

Katona Twins Concert

The Hungarian born Katona twins, Peter and Zoltan, treated a packed audience at the Regis School of Music to a recital that few will forget. They enthralled us with their technical ability, precision and the powerful tone that they projected through their American made guitars by the luthier, John Dick.



The Twins Practicing on the Club Stage

The majority of the pieces in the recital were arranged by themselves, beginning with *La Gazza Ladra Overture*, the melody, as with all their arrangements, alternated between them.

The Overture was then followed by an arrangement of Bach's *French Suite BWV 816*. Technically faultless, they played with a lot of *tasto* producing a warm mellow tone, as a result this probably was not the true characteristic interpretation that Bach may have originally intended. Nevertheless the melody interweaved beautifully with the wonderful harmonies again swapping between each guitar at the change of each movement.

Manual de Falla's *El Sombrero de Tres Picos* concluded the first half. They performed this piece with a wider contrast of dynamics and frequent use of *ponticello* and *tasto* and showing

the importance of rests and staccato which changed the emphasis of the varying melodies. After the interval the duo played Three Preludes and Fugues from *The Well Tempered Guitars Op. 119* by Tedesco. Zoltan informed the audience that they had met the composer's grandson while playing in Los

Angeles. He told them that Mario wrote his compositions in ink to ensure that any mistakes would be a very rare occurrence since it would then be a lengthy process making any corrections.

A rendition of de Falla's *El Amor Brujo* captivated the audience, exploring different strumming rhythms and also at times displaying more of a reflective interpretation with perfectly executed harmonics with a sensitive accompaniment.

We were finally transported back to Latin American with another lively performance of Piazzolla's *Otono Parteno*. Again as with the majority of the programme, it was performed at *allegro tempo* with strong projection. If I had to make one slight criticism of a very enjoyable and technically faultless recital that would have been

(Continued on page 12)

New Members

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

Teresa Butcher, Bognor Regis; Alison & Angus Cockburn, Elmer Sands; Ted Ward, Aldwick
Sonja & Zoë Lane, Bognor Regis; Patrick Butcher, Worthing; Alasdair Carmichael, Haslemere
Trevor & Shirley Butt, Bognor Regis; Robert Ditch, Bognor Regis; Marianna Emery, Littlehampton
Sue Olford, Climping; Jez Rogers Bognor Regis, Nicolas & Ruth Wide Felpham;
Granville Cayley Lancing.

We hope you enjoy many happy evenings at the Club!



Class 1



Class 2-1



Class 4



Class 5



Raymond with the Recital Class



Richard Prior & Brian O'Sullivan

WSGC Festival 12-20th November 2005

West Sussex Guitar Festival 2005

Adjudicators and audience alike enjoyed the talents of local guitarists and dancers at this year's Festival held over two weekends in November at the Regis School of Music, Bognor Regis; home venue of the West Sussex Guitar Club.

Junior guitarists (aged 18 and under) with 141 entrants in 24 classes were adjudicated by local favourite Amanda Cook. Amanda is ranked as one of the top young British guitarists. She began her career with local teacher Alexander Levtov before receiving a scholarship to study at the Royal College of Music as a pupil of Charles Ramirez. Since graduating Amanda has developed a busy teaching and performing career; both solo and as part of the *Appassionata* Trio that is currently receiving top reviews and who can be seen at the Regis School of Music in March 2006. Amanda provided the junior entrants with helpful advice and plenty of encouragement.

The senior guitarists, 62 entrants in 14 classes received words of wisdom from Raymond Burley. Raymond is well known as a member of several chamber groups and small ensembles; having played on the stage at the Regis School of Music in July 2004 as part of the *New Pro Arte* Guitar Trio. Raymond brought a highly critical eye and ear with him which was less welcome than previous adjudicators but his astute teaching and pertinent comments were beneficial if not obviously encouraging.

Flamenco dancers, 17 entrants in 6 classes, provided a flamboyant display as they performed in front of London based teacher and much respected dancer Rossario Serrano who provided the entrants with excellent advice based upon many years of experience.

The Festival results are presented on pages 4 and 5.

