

Andre Ferreira Recital - Guitar Sonatas



Our first concert of 2018 was almost full to capacity with an enthusiastic audience who came to see Portuguese guitarist Andre Ferreira giving his first concert in the UK. We were especially pleased to welcome the Deputy Mayor of Bognor Regis Steve Reynolds to our audience. We are ever grateful to Bognor Regis Town Council for the help that we receive from them.

As a young boy Andre initially learnt to play the violin, but inspired by his elder brother Bruno, who was having guitar lessons, Andre soon switched to learning the guitar from the age of 12. He has studied with many prestigious teachers including Margarita Escarpa who played at our club in October 2006. Andre is currently studying for a

Master's Degree with Paolo Pegoraro at the University of Music and Performing Arts at Graz in Austria. He flew from Graz via Vienna arriving in Bognor in the early hours on the day of the concert.

Andres played a programme of Sonatas for guitar, some of which were well known, but many were new to the audience. He began with *Sonatas no. 23 and no. 6* by Portuguese composer, court organist and harpsichordist Carlos Seixas (1704-1742). From hearing the first few notes it was apparent that we were in the hands of a very sensitive and delicate performer. We were amazed by his cross string trills and a range of dynamics from *ppp* to *fff*. Andre certainly demonstrated the full range of colours with his Italian Gabriele Lodi guitar. The Seixas was followed by Bach's *Suite no. 6 for Cello BWV 1012*. This was a masterpiece in the interpretation of Bach. The first half of the concert finished with the better known *Sonata III* by the Mexican composer Manuel Ponce which he wrote in Paris in 1927. Ponce is one of Andre's favourite composers.

The second half of the concert began with

New Members

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

Robin Cooper-Hannan
Felpham

Philip Tapsfield
West Chiltington

We hope you enjoy many happy evenings at the Club!

Solo-Sonata in E for Guitar written by the Austrian composer Ferdinand Rebay (1880 – 1953). Although unfamiliar, it was a most enjoyable sonata. The concert proper finished with the *Gran Sonata Eroica Op 51* by the Italian composer and guitarist Giuliani (1781 – 1829). Andre explained that this was like a Rossini grand opera. It was an amazing and impressive virtuoso piece with which to end which also demonstrated a superb memory. Andre exhibits incredible agility and speed over the fingerboard, but never

lost any musicality.

The published formal concert was finished, but the audience certainly wanted more and rapturous applause was rewarded with two encores. We heard a movement by Bach and a most beautiful and moving arrangement of Ponce's ever popular song from 1912, *Estrellita*.

We all wish Andre well in his Master's and look forward to his return again on our stage.

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Andre meets the Deputy Mayor Steve Reynolds



Sasha, Conor, Andre and Baz



Andre goes for a spin in Terry's 1945 Hillman Minx

Taranaki Guitar Summer School



Jez & Gary—two Englishmen abroad

One of the major disadvantages to living in New Zealand is the apparent lack of anything related to classical guitar. There is some activity in Christchurch (the one the big earthquake hit) and Auckland (really bad traffic and stupidly expensive houses) both of which are infeasibly distant from the Bay of Plenty, which is the sweet spot of NZ in my humble opinion. There is precious little anywhere else. Or so I thought.

I try not to waste my life on Facebook keeping up with what people are having for dinner or looking at endless videos of cats, so on one of those rare occasions when I was sufficiently bored to visit and happened to notice a post by Gary Ryan revealing that he was participating at the Taranaki Classical Guitar Summer School. I parted company with my chair, reuniting to terra firma somewhat more heavily than I had anticipated. Dusting myself off and making sure my unplanned fall to earth wasn't seismically induced (this is NZ after all), I wandered over to their website <https://www.taranakisummerschool.com/> and to my delight I found they were still accepting registrations. On the basis that it's better to ask forgiveness than permission, Diane, my good lady wife was duly informed that I'd booked a place and would be AWOL for a week. She was unexpectedly enthusiastic. I attributed this to another of those female mind games that I don't understand and therefore am unable to play. Something about taking the kids away for a few days without a grumpy husband was mentioned but I was already dusting off my guitar and had stopped listening.

So come the day, I topped up the oil in my ageing Honda, kicked the tyres and sped off down

to New Plymouth, a drive of around 200 miles on some fairly windy roads (state highways in NZ are much the same as a very average B road in the UK and almost invariably single lane) which took about 4½ hours.

