



# Good Vibrations

Patrons: Gary Ryan & Fabio Zanon

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## Marten Falk Concert



The WSGC was delighted to have Swedish Guitarist Marten Falk give the last concert of our season. Although he has played all over Europe, this was his first concert in the UK although he has visited this country before. We were indeed privileged since on this visit this was the only concert he gave in the UK. It was appropriate that the concert on June 6<sup>th</sup> was the National Day of Sweden which marked nearly 500 years of Swedish independence.

Marten was born in Stockholm in 1973 and started playing the guitar at the age of just 8 years. In 1996 he was admitted to the class of Alberto Ponce at the Ecole Normale de Musique in Paris.

He is renowned for his brilliant technique, his expressive interpretations and his great musical knowledge. With the exception of some Villa Lobos pieces, his programme consisted of pieces

with which we were quite unfamiliar. It was therefore greatly appreciated that Marten told us about each piece he played. This was done with great humour and of course in perfect English. Marten played two guitars made by the Swedish luthier Per Hallgren. One was a conventional 6 string classical guitar and the other an 8 string Russian guitar.

In these days of gender equality, Marten explained that he was playing four pieces composed by women and four pieces composed by men. We heard music from Sweden, from Russia and from Brazil. For the Russian pieces, Marten played the 8 string guitar. He explained that this instrument usually has 7 strings but he has incorporated a bass 8<sup>th</sup> string to increase the range of notes available. The guitar is tuned in thirds to an open G major chord – D, B, G, D, B, G, D, B (from 1<sup>st</sup> – 8<sup>th</sup> string).

The concert began with an early 18<sup>th</sup> Century *Sonata in Bm* by the Swedish composer Johan Wikmansson. Marten explained that although Johan had written three sonatas, this was the only one to survive. Next was a piece by his friend Yiva Skog. She wrote *Nostalgia* last year to celebrate

## New Members

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

**Bozhidar Pelteshki**

*Shoreham*

We hope you enjoy many happy evenings at the Club!

twenty years of their collaboration. The rest of the first half of the concert was dedicated to Russian guitar music. This included a *Serenade* by the contemporary composer Sofia Gubaidulina. Marten said that this very fine composer moved to Berlin in the 1990's and has composed many wonderful orchestral pieces, but this was her only composition for guitar. We then heard *Canzona* by Alexander Vetrov who wrote many pieces for the 7 string guitar during the 19<sup>th</sup> Century. Marten explained that this music was very popular for maybe 200 years until Andres Segovia visited Russia in 1926 and then guitarists switched to the Spanish guitar. The Russian guitar was relegated to folk and gypsy music. Today there are only some ten guitarists in the world who play the instrument. Marten explained that the complication is not so much the extra strings, but the different tuning where your eye and ear can be in conflict if you spend too long looking at the fingerboard! *Canzona* was a very moving piece and so typically Russian. The guitar produced some wonderful deep bass resonances. The first half of the concert ended with two pieces by Andrei Sychra – *The Amulet* (again very romantic and moving) and the first movement of his *Concert Study no. 1*. Marten explained that the original study consisted of four movements and featured every technique that a guitarist should conquer. Sychra was the founder of this type of music and composed over 1000 pieces for the 7 string guitar.

The second half began with a return to the 6 string guitar – *Guitarre* was written by the French composer Germaine Tailleferre. She was a friend of Satie and composed many orchestral pieces, but this composition for guitar was found among her papers after she had died. Not being a guitarist, it was found some changes were required in order to make it possible to play. Swedish composer Anna Eriksson was still a student when she wrote the modernistic piece *Stjarnskruvmejsel* which means *A Star Headed Screwdriver!* Marten finished the concert with seven pieces by Villa Lobos. These *Preludes and Studies* were written in Paris during the 1920s. We were on more familiar territory here and it was very interesting to hear Marten's wonderful interpretation of these popular pieces.

