

Appassionata Trio Concert

It was very reassuring to see the concert hall packed to capacity for this very popular trio.

The Appassionata Trio are 3 young ladies who are each highly respected soloists



in their own right. They have been professionally playing together as a trio since 2003 and have had a number of works commissioned for them by the International Guitar Festival. The trio consists of local girl Amanda Cook, Hayley Savage and Rebecca Baulch.

consisted entirely of commissioned works. These included pieces by Ben Verdery, professor of guitar at Yale, pieces by the jazz saxophonist Ned Bennett and finally *Maracatu da Pipa* by the Brazilian

guitarist Paulo Bellinati. This described a child's kite (da Pipa) as it first fluttered in a calm breeze and eventually tossed and turned as the wind speed increased and finally crashed into the ground. A Maracuta is a rhythm from North East Brazil. Following enthusiastic applause, the trio gave a moving encore with Henry Mancini's *Moon River*.

The programme began with *Tango Amoroso* by Bruce MacCombie which was one of the commissioned works which only premiered last July. This was followed by Hayley's own composition – *Mysterious Item* – which was based

on Jewish folk tunes and required the guitars to be retuned. We were then on more familiar ground with a Bach Sonata. The first half finished with *Latin Cabaret (Showgirls)* by Gary Ryan (also a commissioned work). This was written following Gary's recent trip to Brazil and as such was full of exciting Latin American rhythms.

The second half of the concert

I loved the way the girls involved the audience by telling us about the pieces they were playing. This all makes for a very enjoyable concert. All the pieces were excellently played and there was clearly a great rapport between the players. However, was I alone in thinking that there were too many new pieces in the programme? By all means introduce some new pieces into a recital, but surely so much pleasure comes from recognizing the pieces with which we are familiar. For that reason *Moon River* was clearly my favourite, closely followed by the Bach, which despite the fact I had not heard it before, I could at least appreciate that it was clearly Bach. We do need new pieces added to the guitar repertoire, particularly for guitar ensembles, but I do feel that these should be eased in a little at a time among the well-known repertoire until they become better established.

Allan Jarvis

New Members

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

Barrie Feest
Pulborough

Josephine Landolt
Bognor Regis

Rosanna Warren
Bognor Regis

Julian Bobak
Chichester

We hope you enjoy many happy evenings at the Club!



Novice age 9 and under



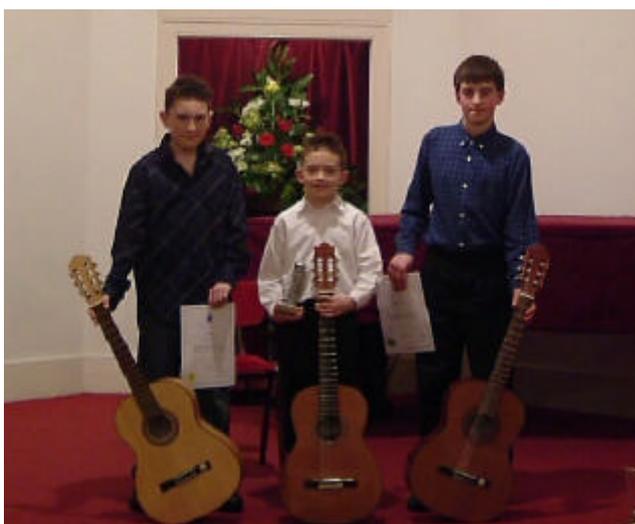
Beginner 9 and under



Beginner 10 –12



Guitar with song



Bach 12 and under



Bach 13—18

Chichester Festival 4— 5th February 2006

Chichester Guitar Festival 2006

The 51st Chichester Festival of Music and Dance yet again was supported by a very strong Guitar section. There were 138 entries in the junior section and 42 in the senior section. Among the junior entries there were 7 entries in the orchestra section, 4 family ensembles, 14 duets, 3 trios, and an unprecedented 8 entries in the junior advanced recital class. About 30 entries in the novice's class promises to make a very interesting future for the guitar in our area. Adding up all the entries makes this year's festival the most popular ever.

