

Paris Duo Concert



For our final concert of the 19th season we were very privileged to welcome to our stage an outstanding duo from France. Both Judicael Perroy and Jeremy Jouve have performed for us as outstanding soloists. Both have been winners of the most prestigious Guitar Foundation of America competition – Judicael in 1997 and Jeremy in 2003. The combination of their two talents together was something that we had been looking forward to for some time and we were not disappointed. The concert lived up to all our expectations and more! Playing a pair of matched Greg Smallman guitars, both took turns in playing guitars 1 and 2. This meant that for each performer, there were twice as many notes to play and remember. Although some sheet music was present, it was rarely if ever referred to.

We were very fortunate to have The Paris Guitar Duo (together with Natalia Lipnitskaya and Elsa) come from Paris just to give the one concert in the UK at Bognor Regis. World class stars on our doorstep! Delays with the Eurostar in Paris meant that the duo only arrived some 45 mins before their concert began. One would never have deduced this – both were so relaxed and at ease and played perfectly despite their ordeals in arriving. Just days before the concert Bognor made international news

with the worst floods ever – in fact the wettest drought on record! I know that at Middleton we were all marooned for a few days and many houses and cars suffered flood damage. How fortunate then that the worst was over for the day of the concert and that a capacity audience could turn out to see one of our most outstanding concerts. Judicael must surely wonder about the English weather and our ability to cope with it. Two years ago, just a couple of days before his previous concert in Bognor, we had a blanket of snow which grounded all aircraft for days and left Eurostar trains stranded in the Channel Tunnel!

The varied concert programme contained music from the 18th – 20th Century. It began with Franck's *Prelude, Lento, Fugue and Variations op 18*. Jeremy explained that Franck was an organist and this piece was written for organ but transcribed for two guitars by Matanya Orphee. This was followed by the five movements of Haydn's string *Quartetto op 2 no 2* arranged by the 18th Century French guitarist Francois de Fossa. As with all the pieces there was great musicality and relaxed and tender playing when required. Jeremy executed unbelievably fast trills – if you were listening to a recording you would swear someone had increased the speed of the recording! The first half finished with truly outstanding fireworks – Giuliani's arrangement of Rossini's *Barber of Seville*. Such beautiful music played with such feeling and panache. How could they ever follow something like that, but, of course they did! It made me think that as with scientists, the musicians of today have stood on the shoulders of giants to get to the high standard we now enjoy. However, for people like Giuliani, he was a pioneer who must have had few if any role models. How amazing then that he could arrange such an outstanding piece for two guitars which seemingly lost none of the notes of the orchestra. I also wonder, how many guitarists were around at his time who were capable of playing such a complicated piece of music

The second half began with the *Suite Retratos*

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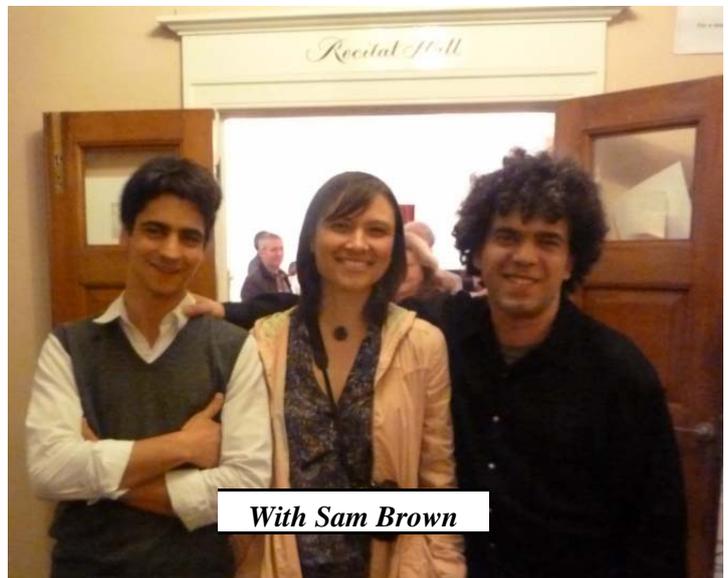
Judicael and Jeremy