Thunderous applause from the audience was rewarded with two encores. We heard a very clean and fast tremolo in Tarrega's *Recuerdos de la Alhambra*. This was followed by a piece written by Swedish composer Anders Nilsson called *Spegeln* (the *Mirror*). This was a very musical piece made up entirely of harmonics.

We are very grateful for Marten to travel all the way from Stockholm with his two guitars to present so many pieces which were new to our ears. The following day he was to have a well earned break sightseeing in London and also meeting some of the Swedish guitar students at the RCM. We look forward to Marten's return to our club.

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**Marten arrives at the Recital Hall**



**Marten plays his eight string guitar**



**Marten with Rob De Ruiter President of the Bognor Regis Camera Club**



**Richenda shows her sketches**



**Marten signs for David Clarke**



**Marten meets students from the RCM**

## ***Editor's Piece***

**A**nd so our season draws to a close in record time. Is the earth spinning a lot quicker on its axis I wonder? Time flies by – in fact it hardly seems possible that Sam Brown has now graduated from the Royal College of Music (RCM) after what seems a very short four years. Hearty congratulations Sam on a well earned BMus. Congratulations also to our younger members who have done so well with their grade examinations.

The last few months have been very successful for the club including a wonderful concert by Swedish guitarist Marten Falk playing both an 8 string and a conventional classical guitar. The guitar was well represented at the Festival of Chichester, including a concert at St John's Chapel given by Sam's colleagues at the RCM and some advanced members of the WSGC and a further concert given

at the Regis School of Music (RSM) by winners of past festivals. This festival ran concurrently with the RSM Summer Festival in which the guitar also featured prominently. It was nice to welcome our friends from the Dorset Guitar Club (including conductor/composer Peter Nuttall) for another convivial get together.

Events for next season are listed on the back page. These include two concerts, club evenings and WSGC Festival competitions. Summer is here, but start practicing soon for the next Festival!

Be sure to come to our first event which is the combined AGM and usual club evening. This is the chance for you to comment on the club—what you would like to see more of (or less of!) Maybe you could volunteer to stand on the committee and help our very small committee who do such a grand job.

## **Profile of our New Chairman Julian Bobak**



**H**aving moved from Birmingham to Chichester in 1979, to work for local solicitors George Ide LLP, and to be nearer my sailing boat moored at Itchenor, my musical background had been somewhat sporadic, having briefly played the flute and guitar at my Jesuit-run school in Lancashire, and a fife in the school's combined cadet force. It was in Chichester that Shelley, my wife, spoke to our then neighbour Sheila Lacey – now sadly deceased – who taught music in her house and the sound of her piano playing frequently wafted over the hedge. As a birthday present my wife bought me a guitar and Sheila suggested Sasha as teacher. At my first lesson with Sasha, he asked why I wanted to play the guitar and not knowing Sasha's provenance, I mentioned that I

would like to be able to play *House of the Rising Sun*, unsurprisingly, he looked at me quizzically. However, he introduced me to the music of Carcassi, Tarrega, and other classical guitarists. Clearly nothing to do with Eric Burdon and the Animals. Under Sasha's teaching, I reached the dizzy heights of Grade 4 and then 5 in classical guitar and joined Sasha's Senior Ensemble. In that ensemble, I had the privilege of playing with budding career guitar players and the opportunity to listen to such high achievers as Sam Brown and others demonstrating a high level of playing.

In this, my first year as Chairman, I have also had the privilege of assisting professional guitar invigilators at various festivals at the Regis School of Music, with such guitar icons as Vincent Lindsey-Clark, Gerald Garcia, Stephen Goss and Gary Ryan. I have occasionally performed in front of some of them too, and at my first "performance" suffered a nervous block – hands sweating and trembling, palpitations and no doubt a paled complexion – all the symptoms of a heart attack! I remember Gary Ryan saying that even top players get nervous and you may think you have got rid of nerves, but he said darkly – they come back when you are least expecting them such as when you are playing the guitar.