An informal registration/checking session had been arranged in the New Plymouth International hotel from 5PM Sunday evening, and as I'd managed to arrive an hour early, I was pretty much the first one to meet up with artistic director John Couch and his wife Wendy Dimond. John is a Kiwi but teaches in Australia. He's an excellent guitarist, playing solo and also with the New Zealand Guitar Quartet. He is also the least likely looking classical guitarist – the shaved head, righteous beard and handlebar style moustache would lead you to suspect he would be found astride a Harley Davidson, rather than gently caressing a Smallman. One of the first things John did to everyone who registered was to ask them what they'd be playing in the student concert. I hadn't actually given it much thought, but plumped for Brouwer's *Un Dia de Noviembre*, since it's reasonably secure after about a decade of practice. John wasn't taking any prisoners when it came to the student concert – a number of folks were scheduled to play that well known piece "*To Be Advised*". Participation wasn't optional.

People started to arrive quite rapidly after that, and I made a couple of new friends, Rod Capper, a luthier from Auckland and John Flameling, an Auckland guitar teacher. Rod turned out to have a wicked sense of humour, maybe influenced by spending a few years in England listening to the Goon Show on the radio. We spent several evenings in the hotel bar laughing about all sorts of silly stuff like a pair of school boys. Rod not only makes excellent guitars, but he also manufactures the "Kiwi Support" which replaces the footstool. More on that on p6.

The school activities were as you might expect a mixture of ensembles, orchestra, master classes, workshops and professional concerts. It was certainly a packed program with very little downtime and at times a little hectic trying to make sure you were in the right place at the right time.

There were four ensembles, and I was fortunate to have been placed in Gary Ryan's ensemble. Gary had not surprisingly brought a couple of his pieces along. The first, *The Tree on*

The Moor was written for the City of Derry Guitar Festival and depicts a tree emerging from mist and fading out again. It was a little tricky in places, with 4 dotted quavers in a 3/4 bar. The other one was *Little Skellig*, which refers to a rocky island off the coast of Ireland which is in fact the location used for one of the later Star Wars films. Fortunately there were no light sabre noises or other strange sounds which Gary's compositions are sometimes embellished with. This was easier to play and with its Irish folk feel was a good piece to start with. It has been a few years since I played in an ensemble but it was good to find that I hadn't lost the knack. Gary of course was his usual amusing self and there were frequent departures into all manner of musical and non-musical topics.

The orchestral pieces were conducted by John Couch. With 70 odd (in every sense of the word!) guitarists to manage, John employed a no-nonsense but humorous approach helped greatly by a radio mic that projected his voice over the ensembled multitude. The orchestral pieces were *Pink Panther* (Mancini arr. Keane), *What a Wonderful World* (Armstrong arr. Couch) and *Viva La Vida* (Coldplay, arr. Brady). These pieces were a little easier than the ensemble ones but with such a large group still quite a challenge.

In both the ensemble and orchestra, I was quite pleased to find that after several years of exclusively solo playing I was able to keep it together and if I did get lost I was able to pick it back up within a bar or two. There's life in the old dog yet!

I had hoped for a master class with Gary, but he had been scheduled to work with the NZ aspiring guitarists, who were much younger and talented than the older perspiring ones such as myself. Instead I had a masterclass with Dominique Blatti, who is a professional guitarist and teacher living in New Plymouth and also the coordinator of the summer school. Dominique was very knowledgeable and in the short time we had available was able to pull me to bits and put me back together again, in a more correct order than when we started.

Among the workshops which were all well attended were:

- Physical exercises for guitarists – Ingrid Riollot
- Arranging Music – Owen Moriarty
- Composition – Gary Ryan
- Nail Care – Jane Curry
- Smallman Guitars – Damon Smallman

- Jazz Chords – Peter Doublinszki
- Sustainable Materials – Rodney Stedall
- Live Recording – Paul Zdrenka
- Learning a new piece – Andrey Lebedev

I found the nail care and exercise workshops particularly useful. As a somewhat grotty specimen of a child, nobody ever explained to me what I should do with my nails, other than not to shove them up my nose attached to a finger, so knowing a bit more about the subject was welcome. According to Jane, Norton 1200 grade wet and dry is de rigueur for polishing up your nails after you've done the hard work with a proper sapphire nail file, which also needs to be replaced once in a while.

Similarly some of the exercises Ingrid showed us I immediately found useful. I often find when practising that it takes me ten minutes to loosen up sufficiently to produce a half reasonable sound. Spreading your fingers as wide apart as possible ten times for each hand followed by closing each finger individually to form a fist and then reversing this I really did find helpful. I did also find another exercise good for loosening up – raising and lowering the shoulders a few times. I found this one quite hard not to giggle about, noting that Ingrid is French, it reminded me of the infamous Gallic shrug. Bof!