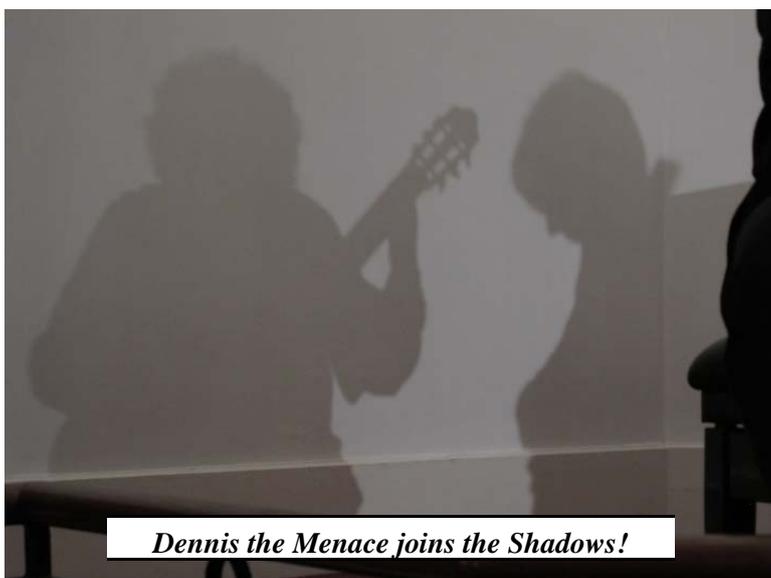
Judicael, Natalia, Jeremy & Elsa



Euro crisis hits France—guitars are shared!



With Sam Brown



Dennis the Menace joins the Shadows!



Judicael forsakes his Smallman

Paris Guitar Duo Concert

Paris Guitar Duo...

(Continued from page 1)

by the Brazilian composer Gnatali. The 3 movements were named after three Brazilian composers. Judicael explained that as with other South American composers, their music is a fusion of their indigenous music and culture mixed with that of Europe. Thus we heard some wonderful rhythmic pieces. The formal concert finished with four movements of Coste's *Grand Duo Concertant*. The enthusiastic audience clearly did not want the concert to end and rapturous applause produced an outstanding encore – Eric Franceries arrangement of de Falla's *Ritual Fire Dance*. Eric was a past

tutor of Jeremy. This was an exceptional arrangement played by an even more exceptional duo. A full orchestra was playing and all the passion of the original music was there but played on just two guitars.

This was an outstanding evening and a fine way to conclude the final concert of the season. We must clearly try to get these two performers back to play for us again in the not too distant future. Rarely do you see such exceptional music performed by such talented and amazing personalities.

TW

Paris Guitar Duo Offstage

How long have you been playing together?

We have been playing together for some 6 years now.

How did you meet?

We met through common friends. Also, we both went to the same music college, but at different times.

What about rehearsing, do you live near to one another?

We live fairly close to one another, however we are both busy so rehearsals are difficult.

It does not show at all! How many concerts do you

give each year?

As a duo maybe some 15-20 each year.

Do you play all your duets as written or do you embellish them at all? I ask because to me the Giuliani for example sounds an amazing arrangement considering it was written 200 years ago.

We more or less play exactly what is written. There maybe a few slight changes to the Giuliani, but nothing really.

Where do you play next?

Our next engagement is in Romania.

Mayor's Award Ceremony

For the first time, the annual mayor's award ceremony was held in the Bognor Regis Football club house. There were many VIPs sporting bling (chains of office) and also many worthy causes receiving cheques from the mayor. I was privileged to receive a cheque for £200 for the WSGC and Sasha also received a cheque for the Friends of the Regis School of Music. The club is very grateful to receive such a grant in these hard economic times. However, the club does promote Bognor and the club is highly regarded by artists from all over the world. Furthermore, our guitar

festivals which have some 200 entries do bring many people into the town.

At the beginning of the evening, Sam Brown played guitar on stage for some 30mins which was most enjoyable, but also served as a worthy demonstration of what the solo classical guitar is capable of and also what our club is about. Many people congratulated Sam on his playing afterwards, so very well done Sam. I felt your playing was very appropriate for such a classy occasion.

TW

Geetars & Yeehaas

It is eight long years since we last moseyed on down to the Soundhole Saloon and although some of the cowpokes have changed in that time, we still had a Yehaa of a time. However, I think the sheriff needs shooting since the same varmints on the wanted posters are still at large.

Judging by the amount of cacti growing in the yellow sand and the tropical oranges growing by the oasis, things were hotting up in the Soundhole Saloon, despite the cold and wet outside. There sure were some mean, rootin', tootin', shootin' cowboys in the bar that night and the barkeep had trouble keeping everyone under control, but he had brought in some mighty fine acts to entertain us from all over the County (and even some from beyond the County line from Spain and Turkey).

