

Guitar Gala Recital



Sam Brown & Jonatan Bougt

Sam Brown, our long standing honorary member, began studying the guitar at the Regis School of Music. A few years ago Sam introduced to us several of his friends - fellow students at the Royal College and the Royal Academy of Music. Since then the group has appeared regularly on our stage, and we are delighted to observe the progress of their careers. This year the performance was advertised as a Guitar Gala Evening where we were introduced to the history of the modern guitar from Sam, Jonatan Bougt, Johan Lofving and Ioannis Theodoridis. All performers have won numerous prizes for their playing and it was wonderful to see and hear such a rich variety of instruments and music from such high calibre performers. We were also privileged to have Councillor Phil Woodhall, Mayor of Bognor Regis and his consort Steve Hearn as our guests for this unique evening.

The concert began with Sam Brown who had forsaken his guitar in favour of the lute. It was interesting to note the quite different angle of attack required by the right hand for this instrument where the fleshy part of the fingers rather than the finger nails pluck the pairs of strings. Sam played pieces by two well known 16th Century lutenists John Dowland and Francis Cutting. He explained that Francis Cutting was Henry VIII's lutenist. The lute, which was popular in the 16th Century, has a more gentle, soothing tone compared to the guitar. Sam

showed his complete mastery of the instrument. Not surprisingly he has played at the European Lute Festival and at Shakespeare's Globe Theatre. Sam now teaches at the University of Bath.

Sam's performance was followed by Jonatan Bougt playing the theorbo – a two metre long lute-like instrument which seemed to stretch to the ceiling of the concert hall. (With such an unwieldy instrument, I am reminded of comedian Eric Sykes in *The Plank* or Frank Spencer shutting a tall Christmas tree in the doors of a train - the theorbo is certainly not an easy instrument to transport around). Jonatan explained that the instrument was introduced so as to produce increased volume, but also to produce deep bass notes from the open drone strings. All told, there are fourteen strings on the instrument and sometimes the drones are retuned depending upon the key of the piece. We heard pieces by Alessandro Piccinini, Robert de Visée, Giovanni Kapsberger and John Blow (who Jonatan explained was Henry Purcell's teacher). The Piccinini *Ciaconna* and a piece by Kapsberger were played as duets by Sam (on lute) and Jonatan and were particularly enjoyable. We were transported back some 400 years and it was interesting to hear what was Top of the Pops at that time. Jonatan holds a first class Bachelor of Music (Honours) from the Royal College of Music and is currently studying for a Master of Historical Performance at the College.

After the Interval it was the turn of Johan Lofving who moved our musical clock onwards to 1850 when he played a genuine romantic guitar from the period. We were now on more familiar territory with the six string instrument, even if it was somewhat diminutive. Johan explained that operatic music was popular at this time and much of the music then written for the guitar was naturally of an operatic nature. We heard pieces by Napoleon Coste, Mauro Giuliani and Dionisio Aguado. All were played with great feeling and expression. Johan has played at many prestigious venues and has recently released a cd *A Salon Opera*. We were brought up to date with the modern guitar by Ioannis Theodoridis. We heard

music by Michael Berkeley, Bent Sorensen, Niccolo Paganini and Miguel Llobet. Of course all were beautifully played. Ioannis is currently completing his Master of Advanced Studies in Lugano, Switzerland with Lorenzo Micheli. His performances have been broadcast by Swedish radio and BBC Radio 3.

We were honoured to have an encore from all four musicians playing as a quartet on their guitars. A fitting finale to a most interesting and informative evening on the history of the modern guitar. Sasha also reminded us that all these instruments were preceded by the Hurdy Gurdy. A replica which was made by Bob Bravington was on display.