The concert series was also very well attended. A couple took place at lunchtime, but the rest were evening affairs, held at a local venue – the 4th Wall Theatre. The 4th wall refers to the imaginary wall between the performer and the audience, apparently.

With so many performances during the week it's rather tricky to recall all of them in detail. For me the stand out performances were from Andrey Lebedev, a young Moscovite raised in Australia but now residing in London. His program included five *Preludes* and two *Studies* by Villa Lobos which were particularly well received by everyone. His *Asturias* was pretty good too.

John Couch played a packed programme including two world première performances: *Whenua o te Manu* (land of the birds) composed by Vincent Lindsey-Clark, a piece in nine movements depicting various New Zealand native birds. Vincent is an alumni of the Taranaki Summer school and was commissioned by John to compose this piece. The other was the *Tua Marina Sonata* composed by the New Zealand guitarist and composer Bruce Paine. This was a four movement

avant-garde piece inspired by scenes from New Zealand, again commissioned by John and well received by the audience, including Bruce who was present in the audience.

Gary Ryan's concert was, of course, just amazing. It's probably a decade since I've heard Gary play and it was most definitely worth the wait. His program had something for everyone – Dowland, Bach, Piazzolla, Brouwer, Dyens arrangements of Jobim, David Russell arrangements of Celtic music and of course several of his own pieces including *Lough Caragh*, *Hot Club Francais*, *Benga Beat*. There were also two pieces I'd not heard before, *Rossbeigh Strand* (very beautiful, Irish folk inspired piece with tremolo) and the amazing *Shamal*, inspired by a visit to Saudi Arabia and collaboration with local musicians featuring some highly unusual tuning and percussive effects. In some ways it reminded me a little of *Generator*, but with a middle-eastern twist. The obligatory encore was of course *Rondo Rodeo* which despite Gary missing out a section at the beginning (yes, I know this piece pretty well now and I noticed!) was trademark Ryan.

Other performances included recitals by Ingrid Riollot, Owen Moriarty, Peter Doublinszki and the NZ Guitar Quartet all of which were great entertainment.

The student concert took place on Wednesday lunchtime and John was particularly cunning, verging on evil. Rather than publish a schedule, he picked people at random who would move to the edge of the stage while the previous performer was getting ready on stage, a kind of musical conveyor belt. This he explained, prevented people from leaving to practice and also ensured that there was an audience to play to. I managed to produce a fair performance of the Brouwer, even managing to reach the tricky stretch to 6th string B in the third section. No memory lapses and it ended better than it started. I'm not sure it was a case of the audience wanting more, but at least nobody beat a hasty retreat.

My hearing isn't what it used to be - a touch of tinnitus so when towards the end of the concert I was sure I could hear bagpipes, I thought nothing of it. Until the final "guitarist" took the stage and raised the volume by about 100db.

I managed to persuade Gary to book a private lesson. I was hoping that my performance of *Rondo Rodeo* might have improved over the last 10 years.

Gary apparently couldn't remember the last time I'd played it at a master class at the Regis School of Music but pointed out that was a good thing – it couldn't have been that bad. I did play better this time, but I've got a lot more work to do. A lot of the advice that Gary gave me comes back to reading the score with a fresh pair of eyes. A lot of my mistakes were misreadings or memory errors which had crept in and can be corrected. A few technical things too, such as playing with the left hand perpendicular to the fingerboard rather than a few degrees off makes some passages a lot easier to play. All the advice was of course given in a good humoured and entertaining way. Apparently I have a tendency to "chew" the notes – literally. Tricky sections result in a contorted jaw and as a result Gary joked about designing a guitarist's gum shield. It was agreed that as the inspiration for this idea I would receive an ongoing royalty. Although there were plenty of mistakes and a lot of room for improvement, Gary had to agree that the only thing worse than me playing his music was me not playing his music – to paraphrase Oscar Wilde.

The final Friday night concert was a recording session for all the ensembles with a few solos from the young aspiring guitarists thrown in, together with enough pizza to feed a small army or at the very least an orchestra. Saturday morning was the final recording of the orchestra pieces before we all made our way to the city park to play as part of the New Plymouth Festival of Lights. As always, playing outside is a challenging affair when the wind gets up and coordinating 70 guitarists took some doing, but it passed off without a hitch.

After that, it was home time. I must admit to being rather sad to leave but also eager to get home and relax after what was a tremendously busy, exhausting and enjoyable week. The Taranaki summer school was very well organised and run and I am thrilled to have made so many new friends. Many thanks to John, Wendy and Dominique, the driving forces behind the event.