We had country bands like the Gala Quartet who regaled us with John Mason's arrangements of *The Magnificent Seven* and *Apache* (a tune that started many of old timers off on the guitar). Debbie & Ian also gave us a duet. Sadly Sheriffs David and Alison could not be with us that night as part of the Quintessential Quintet. Instead we appointed a couple of depardies who stood in at the last moment – Juliet Robinson on recorder and John Mason on geetar. Without any rehearsal or safety net, they bravely performed three pieces for the first time and did a cracking job. Many thanks and well done – you are fine musicians. The Quintessentials played *Don't Fence Me In*, *Theme from the Alamo* and *Happy Trails* (which featured Debbie on her horse Coconut). All were mighty fine arrangements by Debbie. The Beejay's Duet (Beryl and Julie) transported us all on a catchy *Hayride*. The young'uns Tamzin (piano and vocals), Alice (saxophone) and Patrick (geetar) gave a smooth improvisation of *Summertime* where the fish were

jumpin' and the cotton was high.

We heard some music from beyond the County Line. Sam Brown and the barkeep donned their fezzes to play Mozart's *Turkish Rondo*. Why, we even had Robin and Joanna come all the way from Spain to show us how they yehaa (olé!) play geetar and dance flamenco in that far-off land.

We also had some solos. We heard from Calamity Zoe who just blew in from the *Windy City* (Chi?) which is mighty purty but ain't got what we (Bognor?) got, no siree. From the same show, Terry played the *Jedward Stage* and also finger picked a piece by Cole Porter. The barkeep accompanied both Emily Spirit and later on Victor. Linda played a crackin' version of *Sunburst*. Zoe also took us on a exciting visit to Gary Ryan's *Rondo Rodeo* and Patrick showed us some *Smoke Rising* (an early form of native American communication before the invention of e-mail). Peter Watkins gave us a self-penned song. Debbie gave piano accompaniment as the whole saloon bar reminisced about our *Home On The Range* and the *Ballad of Davy Crockett* (who met his end at the Alamo). Finally to wrap up the evening, Nina, played a lively piece on the bar piano.

Most of us cowpokes are used to eating just pork and beans so it was mighty fine to have some real chow to eat like they have in them thar fancy cities. Folks enjoyed it so much that the godarn queue got gridlocked like a conga that weren't going no place.

We gotta thank Sasha, the barkeep & Nina for a real humdinger of a party, but also Julie, Debbie, Robin & Terry who created the covered wagon and cacti and also Baz and Patrick who rustled up the various props. I doubt if there could have been any better way to end a very successful season. Many thanks to y'all for comin' along. TW



Summertime



John's wagon skedaddles a rattler



Patrick hijacks the takings from Julie



The Soundhole Saloon



Cowgals Juliet & Beryl



Cowgals Julie & Rebecca



Bognor Hillbillies



*Butch Cassidy & the Sundance Kid
aka Victor & the barkeep*

Wild West Summer Party July 4th 2012



Flamenco from Joanna & Robin



Turkish Delight—Alla Turca

The RSM Summer Festival



New member Cai Martlew makes his debut



As Does new member Mike McCurrach



Guitar 15 & under



Terence Allbright with performers

The RSM Summer Festival 2012

Every year, The Regis School of Music holds a summer festival with a series of themed concerts and talks and also a performer's platform where youngsters and adults perform prepared pieces on stage before an adjudicator and an audience. This year's theme covered the early classical period from the time of Mozart and Haydn. This was the 15th festival and the 10th such festival involving a performer's platform. The *summer festival* is something of a misnomer – a fun *festival* it certainly was, but *summer* it was not. The only consolation was that if Bognor is the sunshine capital of the British Isles, then the rest of the country was faring a lot worse.

For a number of reasons entries to the Summer Festival were down on our WSGF in November and the February Chichester Festival of Music. There were 58 entries in the under 18's and only 12 in the adult section. Examinations, holidays and work were the main reasons for opting out. Nevertheless, we were treated to some wonderful music played on guitar, piano, flute, cornet, recorder, clarinet, ukulele and of course voice. All the adult classes were non-competitive as were a number of the under 18 classes.

