

## Xuefei Yang Concert

Our first professional concert of the new season got off to a cracking start with the amazing Xuefei Yang. The concert Hall was filled to capacity with many extra chairs being required. Some of the audience had travelled from all over the South of England to see a concert of some of the best pieces in the guitar repertoire. Xuefei had forsaken her usual Greg Smallman guitar for the evening and played a Jose Ramirez Elite Model 2006 guitar.



Xuefei was born in Beijing and has played the guitar since the age of 7. She is credited with many firsts – the 1<sup>st</sup> guitarist from her country to study classical guitar in the West; the 1<sup>st</sup> Chinese student to receive an international scholarship from the Associated Board of the Royal Schools of Music. Xuefei has given concerts all over the world –

China, Hong Kong, Macau, Spain, Australia, Taiwan, Japan, Portugal, Singapore, Holland and the USA. It was therefore a great honour and privilege to have her return to Bognor Regis for our opening concert of the season.

The programme was a selection of varied pieces which gave Xuefei the chance to ably

demonstrate the different techniques and styles of playing. *Bach's Suite in E major* demonstrated Bach at his best – bright and sparkling, then stately and majestic through to joyful. Sor's *Variations on Mozart's Magic Flute* was played with great conviction and never dragged as can sometimes happen. The pieces by Albeniz – the haunting *Asturias*, the romantic *Cordoba* and the vibrant *Sevilla* were all vividly

brought to life. The more recent South American pieces by Barrios, Villa Lobos, Lauro and Morel were executed with great dexterity and exhibited a wide range of dynamics being strong and powerful and then extremely delicate. Some pieces were played so quickly that the fingers could not be seen to move – presumably strobed by the lighting or too fast for the eye to see! However, the interpretation of the music was always paramount in the playing. Xuefei rewarded the enthusiastic applause from the audience with two encores – the oriental *Spring Breeze* by Deng and Li, and *La Cumpasita* by Rodriguez. A truly wonderful tango played with so much panache and greatly enjoyed by all. I cannot help but think of Jack Lemmon and Joe E Brown's dance sequence in the film *Some Like it Hot* whenever I hear this piece.

It is not often that I buy cds, but on this occasion I bought Xuefei's *Romance de Amor* and it is the best buy I have made in a long while. I just cannot stop playing it! Xuefei is one of those musicians who just ooze music. I am sure she could have carried on playing all night without repeating any piece. It is truly a privilege to be able to see and hear such world class performers in our small recital hall. Let us hope that it will not be too long before Xuefei returns to play for us again.

### New Members

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

**Gerald Griffiths** from  
*Woking, Surrey.*

**Blair, Susan & Cameron  
Forrester** from *Eastergate.*

**Julie Bishop** from *Billinghurst*

**John & Sammy Brown** from  
*Middleton-on-Sea.*

**Julian, Stenia & Ross Barnes**  
from *Watford, Herts.*

**Andy Smith & Sue Evans**  
from *Alton, Hants*

**We hope you enjoy  
many happy evenings at  
the Club!**



*Xuefei, Sasha & the Emerys*



*Xuefei & Daphne Snocken*



*Paul Thomas starts off the new season*



*Peter Watkin*



*Andy Smith makes his debut*



*Mitch Callow*



*Karim Bedda*



*Tom's farewell*



*Tony Poulett*



*Steve Hines*



*Chris Childs*

*Opening Club Evening 8th Sept 2007*

## *West Dean International Guitar Festival*

**E**ight of our club members attended the West Dean International Guitar Festival this August. I am very grateful to Karim Bedda and Patrick Butcher for giving us all some insight as to what goes on there.

### **Karim Bedda**

With some financial support from the club I was able to attend West Dean's International Guitar Festival towards the end of the summer holidays. The festival lasted a week, in which we were all able to meet likeminded guitarists from all over the world and improve tremendously in our own playing and technique. It was definitely worth it, from outstanding professional concerts, to individual lessons and ensemble practice. We ended the course with a final concert, with each ensemble playing, culminating in the guitar orchestra giving a grand finale. Everybody gained so much from the experience (myself included) and I would recommend the opportunity to any guitar lovers out there.