Lee Sollory, well known for his compositions for the Trinity-Guildhall syllabus and performances with the London Guitar Trio was the adjudicator for the under 18s. He was exceedingly encouraging to the young players and made many positive suggestions on playing technique.

His tips in technique can help players of all ages and abilities. When making a mistake, he urges the player to continue, a few in the audience may think they heard a mistake, but things move on. However, if you stop and go over the erroneous passage again, then *everyone* in the audience will know that you have made a mistake. When playing barres, place the thumb behind the 2nd finger for balance. I must admit that my thumb always goes behind the 1st finger - I will experiment further with this. It is important to relax when playing - lifted shoulders, a clenched jaw or a peculiar stance can all make for tension which can inevitably lead to a downfall. Hold barres for the shortest possible time - pretend that the fingerboard is red hot. This will prevent fatigue - only use a barre when absolutely necessary. Play pieces initially without ornaments and only when the piece can be played con-

fidently try to incorporate them. They are meant to enhance the piece and if by playing them they upset the rhythm, then they are best left out. Try to relay the mood of the music. For example a gavotte should be played as a light dance and not become too plodding.

The adjudicator for the Senior section was Paul Fowles, a prolific writer of articles for the guitar, many included in *Classic Guitar Monthly*. He has an encyclopaedic knowledge of transcriptions and the history of the pieces being played.

It must be very difficult for the adjudicators in judging, since there are so many wonderful players now. Really, you are all winners in the audience's eyes. We all know that a great deal of hard work goes into each performance.

Many thanks are especially due to Sasha and Nina for making the events run so successfully. They are both on duty from early morning until late evening for the 3 days of the Festival. In addition to being Master of Ceremonies, entertaining the adjudicators, video filming and his artistic still photography, Sasha also has to record all of the results. Thanks are also due to our Chairman Richard Prior who tirelessly draws up the timetables, to those who help on the door and with refreshments and those who work behind the scenes. But thanks are also due to the teachers who give so much encouragement to their pupils. Last but not least thanks to the competitors who put in so much time practicing for the event and without whom, of course there would be no Festival. Help is always required at these Festivals and if you can spare an hour or so at future events, please let a member of the committee know, since many hands do make light work

Young Musician Concert April 29th

On the club evening of the 29th April we will be featuring a young professional concert of approximately an hour. This enables up and coming young guitarists to gain experience in giving a short recital. This year we are featuring Elias Sibley. When only 10 years old he was already an outstanding classical banjoist. At the age of 12 he gained a scholarship to the Purcell School of Music to study the trumpet. This was later superseded by the guitar as his 1st instrument. He now studies at the Royal College of Music with

Gary Ryan.

In addition to performing classical guitar pieces, I am sure Elias will entertain us with some 1920's popular tunes, the classical banjo and he may even play some Bach on a ukulele! The classical banjo was very popular at the turn of the last Century. The instrument has 5 nylon strings and it has its own repertoire which is rarely heard these days - there being so few players. April 29th promises to be a very entertaining and varied mini concert. Make sure you do not miss this event.

	Chichester Festival Junior Winners	No	1st
	4 February		
664	Orchestra	16	WAMC Advanced Guitar Ensem-
650	Novice 9 & under	21	Harry Dry
650a	Novice 9 & under	8	Zoe Barnett & Jacob Loveman
659b	Novice Duo	6	Adam Lack & Rupert Spurrier
651	Novice 10 - 12	7	Ben Duncan-Duggal
651a	Beginner - over 1 year	9	Adam Lack & Kayleigh Galdes-Giappone
659	Duet 12 & under	3	Adam Lack & Rupert Spurrier
659b	Novice Duo	6	Emma & Rachel Duo & Andrew & Kayleigh Duo
653	Solo 12 & under	7	Tamzin Barnett
665a	Self accompanied Song	4	Tamzin Barnett
656	Bach 12 & under	3	James Branchflower
668	Technical Perfection I	3	James Branchflower
666	Recital 12 & under	3	Zack Franklin
	5 February		
664a	Electric Guitar Ensemble	2	WAMC Electric Guitar Ensemble
662	Trio/Quartet 12 & Under	2	Eastergate Ensemble
659a	Family Duet	2	-----
654	Family Ensemble	4	The Barnett Family
652	Novice 13 +	4	-----
668a	Technical Perfection II	2	Francesca Gerard
660	Duet 13 - 15	2	The Gallop Duo
663	Trio/Quartet 13 +	1	The Manhood Acoustics
665a	Guitar in Ensemble	4	-----
655	Solo 12 - 15	7	Alex Cox
668b	Technical Perfection III	3	Karim Bedda
657	Bach 13 - 18	7	Felix Kellaway
666a	Intermediate Recital	4	Justin Kingshott
658	Solo Open	5	Ross Godon
661	Duet 15 - 18	3	Sora Duet
667	Advanced Recital	8	Ross Godon