The adjudicator for the under 18's was Alan Jeremy who has been a member of the Trinity Guildhall panel of examiners since 1994. He has travelled over 250,000 miles to 5 continents and assessed over 20,000 candidates at all levels of the college's examinations and so was ideally suited as an adjudicator. Examiners - be they driving test examiners, MOT testers or academic examiners can be considered quite scary people, but Alan had a very friendly manner which put the performers at ease and showed that examiners are really quite human after all. Alan advised not to rush, take your time to ensure the instrument is in tune and to get comfortable. Alan was looking for three principles when assessing performance. These were:

- i) *The performer and the instrument* ie was there good posture and competence and control over the instrument
- ii) *The performer and the music* ie play the piece as intended – perhaps fast or maybe slow or straight or with a swing. For example, some children would play a piece called Andante but

apparently did not know what the word Andante meant.

iii) *The performer and the audience* – remember you are not playing quietly to your self, you should attempt to play out to the audience so that they become engaged. It is important to speak slowly so that the audience can hear what is being said – regrettably this was not always the case. Alan said that a performer is really a servant of the composer and should convey to the listener what the composer has in mind when the piece was written and this is what he is looking for.

He also advised not to grimace when a mistake is made – don't let the audience eyes see what their ears may well have missed. Alan was amused that in life for most of the time the parents are in charge and the children take a back seat, but when the children played with their parents there was no doubt that the children took the lead and were in control. He was very impressed with the high standard of performances and suggested that if similar festivals were held for maths and English, and the children did as well, then the standards of the 3 Rs would soon go through the roof.

Terence Allbright was the adjudicator for the adult section. He teaches piano and performance classes for voice and instrument at Chichester University. He is also well known as a composer and gives many concerts. Thus he is ideally qualified as an adjudicator. He explained that nearly all performers were nervous for the first 10-15 minutes on stage and then they settled down. However, in a festival, one is not on stage for that long so it is very difficult to settle in. He said to be positive and not to dwell on the odd mistake. Usually for every wrong note there are some 500 correct notes. A performance is being given so whereas in practice it is important to try to play correctly, in a performance it is important to keep going and not to let an error throw you. He explained that a note has pitch, duration and a dynamic, but many players particularly beginners give undue emphasis on getting the pitch correct which can affect the flow of the piece. Communication with the listener is important - a singer can look at the audience, but a pianist or a guitarist can only really communicate via their

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music. Terence found that it helps to think of some story when playing a piece. Imagine different sections of the music as being different characters in a play – some bold and loud and others as timid and quiet. Both Alan and Terence said more attention should be paid to bringing out the melody by subduing the accompaniment.

Terence praised the late starters and said it was very commendable to perform as an adult especially if you are relatively new to an instrument. It was gratifying to see new members of the club

giving their debut performances on the stage and also some members who have been absent from the stage for some time. All gave very good account of themselves. Well done!

As always, many thanks to Sasha and Nina for their tireless work throughout the festival both on stage and with the administration backstage and also to the band of helpers - Julie Insull and Moyria & Terry Woodgate. Praise must also be given to the accompanists be they guitarists or pianists who did a sterling job supporting the main performers.

TW

Notes in a Bar

So a **C**, an **E-flat** and a **G** walk into a **bar**. The bartender says, "sorry, but we don't serve **minors**". So **E-flat** leaves, and **C** and **G** have an open **fifth** between them. After a few drinks, the **fifth** is **diminished** and **G** is out **flat**. **F** comes in and tries to **augment** the situation, but is not **sharp** enough. Then **D** comes in and heads for the bathroom saying, "Excuse me, I'll just be a **second**"

Then **A** comes in, but the bartender is not convinced that this **relative** of **C** is not a **minor**. Then the bartender notices **B-flat** hiding at the end of the bar and says "Get out! You're the **seventh minor** I've found in this **bar** tonight"

E-flat comes back the next night in a **three piece suit** with nicely shined shoes. The bartender says "you're looking **sharp** tonight. Come on in, this

could be a **major development**". Sure enough **E-flat** soon takes off his suit and everything else, and is **au natural**. Eventually **C**, who had passed out under the **bar** the night before, begins to sober up and realizes in horror that he's under a **rest**. So **C** goes to trial, is convicted of contributing to the **diminution** of a **minor** and sentenced to 10 years of **DS** without **Coda** at an **up scale** correctional facility.

The conviction is overturned on appeal, however, and **C** is found innocent of any wrongdoing, even **accidental**, and that all accusations to the contrary are **baseless**. The bartender decides, however, that since he's only had **tenor** so patrons, the **soprano** out in the bathroom and everything has become **alto** much **treble**, he needs a **rest** and **closes the bar**.
Supplied by Julie Insull

Club Finances

Although club finances are buoyant at the moment, it should be borne in mind that we are unlikely to obtain any future local government funding and also that a grant we obtained last year to help with student bursaries and the purchase of music stands, footstools etc, is now nearly depleted.