### **Patrick Butcher**

On application to attend the course, the students declare their level of skill and are then grouped accordingly. There were about 70 students on this event. The festival caters for beginners through to the higher end of the spectrum of guitar playing

skills. The age range was from 16 to 90 within which there were quite a proportion of guitar teachers honing their skills. A key element of the course was graded guitar ensembles and an all embracing guitar orchestra led and conducted by Gerald Garcia. Other activities included Master classes, Repertoire Classes (Student Concerts) and Informal Student Concerts (for the more self conscious), private lessons and the Learning Zone where the teaching team make useful presentations on aspects of guitar playing.

The teaching team comprised: John Mills, Gerald Garcia, Andrew Gough, Fiona Harrison, Helen Sanderson and Vincent Lindsey-Clark. Master Classes were presented by: David Russell, Berta Rojas and Xuefei Yang.

Even more impressive were the evening concerts given by David Russell, Berta Rojas, Xuefei Yang and The Modern Guitar Trio. The trio comprising Vincent Lindsey-Clark, Roland Gallery and Roland Chadwick who get together to play their own compositions. (The trio were compered by the humorous, slightly Anglicised, antipodean Roland Chadwick. He's been living in the UK for the past 10 years)

Those present from the WSGC were: Karim Bedda, Patrick Butcher, Diana Green, Linda Kelsall-Barnett, Tony Poulett, Richard Prior, Chris Sweatman and Victoria Walker.

## *Editor's Piece*

**A**nd so our new season is in full swing again and the summer seems but a distant memory. Every successive year seems to be our best ever and I am sure this coming year will be no exception. We have already had two professional concerts – Xuefei Yang and Craig Ogden/Paul Tanner which have set the year off to a good start. We have had the AGM where the existing committee were all re-elected and we are currently investigating obtaining charity status for the Club. We have a couple of reports this time on the West Dean Guitar Festival. I know West Dean from its gardens, and various horticultural festivals – Chilli, Tomato and Apple, but I have to confess that I have never been to their guitar festival

The WSGC Festival will soon be upon us. Good luck to all entrants. We are very fortunate in having two excellent adjudicators – Helen Sander-

son for the juniors and Gary Ryan for the seniors. Do not forget Gary is giving a concert on Friday 16<sup>th</sup> November. We are also very fortunate in having Richard Smith over from America to play for us on Sunday 25<sup>th</sup> November whilst on his European tour. You can bring friends and neighbours to both these concerts with impunity since it is not necessary to be a guitar aficionado to enjoy these. Richard will bring an entirely new repertoire to the classical guitar. Among his pieces are Sousa marches (complete with guitar doubling as a snare drum) and *When You Wish Upon a Star* all played in harmonics – really wonderful light music. You cannot afford to miss either of these concerts.

A few reminders: Please make sure that you have renewed your membership, otherwise you will no longer be entitled to concessions when you

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## Introducing Your Committee

**W**e continue our series of introducing the committee to you.

**Jez Rogers:** My name's Jeremy (Jez) Rogers and for my sins I am your club treasurer. It's my job to temper the artistic aspirations of the club with a sprinkling of reality, which loosely translated means I play the role of Scrooge. I am neither a professional musician nor an accountant, which makes me the ideal candidate for the job!



Not being rich or famous enough to survive with out working, I earn my guitar strings as an analyst/programmer doing all sorts of highly boring things with computers. Occasionally these skills turn out to be useful for other purposes, such as looking after the club's website and (eventually) computerisation of the club's ever increasing library.

When I'm not working, playing guitar or drinking beer, I'm probably out running (I try to run at least 12-15 miles a week), or I'm snowed under with my work as a school governor at Michael Ayres Junior in Bognor, which I've been involved with for the last 10 years, 6 of those as chair. Once in a while I may be found doing some DIY, however the number of unfinished projects has escalated recently, something to do with breaking fingernails.

I've been playing guitar on and off since about the age of 7. My parents wanted me to learn the piano which I refused point blank to have anything to do with. Eventually I compromised and became interested in the guitar. I had very informal lessons with a lady called Pat Ford who used to live on Mead Lane in Bognor and she was wise enough not to push me and let things "develop" at their own pace. I think I was about 14 or 15 when I stopped lessons, by which time I was much more interested in girls, beer and motorbikes - not necessarily in that

order or at the same time. I also managed to fail my music "O" level quite comprehensively at around the same time but fortunately managed to pass the majority of the others.