It is a privilege to be Chairman of the West Sussex Guitar Club which was, as fellow Ensemble player Mike McCurrach, our Treasurer, has said, is 'The best kept secret in Bognor'.

## **A Convivial Evening with the Dorset Guitar Society**

**F**ollowing the success of our get together last year, another joint Club evening was arranged for 30<sup>th</sup> May with our friends from the Dorset Guitar Society (DGS). Yet again this turned out to be a truly wonderful evening with great music, great fun, great friends, great food and even a great quiz.

The evening began with composer Peter Nuttall from the DGS conducting a joint orchestra comprising of some 10 members from the DGS and 14 members from the WSGC. The orchestra was bigger than the audience! The piece was the foot tapping *Curious Cat* which was composed by Peter. It says a lot for Peter's composing and the sight reading abilities of the orchestra that the

piece sounded so good even on the first run through but after just half an hour it was honed to perfection. Well done to everyone.

The evening continued with Grant conducting the DGS who performed a variety of superb pieces all expertly played. It is truly amazing what can be achieved with just one practice session each month. We heard a medley of *Irish Folk Music*, Faure's *Pavane* and Vivaldi's *Concerto for Two Mandolins*. For this the mandolins were replaced by two requinto guitars which despite their reduced size cut through the rest of the orchestra. I feel sure that the skills of the players (Paul Thomas and James O'Neil) also had some effect on this! A bass guitar stretched

the pitch of the orchestra even further. The orchestra finished with a lively Venezuelan piece.

There then followed a most enjoyable interval with plenty of food and what Sasha referred to as GG (Guitar Gossip and Good Grub).

The second half began with the Regis Guitar Ensemble who played a Bach *Fugue*. Young Rebecca Allday then played very controlled and musical renditions of *Adelita* and *Lagrima* by Tarrega. Some of the ensemble then continued as the Orion Trio who played three pieces including the very atmospheric *Rumores de la Caleta* by Albeniz. It was then the turn of an as yet unnamed Quartet from the DGS who included in their set a memorable performance of Scott Joplin's *Entertainer*. Then it was the turn of the Quintessential Quintet who played *La Ginestra* (by Peter Nuttall), *Java Jive* and *Vianne Sets Up Shop* (from the film Chocolat). A DGS Trio then gave us a sparkling rendition of *I'll Think of Something*. Zoe Barnett played an emotional *Day In November* by Leo Brouwer. James and Paul then played the exciting *La Vida Breve* by de Falla (a possible preview for the Festival of Chichester on the 27<sup>th</sup> June). Linda Barnett then gave a perfect performance of Tarrega's *Two Little Sisters* on her newly acquired 1864 Torres replica guitar. A truly wonderful piece of music – how is it that after 50 years of following the classical guitar I have never

heard of this piece before? This most enjoyable evening finished with exciting solo performances from James and Paul.

However, the evening was not yet over since Debbie Burford had prepared surely what must be the most amazing and clever quiz we have ever had. This consisted of 21 anagrams of guitarists who had played at our club. Who would think that *Cello in Rhizome* was an anagram of *Lorenzo Micheli* or that *Savaged Senior* could be unscrambled to *Andres Segovia* (regretfully the one guitarist who had not played at our club)! There were two prizes of a set of strings to each of those with the highest scores from the DGS and the WSGC. Well done Debbie for organising the quiz, and well done to James O Neil who won a set of strings with 19 points and to Diana Green and Baz Boxall who tied with 16 points each, but Baz eventually won the set of strings on the tie break.

This convivial evening really was one of the highlights of the year where we met our counterparts from a parallel universe. We are so lucky that the DGS are prepared to suffer the terrors of the M27 and A27 to come and visit us, so on behalf of the WSGC many thanks to all who came. Sorry things went on so late as I am sure none of our visitors got home until well after midnight. We all look forward to our next get-together.