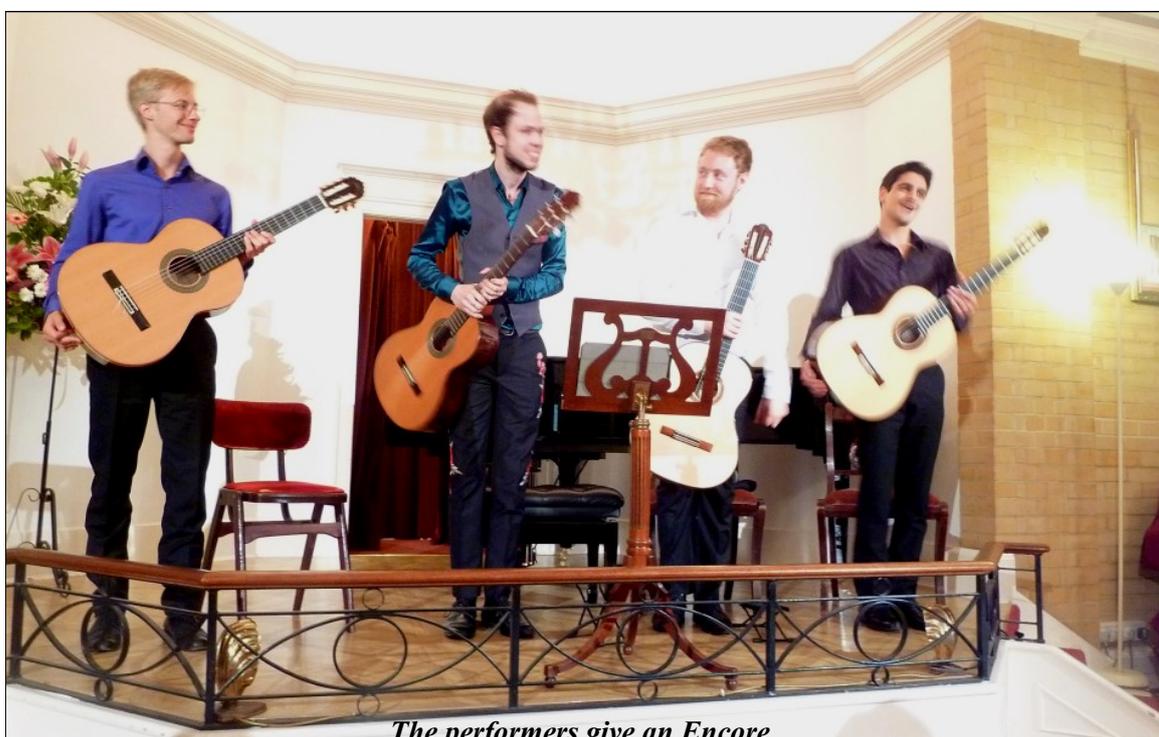
TW



Johan Lofving



Ioannis Theodoridis



The performers give an Encore

Club Evening

The Club Evening of 15th June held some surprises for members. It began with the traditional ‘All can play orchestra’ followed by the young members playing. They performed very well indeed and for some it was their first time playing for the Club. However, Sasha then produced a random pairing of members to play duets together. His “Guitar Roulette” used a mini-guitar spinning on a pivot and whosoever the neck pointed at when the spinning stopped was selected for a duet. Thus members were paired regardless of playing and sight reading abilities. There was a little time before the interval to select a piece of music and have a practice run through before the performance in the second half. As one who has

great difficulty in reading music, I was very impressed at how well everyone did. Also full marks for the witty names chosen for the duets. We had the *PJs* (Patrick Sowden & Jay Huff), *Everlinda* (Evelina Kisliak and Linda Kelsall-Barnett), *Harri and Barry* (Harri Goldsmith and Baz Boxall), the *Double D’s* (Debbie and Diana). We also heard from the WSGC Orchestra with Linda, The New Gala Quartet and the Tatum Trio who played Conor’s excellent arrangement of Debussy’s *Golliwog’s Cakewalk*. The evening concluded with a few members playing solos. A whole lot to fit in, but it made for a most enjoyable and entertaining evening.

TW



The Chuckle Sisters - Lucy & Sofia Carson



Sasha accompanies Julie Insull



New Member Leigh Boyle Makes her stage debut



Harri & Barry!



John Mason



The All-Joi-in-Orchestra

A Day Out With The Dorset Guitar Society

On Sunday 12th May, eleven members of WSGC set off early in the morning for St. Andrew's Church Hall, Kinson (near Bournemouth) to arrive in time for coffee at 10.30 am. Reports did come through that two members might be on their way to Birmingham instead of Bournemouth (a wrong satnav code!), however, all was well and we arrived to a very warm welcome from John and Galina Edwards, Paul Thomas, Grant Bocking, Peter Nuttall and the rest of our friends at Dorset Guitar Society.

Nine members of our orchestra (Linda, Jay, Conor, Robin, Julian, Baz, David, Debbie and new member Andrew Richardson) plus Sasha and Julie travelled over for the day. After coffee, we played as a joint orchestra, rehearsing Peter Nuttall's composition *Alta Vista* in 3 parts (*Storm*, *Birdsong* and *Dance*) - a very atmospheric piece and the bass guitars of the Dorset group made a very convincing impression of thunder. Grant Bocking then took over the conducting for us to sight-read 4 pieces he had arranged from Handel's *Water Music*. These were no ordinary arrangements – the music was cunningly divided so that each of the 4 parts only had a couple of bars of melody at a time. We were not allowed to sit in our usual G1, G2, G3, G4 positions but instead were North, South, East and

West. The idea was that by strictly following the dynamics the tune would still come out. I was very glad I was sitting next to Paul Thomas as the pieces got progressively more difficult to sight-read but it was great fun!