Jonathan Parrott

Quiet Mastery

Many guitarists have mastered tone and use it to enhance their playing. The most glorious mastery, to my ears, was achieved by Julian Bream. Whereas most people use change of tone to vary the effect of a repeated passage. Julian Bream also used to change tone as he played along quite long phrases, so he arrived at a point of emphasis ready for a step change.

Last week I was lucky enough to hear a different mastery, one I have not heard before. Graham Devine can play quietly, very very quietly, and people were so entranced that you could easily have heard the proverbial pin drop. I heard him start the well-known *Asturias* by Albinez at almost zero volume and very gradually let the volume rise over about the first dozen bars of the tremolo. Then as the volume continued to creep upwards, the melody (in the treble) began to be picked out at a volume just audibly louder than the tremolo. To my great admiration Graham Devine very gently increased the volume of the melody above the tremolo, whilst at the same time increas-

ing the volume of the tremolo. Wow! I was gob-smacked!

I rate Graham Devine's quiet playing skills on a par with Julian Bream's tonal mastery. For a long time there has been no obvious successor to Bream, but I think I have now heard one.

Just a couple of thoughts to wrap up my ideas. One is that the effect of this graduated quiet playing is so special that it should be used sparingly. After all just how many miracles does anyone need in one evening?

And secondly, to all the people who seek after louder and louder guitars: you are looking in the wrong place! A guitar with great tonal range and a player with the ability to play quietly are enough to enrapture an audience. Since most professional players have a concert guitar (and there is only one I know of which does not have a decent tonal range!), then all that remains is for the player to develop skills like Graham Devine's.

Thank you Graham for a great experience.

Roger Ainley

	WSGC Festival Junior Class Winners	No	1st
1	<i>Initial Class Age 9 & under Non-competitive</i>	16	—
2	<i>Initial Class Age 12 & under</i>	12	—
3	<i>Age 13 - 18 (Non competitive)</i>	4	—
4	<i>Age 12 & under I (Competitive)</i>	12	Jonathan Allen
5	<i>Age 12 & under II (Competitive)</i>	5	Matthew Farrant
6	<i>Age 12 - 15 Intermediate I (Competitive)</i>	2	James Pocock
7	<i>Age 12 - 15 Intermediate II (Competitive)</i>	2	James Pocock
8	<i>Technical perfection Class I</i>	1	Tamzin Barnett
9	<i>Technical perfection Class II Age 13 - 18</i>	5	Karim Bedda
10	<i>Bach Class I Age 13 and under</i>	1	Zack Franklin
11	<i>Bach Class II Age 13 - 18</i>	5	Francesca Gerard
12	<i>Advanced Open Class</i>	2	Ross Godon
13	<i>Junior Recital I Age 13 & under</i>	4	Tamzin Barnett
14	<i>Junior Recital II Age 18 & under</i>	7	Ross Godon
15	<i>Junior Flamenco class. Non competitive</i>	1	Tamzin Barnett
16	<i>Junior Flamenco class. Open</i>	—	—
17	<i>Guitar duet I Age 12 & under</i>	6	Sam & Jonathan Allen
18	<i>Guitar duet II Age 15 & under</i>	2	Simon Matthew Duo
19	<i>Guitar duet III Age 18 & under</i>	1	Sora Duo
20	<i>Guitar trio or quartet I Age 12 & under</i>	2	Oakwood Juniors
21	<i>Guitar trio or quartet II Age 15 & under</i>	—	—
22	<i>Guitar trio or quartet III Age 18 & under</i>	—	—
23	<i>Guitar with any other instrument or voice 12 & under.</i>	1	Fran Barsby & Sam Allen
24	<i>Guitar with any other instrument or voice 18 & under</i>	—	—
25	<i>Voice & guitar I Age 12 & under.</i>	3	Tamzin Barnett
26	<i>Voice & guitar II Age 13 - 18.</i>	—	—
27	<i>Junior Guitar ensemble Up to 12</i>	4	Chichester Interm Guit Ens
28	<i>Intermediate Guitar ensemble</i>	1	Chichester Advanced Guitar
29	<i>Family Ensemble</i>	3	The Barnett Family