	Chichester Festival Senior Class Winners 2006	No	1st
670	Novice	6	Alex D'Athreau
671	Solo Intermediate	3	Teresa Butcher
672	Duet Intermediate	2	Debbie Burford & Ian Burt
677	Solo Open	8	Chris Sweatman
680	Song with guitar accompaniment	3	Tom Jeffers
676	Orchestra	1	Regis Guitars
674	Guitar in Ensemble	3	The Morval Duo
673	Duet Advanced	3	Jeffers-Morris Duo
675	Trio/Quartet	1	Gala Guitar Quartet
678	Bach Open	7	Paul Thomas
679	Recital Class	4	Mitch Callow

Patrick Cashman

Member and friend to many, Patrick Cashman died at home on 10th March.

Patrick had many unusual qualities which endeared him to a wide range of friends: his modesty in his own achievements; his kindness and sense of fun; his even temper, ability to listen and non-judgemental outlook; and the value he gave to everyone who entered his life and everything he experienced, to name but a few.

Many of us will remember Patrick for his music as a teacher and performer - in particular the guitar and mandolin music he brought to us with John and Pam on Club Evenings and in seasonal celebrations. Patrick's cottage was brimful of music: guitars and the piano, harp, sitar, lute and mandolin he had bought or made; sheet music, bound library volumes, cassettes and CDs; and the Radio Times invariably opened the day's Radio 3 for the classical and World Music programmes he selected with equal pleasure. His back room echoed with



sounds of the friends and students who had made music there, both classical and jazz.

His life bore living witness to the value of education. Patrick would actively explore and research other creative areas which he found similarly absorbing: dance and painting, which also featured in his Related Arts degree; French, calligraphy, the craft of cabinet making – all aroused his great enthusiasm as he extended his interests in carefully chosen courses. But the knowledge and skills he derived were not simply for his own benefit; they were integrated into projects for overseas students, for those with special needs, for the unemployed – everything came together naturally and grew organically, and nothing was wasted.

Patrick's footprint on this earth was very gentle. He consumed few of its resources and yet showed a refreshing ability to find complete satisfaction in the simple pleasures of life, for which I will always remember him. Angela Mactavish

Pavel Steidl Concert and Workshop

On the 8th and 9th April, we are privileged to welcome the world acclaimed Czech guitarist Pavel Steidl. He will give a concert on the Saturday evening followed by a full days workshop on the Sunday. He is a wonderfully entertaining and amusing character as anyone who

went to West Dean in 2004 will readily tell you. Full details of the workshop are enclosed. Please book early either as a spectator or participant for what promises to be a day of learning with a great deal fun. Refreshments and food will be provided.

Editor's Piece

A very busy start to 2006. Following on from the success of our own WSGC Festival last November, we have had another very successful guitar event as part of the 51st Chichester Festival of Music and Dance with record entries. Well done to everyone involved – teachers, participants, helpers and those behind the scenes. The future of the guitar in this area is secure with so many enthusiastic youngsters taking part.

We have had two professional concerts – Marcos Diaz from Brazil and the Appassionata Trio of lovely young ladies. The London concert platform brought to our own town – please try to support as many concerts as you can. Many thanks indeed to Williamson Moore Ltd for their sponsorship of the latter concert. Such sponsorship helps the club considerably. Also, aren't the flower displays put on by Town Flowers wonderful? They

really brighten up the concert hall. Look on page 7 for the display at the Appassionata concert.