Twenty five years went past..... Much beer had been drunk, bikes fallen off and many slaps round the face received. Occasionally once in a while "Romanza" would be coaxed out of an old guitar found lurking in the kitchen at various student parties. I went to quite a few of these having stayed up in Hull after graduating from university. Eventually I met a woman who didn't slap me too often.

I found myself back in Bognor, married with 4 children, 2 step children, 2 cats, a rabbit a gold fish and 6 chickens. Following a visit from the local foxes, the chickens have given way to ducks. As our various fauna showed no interest in music, I thought I'd try and persuade my oldest daughter, then 7, to learn piano. Almost at once there were arguments. "You don't know anything about music - you don't play anything" I was told in no uncertain terms. Hmm. That's not entirely accurate.... where did I put that guitar.... which end do I hold? Ah. I remember.

Nosing through some of the Trinity exam pieces while Rhiannon did an exam at the RSM, I made the decision to give it a go. I bought the grade III and IV books, V looking a bit dodgy. I got up to speed on the grade III pieces quite quickly and took grades IV, V and finally VI in March this year, passing with Merit. VI was I found quite challenging. I am grateful to Sasha for not wincing too much and pointing me in the right direction.

That's about it for the musical career, other than to say I'm attempting to learn piano in order to play duets with Rhiannon. It gets you in the end. Resistance is futile.

## Pablo Requena Luthier

**C**lub member Pablo Requena was born in Malaga, Spain and initially studied law. However, he has always had a passion for the guitar. He moved to England in 1996 and made contact with a number of guitar makers. He now has a workshop in Lewes where he makes both classical and flamenco guitars of the highest quality using

traditional Spanish methods. In addition to making guitars, Pablo also supplies selected imported guitars ranging in price from £129 upwards. Pablo's workshop is at 1, Castle Ditch Lane, Lewes, East Sussex, BN7 1YJ, tel 01273 487919. Check out his websites at [www.spanishguitar.org.uk](http://www.spanishguitar.org.uk) and [www.spanishguitarshop.co.uk](http://www.spanishguitarshop.co.uk)

## *AGM and Musical Evening*

**T**he main aim of the WSGC is to promote and encourage the playing of the classical guitar. However, of necessity, part of one club evening each year has to be devoted to the AGM. This year the AGM business was conducted in a reasonably short time, allowing more time for the music.

### **The Music**

The evening began with the guitar orchestra playing a two part arrangement of Asturias by Albeniz. The orchestra were encouraged to be expressive in their playing by imagining a horse rider in the distance breaking into a gallop with the triplets as he approached and got louder. The Gala Quartet regaled us with some beautiful arrangements for quartets and also with some duets. Tamzin and Linda Kelsall-Barnett also played.

### **Arranging for the Guitar**

Terry Woodgate gave a short talk on arranging music for the guitar. There is a new class in the WSGC November Festival for arrangements and Terry displayed the Duarte Trophy – so named because in addition to composing for the Classical guitar, John Duarte also arranged many pieces for the guitar. Terry explained that for this class it is necessary to write down the arrangement and that much could be learnt from this. The arrangement could be of any type of music – classical, opera, Christmas carols, pop, jazz or evergreens. Terry said that good keys for arranging are typically C, G, A and E. It is necessary to separate the tune from the accompaniment and this can typically be achieved by playing the tune on the top 3 strings and the accompaniment on the bottom 3 strings.

A number of techniques of arranging were described and demonstrated. These included effectively playing 2 tunes at once – the air and a bass accompaniment or playing chords and selectively picking out the tune required together with the accompaniment. Terry also demonstrated methods of enhancing the arrangement – where there is a minor chord eg Am try to fit in an Am, A<sup>+</sup>, Am7, Am6 sequence; where there is a diminished chord try to fit in a run up the fingerboard of this chord; where there are a few bars of a repetitive chord drop or raise the chord by a semitone for half a bar. Over the years Terry had acquired a range of endings which he could mix and match with pieces which gave a very professional polish on which to finish a piece. Terry said that it is important not to

keep repeating sections in an identical way. Try varying the piece on each repeat - there is much more freedom with your arrangement than with a classical piece. Play it in a slow classical style then repeat in a faster jazzy style, change key on repeats, play the tune on the top strings and accompaniment on the lower strings, then switch around on the repeat. Use different chords on the repeat to give different colouring. Above all, keep the arrangement simple. This will leave more time for expression. Sources of music can be obtained by ear, sheet music (although this will often be in the wrong key) or the Internet.