Price wise the fee this year was around \$600 (about £300) plus whatever accommodation you decide on – there are a number of local hotels and bed & breakfast establishments to choose from. Lunch and your evening meal are included. The summer school is a biennial event, and I don't doubt I'll be back in 2020. Anybody care to join me?

Jez Rogers



Jez & Gary amongst the 70 odd orchestra



Jez has a lesson from Dominique Blatti



Ingrid, Owen, John, Gary & Andrey

Kiwi Support



While I was at the Taranaki Summer School, I made the acquaintance of a local luthier, Rod Capper. Rod makes some really awesome guitars, but what caught my eye was his Kiwi Support.

Rod's Kiwi support is a small wooden device shaped like the head and beak of New Zealand's national bird. The kiwi is unique in the bird kingdom for having its nostrils at the end of its long beak. It can't fly, but spends its life foraging

on the forest floor putting its exceptional sense of smell to good use. The Kiwi support attaches to the guitar via a large sucker, originally designed for a shower soap dish. It fits pretty tight, you can in fact support the weight of the guitar (not recommended!) but is easily removed due to the small tag on the side that breaks the seal.

I've been a footstool user since day one, around 45 years ago, but I was pleased to try out the support. I've often found that with a footstool, the instrument is not very secure and can slide around on your leg, necessitating a non-slip cloth to hold it in place. Even then, the guitar can move when you're playing. The Kiwi support provides a much more solid support and the instrument doesn't move very much at all. Depending on where you place the support, you can have the guitar almost level, or much more upright in a very Charles Ramirez manner. Whatever your preferred position, you'll find the Kiwi support will be able to accommodate it.

For me, the main advantage has to be that it's more comfortable to use and means I can extend practice sessions. I was finding that my left

hip would start to ache when using a footstool, but the Kiwi support keeps both feet on the floor and doesn't create any tension. It holds the guitar really still and I think has improved my playing because I don't have to concentrate on holding the guitar.

I've often found the paraphernalia one has to carry around as a guitarist is a nuisance, and by that I mean footstools, support cushions or those metal contraptions that a lot of people use. It's almost a design flaw in the instrument that you

need one of those. Happily, the Kiwi support is small enough to fit into that handy little space in your guitar case, and there's still room for a spare set of strings.

The Kiwi support was a bargain at \$50 (£25). If anyone's interested, they can be purchased from <http://www.capperguitars.com>.

Jez Rogers

The WSGC Orchestra

The WSGC orchestra which consists of some dozen players from our club has been going from strength to strength under the baton of Linda Kelsall-Barnett. Not content with winning their class at the Chichester Festival in February, they then went on to win their class at

the Portsmouth Music Festival in March. They were also invited to play at the prestigious Chichester Festival Gala Concert at Westbourne House School, where their performances were well received.

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Bognor Regis Music Club



Every year the Bognor Regis Music Club at 2, Sudley Rd, invites Sasha and Nina to present a concert featuring talented students who are current and former pupils of the Regis School of Music. These events are always very popular and very well attended. This year a lively and varied programme was performed by four young pianists, three cellists and three guitarists, all aged between 8 and 16. The guitarists were James Conolly, Nikole Feoktistova and Rebecca Allday. James confidently played the

Renaissance piece *Parlament* and a *Calypso* by Montreaul. Nikole played *Winter Dreams* by Gary Ryan and a *Parisian Vals* by Stachak. Nikole was a last minute substitute to play, but was quite unfazed by the experience and clearly enjoyed performing. Rebecca Allday played Tarrega's *Capriccio Arabe* – a very difficult concert piece, Richard Rodger's *Blue Moon* and Gary Ryan's *Austin's Allegro*.

Well done to everyone who played and shared their music with us. I am sure with such an encouraging and enthusiastic audience the performers were able to gain valuable stage experience. A special thankyou has to be said to the three piano accompanists who provided such demanding support for the performers. These were Nina Levtov, Yurico Luc and Chris Coote (Chairman of the Music Club).

The Regis School of Music is now in its 22nd season and provides individual music lessons to more than 70 junior and adult students on guitar, piano, violin, flute, recorder, saxophone, clarinet and voice. Congratulations to Sasha, Nina and Inna, it just goes to show what can be achieved with the correct teaching of enthusiastic young students who put in so much time practising and perfecting their performances.