WSGC Festival Senior Class Winners 2005		No	1st
50	<i>Newcomers' Class</i>	1	Julian Boback
51	<i>Intermediate Class I (Up to Grade III)</i>	5	Roy Barron
52	<i>Intermediate Class II (Up to Grade VIII)</i>	5	Kay Hepworth
53	<i>Renaissance Class</i>	5	Kate Morris
54	<i>Bach Class</i>	4	Richard Prior
55	<i>Latin American Music for Guitar</i>	4	Richard Prior
56	<i>Flamenco Class Non competitive class</i>	—	—
57	<i>Flamenco Class Open</i>	1	Barry Sims
58	<i>Advanced Class</i>	2	Brian O'Sullivan
59	<i>Virtuoso Class Test: Any study by Villa-Lobos</i>		Lydia Hepworth
60	<i>Guitar duet</i>	7	Four on 12
61	<i>Guitar trio or quartet</i>	1	Gala Guitar Trio
62	<i>Guitar ensemble</i>	1	Andante
63	<i>Guitar with any other instrument or voice</i>	5	Tom Jeffers
64	<i>Recital Class - Open</i>	4	Lydia Hepworth

Festival Composition Winners 2005	1st
<i>Guitar Solo or Duet</i>	Karim Bedda
<i>Song with Guitar Accompaniment</i>	Tom Emery
<i>Guitar with any other Instrument or Voice</i>	Sally Paice

Flamenco Dance 2005	
<i>Flamenco Dance - Solo (junior)</i>	Victoria Webb / Jordan Gardner / Lottie McDonald / Magdalena Daniels
<i>Regional Dance - Solo (junior)</i>	Megan Linford
<i>Flamenco Dance - Solo (senior)</i>	Sammy McDonald
<i>Flamenco Dance - Group (junior)</i>	Rosie Guron, Kenya Rodriguez, Cath- erine Gardner & Ciara Gardner
<i>Regional Dance - Group (junior)</i>	Elken Naid, Helena Schofield, Muni & Iona Gardner
<i>Flamenco Dance - Group (senior)</i>	Carol Carrell, Lisa McShane & Pat Smart

Editor's Piece

Firstly, let me wish everyone a very successful New Year. It is some time since the last Newsletter, but we did have a long summer break and there was little to report until recently—hence this bumper edition.

We have had two concerts so far – Graham Devine and the Katona Twins. We have many outstanding performers, but the Katona twins will be remembered for some considerable time for a brilliant performance. If you shut your eyes, it was hard to imagine there were just two guitars playing with such a full orchestral sound and how do they play such impossibly fast yet accurate trills? We have had the WSGC Festival which ran for 3 days with over 200 entrants in 38 classes. A write-up of the Festival appeared in the local newspaper. Well done to everyone who played and I sincerely hope some were not too put out with some of the criticisms. Please enter the guitar section of the Chichester Festival which will also be held in the Recital Hall at Bognor on 4/5 Feb (Juniors) and 12th Feb (Seniors).

In November, we moved down from Sandhurst to join you on the sub-tropical *Sussex Riviera*

- except unfortunately there has been a frost almost every night since we have moved! This was our only move in 34 years so there was some considerable accumulation of memorabilia (junk). Many things are still missing - some mundane things like tin openers and ink cartridges, but also more important things like foot stools and various pieces of music have disappeared. Fortunately the guitar tuner has now reappeared, but I got very angry indeed when the family thought I was querying the loss of a tin of tuna! Please note that for any articles you wish to send that the e-mail address is the same, but our new address is given at the end of the Newsletter. Please keep the articles coming in and many thanks to all contributors of this Newsletter, it certainly makes my job easier if you send in articles!

Many thanks to Williamson Moore Ltd who are sponsoring two of our concerts this season. It helps immensely in running a club such as ours to have sponsorship like this. In turn, just as they support us, please try to support them whenever you have a need for the services our sponsors offer. They are listed on the back page.

The AGM and 1st Club Evening

The 1st meeting of our new season was held on 10th September. The 2 months since our previous meeting in July – The Summer Pirates Party – had just flown by. The format for the evening was the guitar orchestra, the AGM and then some solo guitar pieces – including a rare treat – Sasha playing some Villa Lobos pieces from the Suite Brazilian.