TW



Peter Nuttall conducts the joint orchestra



Paul Thomas



The Dorset Guitar Quartet



Peter Nuttall with the Quintessentials

## The Festival of Chichester

This Summer welcomed the month long Festival of Chichester, now in its third year – a varied festival of all types of music, theatre, arts and crafts. The WSGC has always supported these events with two concerts – a professional concert at Chichester and a WSGC members concert at the Regis School of Music.

### St John's Concert

The concert in St John's Chapel in Chichester was entitled The Art of the Classical Guitar and featured club members Linda and Zoe Barnett, Sam Brown, George Robinson, Paul Thomas and James O'Neil. Also Renata Arlotti from the Royal Academy of Music and four students from the Royal College of Music – Laura Snowdon, Alexander Hart, Ionnis Theodoridis and Jonaton Bougt. The first half of the concert consisted of guitar music from Spain and the second half featured the music from Latin America. All of the pieces played were from among the most wonderful pieces written or adapted for guitar – not a ‘squeaky gate’ to be heard! Couple this with some of the most expressive playing from the performers and you had a most excellent programme of the whole spectrum of classical guitar music that the audience could both love and readily appreciate. The acoustics in the Chapel are ideally suited to the classical guitar. In fact during rehearsals, it was easy to be fooled and think that a cd from some guitar maestro was being played – but no - this was just pure talent radiating acoustically in a most wonderful natural environment with no gizmos at all.

Well done to everyone who played for us and of course to Sasha and Nina who organised and arranged such an enjoyable evening. We all wish the students well in their future profession and they will always be very welcome at our club.

### RSM Concert

This concert was a chance for members of the WSGC and past Festival winners to perform. Once again everyone came up trumps with a varied and wonderful selection of classical guitar music. The event was held at the Regis School of Music.

The first half of the evening was devoted to our younger members. Linda Kelsall-Barnett conducted and directed the very young Chichester Elementary Guitars and the older Chichester Guitar Ensemble. Members who took part included Rebecca Allday, Edward Sweet and Charlie Phillips. It was good to see the dedicated Forest Duo and

Forest Trio who travelled all the way from the New Forest to perform for us (pupils of member Paul Thomas).

The second half of the concert featured the more senior members of the club in many combinations. It started with the seven members of Regis Guitar Ensemble and their conductor Sasha and then the numbers on stage gradually reduced. We heard from the Quintessential Quintet, The Orion Trio, the Pam Fereday and Diana Green Duo, the Linda Kelsall Barnett and Zoe Duo and finally Richard Prior played solo but was then joined by Sasha accompanying a very exciting Choro by Semenzato

This was yet another lovely evening of guitar music and thanks as always must go to Sasha and Nina for organising such an enjoyable event.

### Other Guitar events

The guitar in all its guises – classical, folk, jazz and blues - was well represented in the recent Festival of Chichester. In addition to the two events promoted by the WSGC, there were also other classical guitar performances which were most enjoyable

The Choroes were a quartet of students from the Royal College of Music who gave a most exciting concert of Brazilian Choro music. The quartet consisted of guitar, flute, cavaquinho (a Brazilian ukulele with steel strings), and a pandeiro (a Brazilian tambourine). The group really captured the rhythmic pieces so well, it was hard to believe that there was no Brazilian blood among them! It was truly carnival time. The quartet also added a new dimension to some of the pieces we were familiar with such as Villa Lobos's *Choros no 1* and Pernambuco's *Sound of Bells* where the flute played the lead part.

For three afternoons, Mitch Callow and member John Mason played Guitars in the Garden at a Chichester cafe. This consisted of a varied programme of music from Bach to Blues and from Django to Contemporary. This was a very relaxing and enjoyable afternoon of music sitting outside in the café garden – just what the doctor ordered! The event was sold out on all three days.

Mark Eden and Chris Stell played at last years Festival of Chichester as one half of the Vida Quartet which was sponsored by the WSGC. This year they played as a duo at St Pancras Church. The music included pieces by Rameau, Piazzolla, Mompou, Moller and a cracking rendition of Sor's

I'Encouragement.

