already, but for those who haven't, it is here:

www.westsussexguitar.org

STOP PRESS – point the camera of your Smart phone or other device to the QR code to go straight to the website!

I work on keeping our website up-to-date, for instance adding Diary dates on Club evenings and professional recitals as soon as our committee confirms that they are going ahead. So please do keep checking for the latest news so that you can “save the day” ahead of official programmes being produced.

It is also more than that, giving a flavour of the culture of welcoming friendliness of the club, evident in newsletters produced since 1993 and minutes of AGMs going back to 2007. Why not take some time to explore these historical documents – I think it must make anyone proud to be a member.

Please let me know if there is any information you would like me to add, or (surely not!) you spot a mistake. This website is run by members for existing and potential new members. Let's keep it buzzing with news and let it reflect our energy.

Leigh Boyle

“Guitar Friendly”

Thinking about our projected meeting scheduled for 25 September and casting my mind back over the last ten years or so, I recall we must have had seven or eight of these get-togethers. Most have been at the Regis School, but we have hosted a few in Bournemouth, this imbalance is mainly because of the greater suitability of the Regis with its superb little concert hall, and excellent facilities generally, as well as Sasha's great hosting skills. For anyone who has yet to attend one of these meetings, they are very friendly affairs, taking place at the weekend, covering an afternoon and early evening. They are a great opportunity to renew past friendships and catch up on the latest news. Usually, playing starts with a mass play-in as a guitar orchestra to rehearse, sometimes a new piece or arrangement, with the possibility this offers to hone one's sight reading skills and enjoyment of the sound of massed guitars. After this, ensembles play to one another in pieces prepared during the course of the year and after some enjoyable playing and listening, we enjoy a delicious buffet prepared by the members, with much guitar related chat before playing recommences with whatever solos, duos etc. people feel like presenting. It is generally all very informal, and the time passes too quickly, Before long it is time to head for home, having had some useful playing experience, maybe gathered some new ideas, and hopefully, inspiration to continue to practice and improve one's playing ability.



John Edwards Chairman Dorset Classical Guitar Society

COMPOSER OF THE MONTH

Fernando Sor

Sor was a Catalan born in Barcelona on 14 February 1778. He was a guitarist and composer, and his music is well known to all students of the classical guitar. His early musical education was at the Monastery of Montserrat near Barcelona, and was fortunate to come under the patronage of the Duchess of Alba, but she died when Sor was only 22. During the Peninsular War 1808 - 1814, between Spain/ England and France, he continued to compose orchestral and chamber works as well as many vocal pieces with piano and guitar accompaniment. When the French were occupying Spain, Sor chose to leave Spain and went to Paris, and then in 1815, went to London till 1823 where he was listed as an Honorary Member at the founding of the Royal School of Music. In 1823, he went to Moscow where he wrote 4 ballets and his ballet, Cendrillon (Cinderella) was very successful in Paris and Moscow and was performed at the opening of the Bolshoi Theatre. He also composed the ballet Hercule y Onfalia in 1826 for the coronation of Tsar Nicholas 1, before returning to Paris where he died on 10 July 1839. He is best remembered for his guitar pieces and for his important "Gran Metodo de guitarra"

Welcome to our new Members:David & Ann Alexander *Bognor Regis*Trevor Senator *Sutton*Philip Wilson *London****We hope you enjoy many happy events at the Club!***

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