When it comes to writing out the music, Terry prefers to write the tune down first. This then gives a skeleton to work from and the accompaniment –the flesh- can then be draped over this skeleton. The music can be handwritten, or there is software which in addition to giving a professional presentation can also be used to check the work by playing it back. Some of this software however can be prohibitively expensive.

### **The AGM**

The minutes of last year's AGM, the club's accounts and the re-election of the committee were all unanimously approved. The artistic director's report showed that each successive year seems to be better than the last and it is hoped that this trend will continue. Richard Prior, the Chairman thanked Sasha and Nina and the committee for their hard work.

Richard stated that since the club has an income of greater than £5000pa, it is required by law to register as a charity. Patrick Butcher gave a short presentation on this. It was stated that it would be beneficial to the club if the membership fee were to comprise two components – a small compulsory fee and a donation that would bring the total fee up to the required amount. This latter fee could attract tax relief. A charitable status should attract further possibilities of grants and lottery funding. A change to attain charitable status would require a change to the club's constitution and an EGM would be required to achieve this. Further notice of this will be given once more research into to the topic has been carried out.

Tony Poulett the Fundraising Officer wished to thank our sponsors – West Sussex County Council, Bognor Town Council, West

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## ***Craig Ogden and Paul Tanner Concert...***

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strated manually. Harmonic type effects can be obtained by hitting the edge of the keys with the wooden stick of the hammers. A continuous sound can be obtained by actually bowing the edge of the keys with a violin bow.

Craig played a Greg Smallman guitar which he has amplified using a system devised by Stephan Schlemper. This consists of a pick up underneath the bridge and a microphone in the sound hole. It is possible to vary the contributions from these two sensors and Craig uses an 85% microphone and a 15% pickup combination. With a small speaker he is then able to have complete control over the sound balance even when playing with an orchestra. Craig also joined in the percussion by drumming on his guitar near the soundhole. Smallman guitars are notoriously delicate if hit

near the bridge, but Craig demonstrated that the guitar can be struck with some force near to the reinforced roundhole.

Much enjoyment from a concert comes from recognising music one is familiar with. I would have enjoyed the concert better if some more popular pieces were played at the expense of some of the more esoteric pieces. Percussion arrangements have been made of pieces such as Mozart's *Turkish Rondo* and Handel's *Arrival of the Queen of Sheba*. The addition of a classical guitar to such pieces would have made for a more varied and entertaining programme. Regardless of such a comment, the evening was most enjoyable and certainly something completely different. Enthusiastic applause was rewarded by a delightful encore – Frevo by Egberto Gismonti

## ***AGM and Musical Evening...***

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Dean, Marsh Christian Trust, Town Flowers, Chichester Web, Duende and Ackerman Music. He said that sponsorship was reducing and if anyone knew of any likely sponsors please contact a member of the committee.

Terry Woodgate appealed for members to help out from time to time. This could be by bringing along some food to club evenings, helping to

clear away after club evenings – stacking chairs/washing up, and helping at our festivals. This should not be seen as a chore, but is very enjoyable to listen to members playing and the adjudicator's helpful comments. Help is required collecting money at the door, with refreshments, assisting the adjudicator etc. Many hands really do make light work.

*Dave Harris*

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

*(Continued from page 3)*

come to the club. As always can I make my usual plea for any articles for the newsletter – contact details on page 8. Finally, if you can help in any way – either at the guitar festival or tidying away

on club evenings, please see one of the committee. It does not have to be a life-long commitment – a little help whenever you can manage it will help us all.