Guitarist Morgan Symanski (who has played at our club) and Harriet Mackenzie (violin) gave a colourful programme of duets from Vivaldi and Schubert to tangos and Spanish dances.

Tamzin Barnett (soprano) and Maria Luc (piano), both well known to the club, also gave a recital which was well received by a capacity

audience.

There seems little doubt that the classical guitar is becoming a very popular instrument in this part of the world. Much of the credit for this is due to all our dedicated teachers who promote the instrument and inspire the students to play so well.

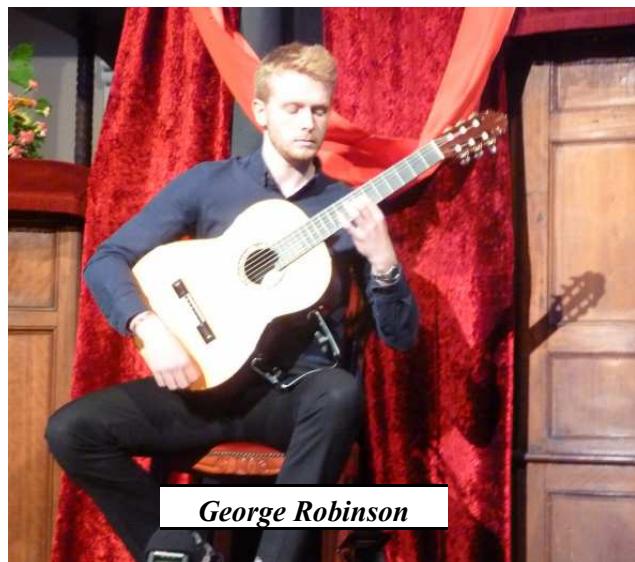
*TW*



*St John's Performers*



*Linda, Tamzin & Zoe*



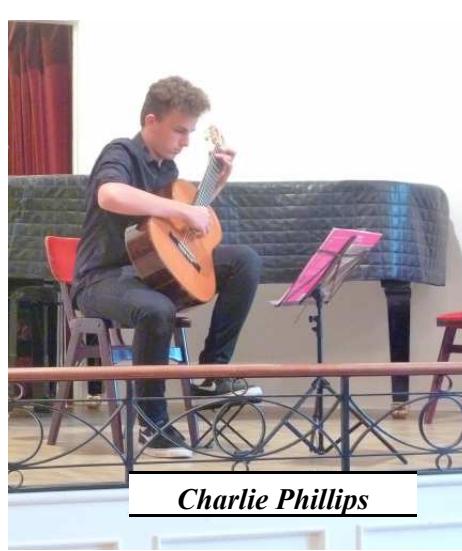
*George Robinson*



*The Forest Trio at the RSM*



*Edward Sweet*



*Charlie Phillips*



*Rebecca Allday*



*Regis Guitars under the watchful eye of Tarrega*



*The Orion Trio*



*The Choroes at St John's*



*John Mason & Mitch Callow*

## *RSM Summer Festival performances*

In addition to a number of concerts (Sam Brown and Duncan Appleby gave the opening concert), the RSM Summer Festival also had two days of musical performances one day for under 18's and another day featuring senior amateur musicians. These covered all instruments and voice. The classes were non-competitive. The adjudicator on both days was Peter Rhodes, for 22 years Head of the Arts Department at South Downs College. Although there were quite a few entries for the youngster's classes, there were very few entries in the senior section, but the majority of the entries were all members of the WSGC.

Much was learnt from Peter and everyone present had a most enjoyable and light hearted day. Peter said that he enjoyed performances which covered a varied programme of music. With ensembles he advised listening to others in the group to ensure that you reduce the sound level

when you are accompanying. He recommended having two modes of practicing when at home – a ‘practice mode’ and a ‘performance mode’. In the practice mode you can try to overcome the technical difficulties of playing and go back and correct erroneous sections. However in ‘Performance Mode’ you must imagine you are on stage where the pulse is of supreme importance. If mistakes are made then try to disguise them, but keep going. Only in this way will you become a better performer. Try to play out so your sound projects into the far corners of the recital hall so then everyone can hear you.