There was a very fine spread indeed for lunch, lots of savouries, salads and wine and a chance to chat to our friends from Dorset. After lunch the WSGC orchestra was invited to play first and our three *Renaissance Trios*, Debussy's *Passepied* and Duarte's *English Suite* were very well-received. Dorset GS orchestra was 15-strong and entertained us with a lovely selection of pieces under the baton of Grant Bocking. There followed trios, duos and solos from both societies, all of a very high standard. Dorset Chairman John Edwards' playing of Bach was particularly beautiful as was Conor's arrangement for trio of Beethoven's *Andante* from *Sonata Pathetique*. There was another break as we were provided with a generous tea of home-made cakes followed by a final performance of the joint orchestral pieces that we had rehearsed in the morning. We set off again from Dorset at 4.30pm at the end of a most enjoyable day of music-making. A big thank you to our hosts in Dorset for looking after us so well.

Debbie Burford



The Combined forces of the DGS & WSGC under the baton of Grant Bocking

Photo Courtesy of Galina Edwards

The Festival of Chichester

This was the seventh festival of Chichester which covers a four week period of all types of music, theatre, dance, cinema and the arts in general. Members of the WSGC supported a number of events.

An Evening of Guitar in Ensemble at Christ Church on 17th June This showcased our club ensembles covering a wide variety of music. The WSGC Orchestra under Linda Kelsall-Barnett was prominent at this event. The orchestra was established in 2016 and consists of ten members – Julian Boback, Baz Boxall, Debbie Burford, Robin Burgess, David Clarke, Jay Huff, Conor Miles, Andrew Richardson, Yvonne Scott and Patrick Sowden. They played for the first half of the concert and concluded the evening with popular pieces by Richard Charlton, Debussy, Duarte, Kaps, Gary Ryan and John Knox. They covered music from the Renaissance through to a Rumba, *Palladio* and *Moon River*.

The second half began with the New Gala Quartet who played three pieces all arranged by Debbie Burford. We heard *Barwick Green* (the Archer's Theme), *Coronation Scot* (The old Paul Temple theme) concluding with Leroy Anderson's *Sandpaper Ballet*. Imaginative techniques were used to generate sound effects. The whistle of the Coronation Scot was simulated by striking the strings above the nut and the sound of sandpaper was generated by rubbing a flat right hand across the three lowest strings. The original Gala Guitar Quartet was formed in 1991 and included Debbie and John Mason, but the New Gala Quartet has been running since 2015 and now includes Diana Green and David Clarke.

We then heard from the Tatum Trio (Jay Huff, Conor Miles and Yvonne Scott). This is a relatively new Trio who played pieces by Handel and Hindemith and a piece from Beethoven's *Sonata Pathetique* which was arranged by Conor.

The ensembles then reduced to just two people with the Aldwick Duo (Pam Fereday on ukulele accompanied by David Clarke on guitar). They played a Bach *Minuet* and a piece showcasing the ukulele's Hawaiian origins *Aloha Quickstep*.

Without exception, everyone played superbly well and gave a very professional account of themselves. An enormous amount of work must have gone into the performances behind the scenes to achieve such a high standard, so well done everyone.

Guitars in the Garden at West Dean and St. Martin's Coffee House. Over the years these

events, which cover the whole spectrum of the guitar, are becoming increasingly popular and well attended. Regulars Mitch Callow (guitar) and Anda Moore (voice) were joined by two other guitarist friends. We heard some superb playing and singing of jazz standards, classical guitar and Bossa Nova. We went to the West Dean event with its lovely verdant setting in the restaurant garden. A 6:30pm start made for an early finish in daylight. Delicious hot meals were served outside on a cool summer's evening overlooking lovely views of the South Downs.

Viva Guitarra! At St George's Church 28th June. This was a most enjoyable guitar concert given by Linda Kelsall-Barnett and her daughter Zoe. Linda began the concert, playing a replica of an 1864 Torres guitar made by James Westbrook. We heard pieces by Sor, Tarrega and Llobet which would have all been played on the original instrument. Linda then switched to her 2017 Stephen Eden guitar for five Preludes by Maximo Diego Pujol.