Incidentally, there are also some very fine Sunday afternoon Concerts at the Regis School of Music. They are only an hour long – 3:00 – 4:00 pm and although they do not feature the guitar, they are a must for all music lovers.

Many thanks to all contributors of this Newsletter and may I once again make an early plea for articles for the next edition.

Finally, on a sad note I would like to thank all the members of the WSGC for their kindness and sympathy on the tragic loss of our daughter Claire in January. Long standing members of the WSGC will know that we are more than just a Guitar Club. When members are ill, under stress or bereaved, the club members rally round and help. A sincere thank you to everyone at this difficult time.

WSGC Events

Following on from the successful club participation at the Bognor Bandstands events and at the Selsey Festival last year, there are a number of forthcoming events which will give the club a similar high profile.

The first of these is the joint hago, Amanda Cook and WSGC concert at St. Paul's Church, Chichester on 13th May. Then on 15th July at the same venue, the WSGC will be holding a concert

as part of the Chichester Festivities. We are also invited to participate in the Bognor Music Festival on 23–29th July, the Selsey Festival on 18th August and the Bognor Birdman on 9/10th September. These events will give us a chance to promote the Club and will give members the opportunity to practice their performance skills. Please try to support as many of these events as possible, either as a spectator or as a performer.

Marcos Diaz

The first professional concert of 2006 saw the Brazilian guitarist Marcos Diaz on the Bognor stage. He started playing the guitar at the age of 8 years and has studied in South America and in Spain. His concert covered a wide span of Classical guitar music from early John Dowland to the recent Joaquin Rodrigo. The Sor Grand Solo and the Bach cello suite no. 1 were among the more familiar pieces and these were well executed with great technical ability. However, the best pieces were undoubtedly those from his native South America – the Paraguayan com-

poser Barrios's *La Catedral* and the encore pieces *Una Limosna por el Amor de Dios* (the Grand Tremolo) and the Paraguayan Pernambuco's *Sons de Carilhoes*. Here Diaz truly excelled.

I personally would have liked some more interaction with the audience – perhaps a few words said about the pieces, but these were not very forthcoming, possibly because of the performers language difficulties. However, despite that we were treated to a very enjoyable and varied programme of guitar music brilliantly played.

Allan Jarvis



Regis Guitars



Intermediate Class



Guitar with other Instrument



The Gala Quartet

Chichester Festival Seniors 12th Feb 2006



Town Flowers Display



The Appassionata Trio

The Mystery of Marcos Diaz

I have been wondering lately what it is which changes some music from the ordinary to the magical. Why do some tunes touch your heart? Is it in the composition, the particular notes and how they are arranged? Was it a gift from the Lord to the composer, and so to the world? Is it in the playing, the skills which result from thousands of hours of learning and practice?

My favourite guitar magazine suggests that the skills needed are solid rhythm, use of tone colours, and control of dynamics (loudness and quietness). But then it adds, somewhat disconcertingly, “then the player must add something of themselves”. (As for me, I think I am pretty good at one of the four requirements, but unfortunately it is not the first three!).

When I was at the Marcos Diaz concert I heard all the skills, all the thousands of hours of practice. There were loud bits and quiet bits, dolce bits and ponti bits, there were even a couple of



walks from ponti to dolce, and there were certainly some virtuosic lines (hard bits!). I am very hesitant to criticise a player of Marcos' ability, especially since he is a far far better player than I will ever be, but what I heard was technical proficiency rather than wonderful music!

Marcos played all the European composers, Dowland, Bach, Schubert, Barrios (he's an honorary European!) and Rodriguez. He played them all with proficiency and skill. But, none of them “touched my heart”.

Then something strange happened. Just when I had given up, Marcos played his encores. And he played Brazilian music, tunes from his homeland. And they were great! They were magical! They showered the room with light and joy! Why?

Roger Ainley

Dates for your Diary

March 25th	Club Evening	May 13th	WSGC+hago, St. Pauls Church, Chichester
April 8th	Pavel Steidl Concert	May 20th	John Mills Concert
April 9th	Pavel Steidl Workshop	July 15th	Amanda Cook/WSGC concert at St Pauls Chichester
April 29th	Club Evening + Young Musician	Aug 18th	Selsey Festival WSGC concert

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

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