The minutes of the AGM will be published in due course, but the following are some notes to summarise. The year was very successful with more entrants than ever in our two main guitar events – the Chichester Festival and the WSGC Festival. We had some brilliant professional players come to perform for us. Unfortunately the club finances were not so healthy this past year and Jonathan Parrott (treasurer) expressed his thanks to Helena of Duende Flamenco and Ian Barnett who donated funds and sponsored concerts. Ways of raising money were discussed. These included the

following:

- The WSGC becoming a registered charity rather like the National Trust so that some 23% effective tax can be reclaimed for tax paying entrants to our concerts.
- Putting on some concerts sponsored by The Young Musicians Trust which would be very cost effective for our professional concerts.
- Possibly paying performers less.

It was mentioned that the two bandstand concerts in the year and our appearance at the Selsey Festival boosted the Club's profile and helped financially. However such events are dependent upon the willingness of members to perform. Admission charges to future concerts will increase slightly for the 1st time in many years. Finally, it will help considerably if members can coerce their friends and neighbours to come along to our concerts since the hall is very rarely packed to capacity.

Hago at the Pier

As part of the Bognor Birdman festivities, the WSGC was invited to play at the Conservatory on the pier for the two day event. Members Lydia Hepworth and Paul Thomas played on the Saturday and Hago—The Hampshire Area Guitar Orchestra - on the Sunday. I was unable to attend the Saturday performance, but did get along on the Sunday. There were some problems in finding the Conservatory, but eventually found that we had to bluff our way past security guards and climb a staircase at the side of the pier that was cordoned off and marked 'Stewards Only'. Because of lack of publicity and trouble in locating the venue, there was only a very small audience. However, the Hago orchestra regaled us with 2 hours of varied music covering the whole

spectrum of the guitar ranging from classical, Spanish, jazz, rock, pop & South American – all very popular pieces and expertly played by the well honed Orchestra. Well done Derek who leads, arranges and plays the pieces. A mix of four guitar sizes gives a pitch range of nearly 5 octaves compared with the normal 3 octaves. After the concert we were able to step outside where we were at the same level as the 'fliers'. It sure is a long way down and it makes you realise how brave the pilots are. That is one competition that I will never enter even if I carried a guitar as a float. I do hope that the concert will be repeated next year – maybe in a more accessible venue- thereby giving the general public greater exposure to our most favourite of instruments - the guitar.

Library Notes

Have you visited the library recently? The organisation of sheet music to play has been greatly improved and it is now much easier to select pieces and books than it was previously. We have also acquired a lot of new sheet music available for loan. Most of the music has no index number and members are asked to enter the title of the piece selected on the page provided in the Red File. Where an index number is indicated, this may still be used.

Unfortunately at the end of the last season, seven cds were found to be missing and had not been entered into the Red File. Their titles are:

- 22 The Best of Eliot Fisk
- 23 Francois de Fossa Guitar Trio – Simon Wyberg

- 47 Nightshade Rounds – Sharon Isbin
- 60 Latin Temperament – Gary Ryan
- 80 The Revealing – Rowland Chadwick
- 83 Tangos and Choros – Fabio Zanon
- 87 America – Pro Arte Trio

Please could you check your cd collection to see if you can find any of these missing disks. Their disappearance represents quite a loss to the library and we would be delighted should they reappear. If by chance you find one please place it in the Red Box.

I hope you have a very enjoyable season and find your visits to the library a worthwhile experience

Pam Davis (Librarian)

Concerts to be Sponsored by Williamson Moore Ltd



Williamson
Moore Limited

It is my great pleasure to announce that terms have been agreed with Jack Glee, Chairman of **Williamson Moore Limited**, for the sponsorship of two concerts this season; The Appassionata Trio on 11th March and John Mills on 20th May. Your Treasurer extends his thanks to Williamson Moore Limited on behalf of all our members. I am delighted to include their press release:

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particularly specialise in property insurance covering billions of pounds worth of commercial and residential property throughout the UK.