Zoe performed for the second half playing pieces by Torroba, Ponce and Villa-Lobos. For her final marathon piece she was joined by Karen Kingsley (piano) who brilliantly took the part of the orchestra for all four movements of Rodrigo's *Fantasia para un Gentilhombre*. This concerto does not get as much exposure as the *Aranjuez* but is every bit as enjoyable. Zoe and Karen were both on top form for this piece. In fact Zoe recently played the concerto with the Solent Symphony Orchestra after being awarded the Portsmouth Music Festival Concerto Prize in 2018. A scary example of Tempus Fugit is that Zoe has just completed her second year at the Royal College of Music under Gary Ryan.

Well done Linda and Zoe for a truly professional concert which entailed demanding pieces to play.

Pearls of the Guitar New Park Centre 4th July. This concert was given by Linda Kelsall-Barnett to celebrate her 30th year of playing and teaching since graduating from the University of Southampton in 1989. The recital was a programme of favourite guitar pieces ranging from early 19th Century to more recent South American music by Agustin Barrios Mangore, all played on her replica of an 1864 Torres guitar. We then heard her modern 2017 Stephen Eden guitar with pieces by Vincent Lindsey-Clarke, Leo Brower and Maximo Diego Pujol. As always the performance was outstanding. We certainly have some very talented members in our club.



Linda conducts the WSGC Orchestra



The Tatum Trio at Christ Church



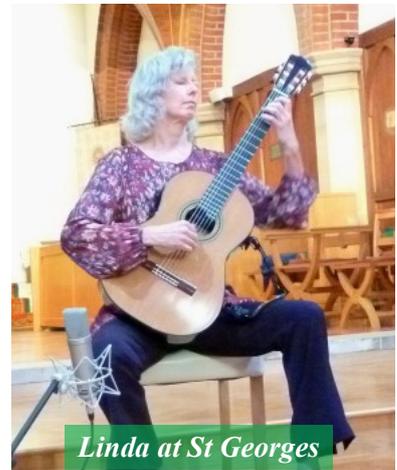
The Aldwick Duo



The New Gala Quartet



Mitch, Anda and friends at West Dean Gardens



Linda at St Georges



Linda, Zoe and Karen Kingsley



Zoe at St Georges

Festival of Chichester 2019

Tales From the Arabian Nights

From the moment you entered the foyer and were greeted by a mysterious figure in purple waistcoat, dark glasses and fez you realised you were in for a treat and something very different this evening. Only when he opened his cash box to sell you a raffle ticket did you realise it was in fact our treasurer David Clarke. In the hall you could not fail to notice the Bedouin tent suspended from the ceiling - only Sasha's vision could have transformed a few unpromising bits of brown cloth and string into such an authentic-looking tent. In the shadow of the canvas, the food table was groaning with delicious savouries, meats and cheeses along with sweet cakes and baklava. Every table in the hall had been beautifully decorated with the pattern of Marrakesh tiles. On the stage were authentic silks and cloths and even traditional instruments lent by our chairman Julian Bobak, who had the idea for the theme of our party, and who wore a splendid turban for the evening. Our nostrils were also filled with the scent of frankincense as smoke rose from the magical centre piece of the stage – a golden Aladdin's lamp. Julie Insull had painted three beautiful scenes specially for the party and these were the finishing touch to the stage.

Before the playing began, Sasha made sure everyone had a glass of his delicious fruit punch. Sasha and Julie opened the party with a splendid guitar/ukulele duet *Orient*. With the rhythm of the camels crossing the desert it certainly set the scene, though in the end there were no camels to be found tethered in the car park. However, there was a surprise for the audience during their performance - a large cobra rose mysteriously from the basket on the stage next to them!

Robin Burgess's Guitar Harmony ensemble gave a very polished and enjoyable performance of *Partial Eclipse*, *Lucky Man* and *If I Were a Rich Man*. Linda Kelsall-Barnett then introduced her orchestra's pieces beginning with the Gypsy Kings' *Moorea*, Peter Nuttall's *Bizarre Bazaar* (featuring both the sound of elephants and the buzzing of flies) and Richard Charlton's *Meridian*. To add to the fun our orchestra leaders had really gone to town with their costumes – Robin was in full middle-eastern dress and Linda in harem pants.

After a break to enjoy the delicious food and top up our glasses, the Aldwick Duo (Pam Fereday and David) played on two guitars a traditional Arabic piece *Longa Nahawand* (arranged by Debbie Burford) and somehow managed to make it sound as if played on authentic eastern instruments. The Tatum Trio (Yvonne Scott, Conor Miles and Jay Huff) then gave us Conor's arrangement for three guitars of Mussorgsky's *Il Vecchio Castello*. The trio then

mysteriously disappeared backstage. We imagined perhaps that they would appear in different costumes but to everyone's surprise they returned with a different combination of instruments. Their improvised rendition of *Ain't Misbehavin'* - Yvonne leading with her harmonica, Conor with counter melodies on his clarinet and all accompanied by Jay's jazz guitar rhythms – was a real treat!