## ***Paul Thomas Concert***

Our first club evening of the new season began with a short recital by member Paul Thomas. Paul lives in far away Lymington, Hampshire and until recently worked as a full time guitar teacher for Hampshire Music Service. He is currently taking a year away from teaching to gain qualified teaching status. Paul Recently passed the ATCL recital with a distinction.

The concert consisted of the *English Suite* by Duarte, *Recuerdos de la Alhambra* and *Capriche Arabe* by Tarrega, *Mallorca* by Albeniz and the *Gavotte Choro* by Villa-Lobos. All of the very demanding pieces were played with great confidence and control. A very good choice of a mix of some of the finest and most popular guitar music around. Well done Paul!



*Craig Ogden & Paul Tanner in full flow*



*Craig & Paul sign their cds*



*An attentive audience (thanks guys!)*



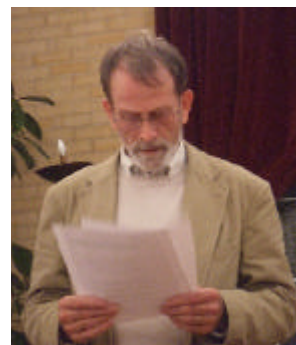
*Terry's demonstration*



*Tamzin Barnett*



*Gala Quartet*



*Patrick Butcher*

## *AGM & Club Evening 6th October 2007*



*West Dean House & Grounds*

## Craig Ogden and Paul Tanner Concert

**O**f necessity, professional concerts are planned at least one year in advance. Great care is taken to avoid dates that may clash with known events such as Guy Fawkes celebrations, the football cup final and so on. However, until quite recently no one ever thought that England would actually make it to the world rugby final. Unfortunately, the date of this match coincided with the Ogden/Tanner concert and consequently audience numbers were significantly down for this concert. This was a great shame since the Australian duo played a unique combination of classical guitar and percussion.



kind of telepathy which produced total synchronisation in their playing.

A 5 octave marimba enabled Paul to encompass the range of the guitar and so some pieces were adapted from guitar duets. Some works were especially written for the duo by modern composers – *Metropolis* by Vincent Lindsay-Clarke and *Indigo Agogo* by Gerald Garcia and *Dark Knights and*

A percussionist has to carry a great deal of baggage with him – probably more so than any other musician. As such, the stage was full to capacity with marimba, vibraphone, cymbal, bongos and many hand held instruments. This necessitated somewhat inelegant entrances and egresses from Paul as mole-like he burrowed his way underneath the grand piano and an array of instruments. However, this only added to a wonderfully relaxed and amusing evening. With such a crowded stage, it was often difficult for the duo to make eye contact, but years of friendship since their days together at Perth University and wonderful musicianship resulted in a

*Holy Fools* by Stephen Goss (professor of composition at Surrey University) which was premiered only the previous week. In this piece Paul used the full range of his armoury ranging from a Cuban Cajon (a drawer like drum), marimba, vibraphone tambourine, maracas, mark tree (wind chimes), cymbal through to a whistle.

Apart from the ever popular Django Reinhardt piece *Nuages* (so wonderfully played as a guitar solo), the majority of the pieces were largely unknown. There were other jazz pieces – *A Felicidade* by Jobim, *No Mystery* by Chick Corea and *Blues for Gilbert* by Mark Glentworth written for solo vibraphone. The vibraphone has incredible sustain and sometimes an electric motor can be employed which pumps air through the tubes at varying speeds to give a vibrato effect which Paul demon-

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### Dates for your Diary

Nov 10/11 WSGC Festival Junior Section

Nov 16th Gary Ryan Concert **(Note a Friday)**

Nov 17/18 WSGC Senior Section

Nov 25th Richard Smith Concert **(Note a Sunday)**

Dec 1st Club Evening

Dec 15th Christmas party

Jan 19th Morgan Symanski Concert

Jan 26th 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 822965 or visit the **Ticket Hotline** at

[www.westsussexguitar.com](http://www.westsussexguitar.com)

Please send copy for the next edition of *Good Vibrations* by **20th Dec** to Terry Woodgate, 3, East Ave., Middleton on Sea, West Sussex PO22 6EG  
Tel: 01243 583355 or e-mail to: [terry\\_woodgate@btinternet.com](mailto:terry_woodgate@btinternet.com)



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