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I will also take this opportunity to thank all our other sponsors for their support; **Takbro Limited** who are sponsoring the Pavel Steidl concert on 8 April; **West Sussex County Council**, **Bognor Town Council** and **Ackerman Music** for the support of our Festival; general support for the Club is welcomed from **Marsh Christian Trust**, **ChichesterWeb**, **Duende Flamenco Store**, **Town Flowers** and the **Regis School of Music**. Finally our thanks are extended to all those Club members who give their time and efforts taking part in our fund raising activities.

Jonathan Parrott (Treasurer)

Esoteric Guitar Music

As a relatively new member of the club I have enjoyed the last couple of editions of the Good Vibrations and thought I might be able to contribute the following letter in response to Allan Jarvis's review of the Eden Stell Concert:

It was with a sense of relief that I read Allan Jarvis's review of the Eden-Stell Concert. I am not a classical guitarist but the determined supporter of an obsessed husband who has been playing for nearly 10 years. Over that time I have come to appreciate and love some truly exquisite guitar pieces. However, rarely have I heard any of these pieces at the regular classical guitar concerts I attend with my husband.

We have large families and a wide circle of friends who have been impressed by my husband's repertoire of favourites. They are ripe for further exposure to the world of classical guitar but we shy away from inviting them to join us at concerts be-

cause of the complete inaccessibility of many of the repertoires.

The obsession of artists to play a succession of modern pieces that appear to my untutored ear to be discordant and atonal only serves to discourage fledgling followers. I understand the need to introduce new material and I am very happy to listen to a new piece with an open mind but surely a balance can be struck in an effort to satisfy a broader audience.

I have to say that, as popularist as it might be, the encore of Tarrega's *Recuados de la Alhambra* played by Xuefei Yang was utterly stunning and will persuade me to persevere with another year of concerts in the hope of experiencing a similar experience. As classical guitar audiences appear to be falling surely the way forward is to provide a more accessible programme before those of us on the fringe give up the effort entirely.

Nan Nobes

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Graham Devine

Saturday, 1st October, saw the welcome return of Graham Devine to our stage in the first recital of the new season.. Those of us who were privileged to see him two seasons ago were anticipating a performance full of drama, colour and sensitivity, and we were not disappointed. Graham started with a little known *Fantasia* by David Kellner, a contemporary of Bach. Musically somewhere between a Renaissance *Fantasia* and a fully-fledged Bach Prelude, Graham played this with great flourish and beautiful phrasing, pointed up with well-judged use of vibrato, proof, it were needed, that Baroque music is as full of red-blooded passion as that of the later Romantic era.

Graham continued with four sonatas by another contemporary of Bach, Domenico Scarlatti. These were contrasting and demanding pieces, which Graham brought to life with a great display of dynamic control, including one of his trademark characteristics, the ability to play the most delicately controlled *pianissimo* with total clarity. Also on display were some finger-breaking pyrotechnics in the *presto* sections. However, in one or two of these I felt Graham was tempted to sacrifice clarity and precision on the altar of speed.

By way of complete contrast, the next two pieces were by the contemporary Italian composer, Nuccio d'Angelo. These were two songs in the Lydian mode, for which the second and sixth strings were tuned down a semitone, producing some interesting resonances. The songs were highly impressionistic, the first, *Tranquilo*, representing a walk through a mystical garden, and the second, *Agitato*, picturing a storm. Graham's virtuosity was again much in evidence and the pieces were full of dramatic changes in mood and tempo.

The first half concluded with a complete rendition of the *Valses Poéticos* by Granados, in Graham's own transcription. In these seven waltzes, plus Introduction and Coda, Granados takes us on a lyrically beautiful journey through a romantic landscape, scaling peaks of excitement and plunging into valleys full of

pathos and sentiment. Consequently these pieces are a showcase for both the technical and musical artistry of the performer. Graham's interpretation was entirely convincing, encompassing the full range of emotion and drama that the music requires. That *pianissimo* playing was again evident in moments of exquisite sadness and tenderness in numbers 3 and 6, which were for me perhaps the highlights of the first half of the recital.