Robin followed on solo guitar with two movements from Torroba's *Suite Castellana*. The Gala Quartet (aka “The Four Fezzes”) then took to the stage to play Debbie's arrangement of Ketelbey's *In a Persian Market*, featuring snake charmers, jugglers, beggars and a beautiful princess. Jay Huff had kindly stood in for John Mason who could not be with us this evening. Conor Miles then played his own solo composition, specially written for the summer party, *Ever Shifting Sands*, which he told us was inspired by Domeniconi's Theme and Variations - what a talented and versatile member of our club.

Jay's solo of Tarrega's *Capricho Arabe* fitted the theme perfectly and Linda and Zoe Barnett played a lovely duet of flute and guitar - *Whole New World* from Disney's Aladdin. By now it was getting towards the end of the evening, the raffle was drawn and an equal number of club members and guests happened to win the prizes. Finally, as the stars twinkled high above in the desert sky, Linda performed Pujol's *First Prelude* and Debbie rounded off the evening on the piano with *As Time Goes By* from the film Casablanca.

The music really was of an extremely high standard this evening and it is difficult to see how it could possibly be improved. Somehow, members of the guitar club had conjured up not just the sights, tastes and smells of the Arabian Nights but also entertained us all with an evocative selection of music.

We must thank all the members who brought food for the party table and those who searched out props to fit the theme of the evening, thanks also to Judith Ratledge and Leigh Boyle who worked the pulley system with such enthusiasm to ensure the snake appeared from the basket - the snake could barely be contained for the entire evening!

Special thanks must go to Sasha, David, Julian and Debbie for spending much of Friday and Saturday setting up the hall. We are also grateful to the many who stayed behind after the party to help clear up, put away tables and wash up.

Finally, you will have noticed that it is not our usual editor writing this report. Terry sadly had to miss the party as he was feeling poorly. Thankfully, he is now on the mend and we all send him our very best wishes.

Debbie Burford

**Sasha has very cleverly uploaded a video of the Party performances onto Youtube.
You can view it all on <https://youtu.be/BcNuOZvxtNY>**



The Chief Vizier welcomes us all



Scheherazade regales her story



Robin Burgess aka the Sultan of Castellana



Debbie Burford at Rick's Bar in Casablanca



The Four Fezzes with Jay Huff



A Bedouin Feast



A charmed cobra appears from a laundry basket!



Ali Baba and his 4 thieves aka Julian, Debbie, Robin, David & Linda



He's Behind You!





Open Sesame!



Conor plays his Ever Shifting Sands composition



Ali Baba & Aladdin aka Chairman & Treasurer - Julian & David

Editor's Piece

It seems in no time at all that yet another season has just flown by. We have had a very successful summer. Sam Brown and three friends from the RCM came to play for us and gave us an insight into the development of the modern guitar by way of demonstrations with early instruments.

Club members were very active in the recent Festival of Chichester, playing at various venues throughout the City. Thanks to the WSGC orchestra who under the direction of Linda performed some very challenging pieces. Thanks also to The New Gala Quartet, The Tatum Trio and the Aldwick Duo who all gave very professional demonstrations of what our club gets up to. Well done also to Linda, Zoe and Mitch Callow who gave separate recitals. All were most enjoyable.

We had a very successful Arabian Nights Summer Party and thanks to all involved in setting up the hall. What an imaginative

committee we have. I would never thought of snakes coming out of baskets, fezzes, Bedouin tents and where on earth do you obtain all the colourful Arabian garments (Arabia maybe?). I was sorry to miss the party and I am extremely grateful to Debbie for her very interesting article and photos of the event and also on the Club visit to the Dorset Guitar Society. I am also grateful to Sasha who has uploaded a video of the Summer Party performances onto Youtube for all to see. Look at <https://youtu.be/BcNuOZvxtNY>

Events are already arranged for our next season (see below). Do not miss our favourites Gary Ryan on 14th September and Richard Smith on November 16th. Gary is also adjudicating at this year's WSGC Festival in November so start practising now.

Dates for your Diary

Sep 14th	Recital: Gary Ryan
Sep 28th	AGM & Club Evening
Oct 5th	Club Evening
Oct 26th	Club Evening

Nov 2nd	WSGC Festival Juniors adj Gary Ryan
Nov 3rd	WSGC Festival Seniors adj Gary Ryan
Nov 16th	Recital: Richard Smith
Dec 14th	Christmas Party

Concerts and Club evenings 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

Please send contributions for the next edition of *Good Vibrations* by **1st 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