Peter observed that in an art gallery, people can look at a painting for a few minutes and then move on to another painting. This is unlike a musical performance, where the audience is seated and trapped! It is therefore very important that the performer keeps the audience engaged. This can be

achieved by making contrasts in the music – loud and quiet, add colour and tonal variations, but always keep the audience interested. Alternatively, keeping the accompaniment fractionally behind the main tune will keep the audience's attention. He gave a number of wonderful demonstrations of this on the new Yamaha piano.

An interesting fact - on hearing some Sor

played, Peter said that he had seen Sor's grave at the Montmatre Cemetery in Paris where there was a statue erected of Sor playing the guitar. Many famous artists who lived and worked in Montmatre are buried at this cemetery including Berlioz, Nijinski, Offenbach, Alexandre Dumas, Adolphe Sax and even Andre Marie-Ampere.

TW



## The Summer Party

**T**he theme of this year's Summer party was 'A Midsummer Night's Dream'. The mischievous Puck hosted the proceedings sprinkling some magic juice potion over each performer as he selected them. In addition to Puck we had a number of fairies who brightened up the proceedings.

As always on such occasions, the hall was decorated to perfection representing the forest clearing. Well done to Sasha, Nina and those of the committee who helped to create the right atmosphere. Yet again, the food table positively groaned under the weight of so many contributions – thanks to everyone who donated.

We had varied and most excellent musical offerings which were appropriate to the party (even though some links were somewhat tenuous). The 'show' started with Nina playing the lively piano piece *Puck* by Grieg when the imp himself suddenly appeared and performed a most bizarre dance for us all. Terry concocted a medley of *Dream* songs from the past 90 years, Pam and Diana played a most charming *Lullaby* by Arne Bratland, the Quintessentials played *Theme From a Summer Place* and the *Carnival from Black Orpheus*, Linda accompanied Zoe on flute with the *Romanze from Eine Kleine Nachtmusik* and also accompanied Tamzin who sang *Summertime*. In addition, Linda also played a guitar duet with Zoe, the Spanish

*dance no. 2* by Granados and finished the performances with a superb solo rendition of *The Shadow of the Moon* by Vincent Lindsey-Clarke. Well done to everyone who played and sang so well - all excellent performances.

We even had two quizzes – one put together by Julie Insull tested our in-depth knowledge of A Midsummer Night's Dream. Whereas some of us scored zilch from the 34 questions, Linda's table won, scoring an amazing 14 points. Well done! Debbie Burford compiled a very clever quiz which took sentences from Shakespeare's play with missing words. The missing words were in fact titles of songs which Debbie proceeded to play on the piano. Our Membership Secretary Baz Boxall won with all ten correct answers. It is no easy matter to quickly switch from playing one piece to another so well done Debbie! She finished by playing, appropriately enough, a beautiful piece called *Dreamy* by Brian Bonsor.

We all had a most enjoyable and fun evening so thanks to everyone who participated or came along. Special thanks to Sasha and Nina who always go that extra mile to make everything so exceptional. It is always tinged with a little sadness when the party is over since there are no more in-house events until September. However, as we all know with the ever accelerating passage of time, the next two months will fly by in no time at all. TW



## A Busy Week

**S**am Brown has had a very busy Summer, being both a much sought-after solo and accompanying guitarist and also an accomplished lutenist. Here is an example of just one busy week.

Friday 10<sup>th</sup> July was his graduation ceremony from the Royal College of Music. The following day, Saturday, he was the star performer of Richard Durrant's 'Guitars on the Beach' at Shoreham. Here he played one of Jim Westbrook's 19<sup>th</sup> Century replica guitars for the first time and his own Daniele Chiesa guitar. A challenging programme including all of Tarrega's variations on the *Gran Jota Di Concerto* which exploits all the different techniques of playing the guitar. The next day, Sunday, He played the *Concierto de Aranzeuz* at Chichester University Chapel with the Chichester Symphony Orchestra. A truly moving and mature interpretation. A few days later on the Friday he then played at the charming St Mary's Chapel at

Sennicotts near Chichester. For the first half of the concert he played Dowland and Danyel on the lute—some solos and he accompanied mezzo-soprano Nancy Cole. Nancy has just finished her Masters at the RCM and has the most beautiful voice. For the second half of the recital Sam switched back to the guitar playing Tarrega, Schubert and some Russian folk songs.