It has therefore been decided that commencing next season, we will increase the cost of club evenings from £3 to £4 for adults. Under 18's will still be free. The cost of entry to club evenings has been held at £3 for well over 10 years now (possibly even over 15 years). Given that food and refreshments are provided I hope that you will still consider this excellent value for an evening's entertainment.

Do you have any other ideas for raising club

funds? Members participation in the Selsey Festival or Chichester's Music on Sunday brings in some money for the club. Do you know of any other events that may be willing to pay for our performances? Would there be any merit in holding say a member's instrument sale or a music sale where a proportion of the proceeds go to the club? Would there be any interest in busking (assuming it is legal)? What about a guitar playing marathon open to the public (to be given by members –not by an individual!) The Music School Friends hold an annual plant sale which is quite successful and brings in some extra cash. We would not want to usurp their sale, but do you have any ideas like this that could help with fund raising? If so, let a member of the committee know.

TW

Editor's Piece

So yet another successful season for the club passes by in record time. We have had 6 successful concerts featuring some top guitarists, but as always would like to have bigger audiences. We have had 8 club evenings and two very busy festivals, our own WSGF in November and the Chichester Festival in February. The club has also been involved in the Worthing Festival in May which this year has re-introduced guitar classes. The standard of performances at our festivals improves year on year so please keep supporting them.

Club members will be playing at two events over the summer – At the West Dean Open Day on

12th August at 1:00pm and at the Selsey Festival at the Selsey Centre on Friday 24th August at 7:30pm. Note that all profits from the Selsey Festival go to the WSGC so please come along and support both our members and your club.

Next season has some top guitarists from around the world coming to your doorstep once again so please come and see them. Our next AGM combined with a club evening is on 8th September, so please come and have your say on club matters. If possible please offer to help out either by joining our committee or in assisting in running some of our events.

Alison & David

Alison and David Stonestreet have been club librarians for a number of years now. They were responsible for the monumental task of cataloguing and entering over 2000 items (sheet music, magazines, cds, dvds, videos etc) onto the library database. This was a considerable task and took some 2 years to complete. As you know, this database can be accessed via the internet, from the comfort of your own home see:

<http://www.westsussexguitar.org/library/>

The club is very grateful for all the time Alison and David have devoted so willingly to this enormous task which has left the library in fine fettle. Sadly, because of ill health Alison and David have now decided to stand down from library duties and Julie Insull has kindly volunteered to take over the running of the library. We send all our best wishes to Alison and David and hope that things will improve for them in the future and that we shall still continue to see them at some of our events.

Do We Have Your Correct Details?

Now that it is time for membership renewals, can you please ensure that we have your correct contact details – home address, telephone number and e-mail address. If we have your e-mail address it will be quicker, easier and considerably cheaper to contact you about matters.

If you have not done so already, I hope that this year you will decide to renew your membership with a SO. This will make life considerably easier for the Treasurer who every year has to bank

subscriptions as they come in, in dribs and drabs throughout the year. Also, if you are a UK income tax payer and have not done so already, then please fill in the gift aid form so that we can reclaim some 28% of your membership from HMRC. If you are not a UK tax payer, please still return the form noting this fact and we will then know not to keep pestering you for gift aid. Many thanks – this will all help your overworked and understaffed committee

Congratulations

Congratulations to club members Fiona and Ellen Burford who both received their bronze 'Duke of Edinburgh' awards at Felpham Community College in April

Congratulations also to member Victor Smith who recently played in Weil am Rhein for the Twinning Association and who also played in Arundel during the Olympic Torch celebrations.

Natalia Lipnitskaya Concert...

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Natalia has a faultless technique which like all brilliant performers makes her playing seem effortless, but there is so much underlying the performance – for example the very long finger stretches to make a note ring on for that little bit longer which can make all the difference to Bach. I was not familiar with the pieces and to my ears some of the movements were typical Bach, but others sounded very modern and romantic – such is the genius of Bach and of course the player! The *Sonata for Flute and Bass* was transcribed by David Russell where he has combined the two voices into the one very challenging arrangement. The allegro movements were played very fast with great clarity - there were no muffled notes at all.