Graham commenced the second half with an *Impromptu* by Emilio Pujol. This gentle piece, in an almost improvisatory style, was dedicated to Pujol's mother, and Graham conveyed well the warmth and affection that lay behind the music. Next came one of the guitarist's concert war horses, *Asturias*, by Albeniz. However, this was a reading unlike any heard before on our stage. The opening pedal section commenced with a barely audible *pianissimo* that grew throughout the passage to a thundering fortissimo. The piece continued with dramatic, and sometimes startling, contrasts of light and shade, until the final pedal section faded away into a breathless silence. Once again, Graham's musical vision of this well-known piece was both entirely fresh and utterly convincing.

The evening concluded with a performance of the twenty variations on the *Folia d'España* by Ponce. Written for Andres Segovia, but not often heard these days, this is one of the longest pieces in the solo repertoire and in the hands of a master like Ponce, the variations are crammed with musical incident exploiting every aspect of guitar technique in use at the time. The length of the work makes enormous demands of the performer not only in terms of memory and technique. It also demands a musical conception of the piece that is both broad and yet pays attention to every musical detail, otherwise one risks losing the audience's attention along the way. We need not have feared – Graham's performance was riveting from beginning to end, with each idea fully brought to life. By the end, the audience could be in no doubt that we had been listening to that rare phenomenon, a true musical communicator.

Richard Prior

The Christmas Party

One never knows quite what will happen at our Summer and Christmas parties. For sure there will be copious amounts of food and drink, the very best of company and some very entertaining and varied musical performances. And so it was with the Christmas party. Apart from the guitar, we had a wide variety of instruments to entertain us ranging from piano, French Horn, recorder, flute, mandolin and accordion together with songs, some poetry readings and some modern dance from Helena whom we have not seen for some time. Well done to everyone who

performed – especially to members new to the stage like Sid and Peter. Even amongst friends, it does take some courage to get on the stage and perform. Keep it up, the more often you do it, the easier it gets (so I am told!) What a huge Christmas tree Sasha managed to acquire! I cannot imagine the logistics of getting something that size into the hall. Not only did it stretch from the floor to the ceiling, like Santa, it was also very round. I had not yet switched onto Christmas until the night of the party, but I certainly felt Christmas had arrived by the time the evening was over.



Teresa & Jessica Butcher



Mathew Farrant



Sasha & Francesca



Linda, Debbie & Families



Helena



June



*The
Christmas Party
17th Dec 2005*



Marcos Diaz, from Brazil to Bognor Regis

Brazilian born, now residing in Spain, guitarist Marcos Diaz will be the latest in our current season of dazzling performers to grace the stage at the Regis School of Music on the **28th of January 2006**.

Marcos began playing at the age of eight, encouraged by his father he soon progressed to the Conservatorio Dramático e Musical de Sao Paulo under the tutelage of Isaías Savio. Moving to Spain he studied with Tomás Camacho at the Conservatorio Profesional de Música de Ourense and then enrolled at the Real Con-



servatorio Superior de Música de Madrid studying under José Luis Rodrigo and won the "I Premio Extraordinario Fin de Carrera de Guitarra".

Having won first prize in several guitar competitions and described by critics as giving performances full of brilliance and joy he is regularly invited to play in concert halls all across Europe and the United States.

His programme will include music by Dowland, Rodrigo, Sor, Bach, Schubert and Barrios.

Katona Twins Concert...

(Continued from page 1)

it. We did not hear any pianissimo where the audience are drawn in and are weary of even breathing because they are so engrossed and would not want to interrupt the music.

If you were not at the concert you certainly did miss very special performance. I do not think

the club has heard a recital that has been performed with such technical precision. The appreciative audience were aware of this and were treated to an encore with an extract of *Mallorca* by Albeniz.

John Mason

Dates for your Diary

Jan 14th Club Evening

Feb 4,5,12 Chichester Festival Competition

Jan 28th Marcos Diaz Concert

Feb 25th Club Evening

Most events take place on Saturdays at 7.30pm in the Regis School of Music, 46 Sudley Road, Bognor Regis. For details phone 01243 866462. For concert tickets phone 01243 528573 or visit the **Ticket Hotline** at

www.westsussexguitar.com

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

Please send copy for the next edition of *Good Vibrations* by **5th March** to Terry Woodgate, 3, East Ave., Middleton on Sea, West Sussex PO22 6EG
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