This was an extremely busy and exhausting week with a totally different repertoire required for each concert. Those of you who have seen Sam will know that he plays from memory – quite a phenomenal feat to hold on to all those different pieces at once time.

Sam has been accepted to further his studies with Lorenzo Micheli at Lugano in Switzerland. Although this means we will be seeing less of him in the future, we all extend to him our sincere best wishes.

*TW*

## Sam Brown/Duncan Appleby Concert...

(Continued from page 12)

*Schwanengesange*) with Duncan singing in German and Sam providing the accompaniment on the guitar. This was Sam's arrangement in Dm – a most moving and memorable piece. We then heard two solo guitar arrangements of Schubert by Mertz - *Lob der Tranen* and *Die Post*. The main piece of the concert was Schubert's *Sonata for Piano and Arpeggione*. We have heard the first movement of this lovely piece on our stage before but we have never before been treated to all three movements. Sam reminded us that the arpeggione was a fretted

six string instrument rather like the guitar but it was bowed like a cello. It was popular for perhaps a decade in the early part of the 19<sup>th</sup> century. After refreshments, as an encore, we heard Sam play his own arrangement of *The Brook's Lullaby* from *Die Schone Mullerin* a very restful piece to send us on our way.

It was a truly stunning performance so well done to both Sam and Duncan for getting the 2015 Summer Festival off to such a good start. All our best wishes go to Sam and Duncan for every success in the future. TW



Sam & Duncan have a well earned break



Sam with actress Patricia Routledge CBE (*Hyacinth!*)  
President of the Chichester Symphony Orchestra



Sam With Nancy Cole

## Sam Brown/Duncan Appleby Concert



**F**or some four weeks throughout June and July, the Regis School of Music organises a summer festival. This year was the 18<sup>th</sup> such Festival and continuing last year's theme, it was dedicated to the middle romantic period. The festival had a most excellent launch featuring the music of Franz Schubert performed by the newly graduated Sam Brown (Bmus) and Duncan Appleby his associate at the Royal College of Music (RCM).

We all know Sam Brown, but his

accompanist Duncan was both an excellent singer and pianist/accompanist. He is currently halfway through a Masters in Piano Accompaniment at the RCM. Duncan was very sympathetic with his volume on the piano so as not to overwhelm the much quieter guitar. Yet somehow with this limited dynamic range he still conveyed some wonderful tonal colours in his accompaniment.

The concert began with Schubert's ever popular *Serenade (Standchen)* from

(Continued on page 11)

### Dates for your Diary

Sep	12th	AGM & Club Evening 1
Sep	26th	<b>Thibault Cauvin concert</b>
Oct	17th	Club Evening 2
Nov	14/15	WSGC Festival Juniors Peter Nuttall

Nov	20th	<b>Graham Devine Festival Concert Fri</b>
Nov	21/22	WSGC Festival Seniors & West Dean Competition
Dec	12th	Xmas Party Club Evening 3

Most events take place on Saturdays at 7.30pm in the Regis School of Music, 46 Sudley Road, Bognor Regis PO21 1ER. For details phone 01243 866462. For concert tickets phone 01243 696762 or visit the **Ticket Hotline** at [www.westsussexguitar.org](http://www.westsussexguitar.org)

Please send contributions for the next edition of *Good Vibrations* by **23rd November** to Terry Woodgate, 3, East Ave., Middleton on Sea, West Sussex PO22 6EG tel: 01243 583355 or e-mail to:terry\_woodgate@btinternet.com

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