Before playing, Natalia always concentrates for a short period of time – presumably thinking through the first few bars. This is something we amateurs are told to do, but in general we panic and plough straight into a piece with the inevitable disastrous results! In the second half we heard two pieces of Schubert's (*Aufenthalt and Staendchen*) arranged by Mertz. This was followed by Dionisio Aguado's *Rondo Brillante*. I well remember when

I learnt to play the classical guitar some 45 years ago having to play many of Aguado's short studies for a year of two which totally uninspired me. However, the *Rondo Brillante* really was brilliant and Aguado has risen considerably in my estimation. What an outstanding guitarist he must have been in the early 1800's. The formal concert ended with Regondi's *Introduction and Caprice* which gave a really grand finale to the concert. Regondi was a child prodigy who wrote principally for the concertina, but is better known now for his superb guitar compositions.

The very enthusiastic audience were rewarded with an encore originally written for harpsichord by Daquin called *La Guitarre*. The French composer Daquin was another child prodigy who played organ and harpsichord. He is best known for his composition *The Cuckoo* which we have heard played at the club. With *La Guitarre* he tries to emulate the sound of the guitar on the harpsichord, but there were some very tricky harpsichord trills which Natalia carried off with great speed and aplomb.

TW

Electronic Newsletter

As you will know from the last newsletter, to help keep costs down, the number of hard copies of club newsletters produced is being reduced. All newsletters from this current one going back to 2004 can be accessed on the club website

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

In general, only those members who have specifically requested a hard copy or those without internet access will receive hard copies. However it was decided that the latest hard copy would be sent to all members with the AGM/renewal bumf since there is no additional postage incurred and the newsletter does list the future programme of events.

WSGC Plays Out

For some four years now, members of the WSGC along with the Barn Choir have enjoyed playing at the Summer concert at St Joseph's Convent in Littlehampton. This year Emily Spirit, Sam Brown, Terry Woodgate and

Sasha played in the church to an enthusiastic audience. Entry to the concert is free, but an exit collection produced over £600 for the Sister's Mission in Peru. Well done to everyone who played and to everyone who supported the event.

GUITAR FOR SALE

MAKER: EARL MARSH-INDIAN ROSEWOOD/
EUROPEAN SPRUCE FRENCH POLISHED
HAND-MADE dated SEPT 2002 Played on

THE MINOR DUO CD £2000 incl Hiscox case
JANET FITZPATRICK tel: 01420 588645
email: janet.fitzpatrick@keme.co.uk



With Eileen Anderson, Mayor of BTC



With editor Terry



Alison's sister Liz came 12000miles from NZ



With twins Fiona & Ellen Burford



With membership secretary Baz



With John Mills, Colin Cooper, Marcus Martin et al

Natalia Lipnitskaya Concert 28th April 2012

Natalia Lipnitskaya Concert



Last March we welcomed Natalia to our stage for a short concert as one of our 'Young Professional' series of concerts. It was quite obvious that we had to invite Natalia back to give a full concert and we were very pleased when she agreed to come all the way from

Paris to Bognor Regis to play for us.

We had in our audience some very distinguished guests keen to hear Natalia's performance. In addition to the Mayor of Bognor Regis Eileen Anderson, these included Colin and Maureen Cooper (of Classic Guitar fame), John and Richard Mills, Marcus Martin and Eunice and famed luthier Rohan Lowe with his 3 daughters. Finally, we must not forget Alison Stonestreet's sister Liz who had travelled 12,000 miles from New Zealand! Our club is truly an International club. Despite a foul night weather-wise, it was gratifying to see such a large audience turn out to see the talented and charming Natalia play for us.

Last year Natalia said that she likes music from all periods, but particularly the earlier music. This was apparent in her concert as she played music from the 18th and 19th Century. The first half of the concert was devoted to Bach – the *Sonata for Violin (BWV 1003)* and the *Sonata for Flute and Bass (BWV 1034)* both written in about 1723.

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Dates for your Diary

Aug	12th	West Dean Open Day	Oct	20th	Andrew & Sarah Gough
Aug	24th	Selsey Festival at Selsey Centre	Nov	10/11	WSGF Juniors
Sept	8th	AGM & Club Evening 1	Nov	16th	VIDA Quartet Concert (Friday)
Sept	22nd	Gary Ryan/Manus Noble concert	Nov	17/18	WSGF Seniors
Oct	6th	Club Evening 2	Dec	1st	Club evening 3
			Dec	15th	Christmas Party (invitation only)

Most events take place on Saturdays at 7.30pm in the Regis School of Music, 46 Sudley Road, Bognor Regis PO21 1ER. For details phone 01243 866462. For concert tickets phone 01243 866605 or visit the **Ticket Hotline** at www.westsussexguitar.org

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

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



BOGNOR REGIS
TOWN COUNCIL