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The Chichester Festival of Music, Dance & Speech

This was the 63rd annual Chichester Festival of Music, Dance and Speech (begun in 1955). The WSGC has proudly hosted this event since 1994. The number of entries were similar to last year. There were 71 entries in 23 classes for the under 18s and 25 entries in 14 classes for the adults. Amanda Cook was the adjudicator for the under 18's and Mark Ashford the adjudicator for the adults. Both are well known friends of the club and have performed for us as both soloists and in ensembles.

Amanda Cook under 18's:

Amanda has been playing guitar since the age of seven. She originally studied with Sasha and her name is engraved on many of the Junior section trophies. She graduated from the Royal College of Music twenty years ago and has travelled the world as soloist and more recently as a member of the popular guitar ensemble the Vida Guitar Quartet who played for us last November. Amanda is then ideally suited for the job of adjudicator.

Amanda was very impressed with many of the performances – particularly the beginners who were very relaxed and played with sufficient volume that they could be heard at the end of the hall. She advocated exaggerating your playing so the audience can really tell when you are slowing down or playing quietly or more romantically. These effects are easily lost in a large space. Amanda appreciated all the youngsters' hard work that was done behind the scenes at home in order to perform so well.

There was some advice on how the performers can improve their technique. Try to keep the left hand thumb behind the fingerboard at all times. Although this seems awkward at first, it will make for easier playing later on. Try to avoid unused fingers on the left hand from standing up away from the fingerboard. Keep all fingers low so when they are required they do not have so far to move. With the right hand avoid repeated plucking with one finger or dragging a finger across the strings when the notes are descending. Try to alternate between m and i. Although this seems difficult at first it will make for easier playing of more complex pieces later on. Try to keep the fingers of the right and left hand coordinated so a smooth legato sound can be

heard. Also try to keep the left hand parallel to the frets so that the hand does not have to rotate whenever other fingers are called into play. When playing very high notes above the twelfth fret try to keep your thumb on the fingerboard. This will prevent tiring the stretched left hand fingers

Sit comfortably. Do not hook your right leg behind the chair. Keep your right foot firmly on the floor and this will secure the guitar thereby making it unnecessary to actually have to hold the instrument. Amanda was very impressed with the number of performers who had memorised their music (even those playing in ensembles - which is more difficult to memorise). If you do not have to look at your music you have the opportunity to look at your fingers or refer to your partner if playing as a duo. You can also dedicate more effort to achieving the sound that you require.

Amanda advised everyone to give yourself time to settle in before playing. Get into the mood of the piece and imagine the first few bars before you even play a note. Similarly when you have finished, do not suddenly stop and grab the next sheet of music. This is like finishing a long novel and when you have finished reading the last page slamming the book shut. Leave time for the mood of the piece to die away.

Amanda was a great advocate of practising slowly. Do not worry about speed. That will come once you are quite secure in playing the piece slowly. Never play with your heart beat as a metronome. When on stage your heart will undoubtedly beat faster which can result in ever faster playing.

Mark Ashford Adults:

Mark began his formal musical training at Chetham's School of Music and then went on to the Royal Academy of Music where he graduated with first class honours. He later completed his studies with David Russell in Spain. He is currently head of Guitar at the Birmingham Conservatoire of Music and director of the youth ensemble Guitar Circus-Birmingham. Mark performs with the Vida Guitar Quartet and also plays with the Frontiers Trio who performed for us in March 2016.

Mark was also appreciative of all the preparation and hard work contestants had put into their performances. He advised that there is much

that can be done at home to prepare for a performance. Imagine that you are on the stage in front of an audience when you practise. For some reason the converse, ie imagining you are at home when you give a stage performance never works out. Whenever possible try to play in front of a small audience of friends or family as this can help a great deal. Work with a metronome particularly when learning the piece. Variations in speed can come later once you have understood the pulse. Mark considers maintaining the pulse to be more important than finding the correct note pitch. The pulse can all too easily be lost in a long journey up the fingerboard! Do not try to learn a piece first and then incorporate colour and dynamics later. The colour and dynamics should be there from the beginning. Do not forget to breathe when playing. Breathing will help with the phrasing and also ensure that you are relaxed. Never rush pieces – take your time and play at a speed you are comfortable with.

Mark advised that the audience want to see a performer’s fingers and how they are playing the guitar. It is very important therefore not to hide behind the music stand. Have this set as low as possible and to your left. This will avoid shielding your hands and will also help the player since both the music and the fingerboard will both be in your field of view without the necessity to turn your head.

Mark had advice for ensemble players. If you are playing the lead part then it is possible to remember your part and of course you can understand the journey the piece is taking. However, if you are playing accompaniment or a bass part, it is not so obvious where to come in. Counting rest bars is really not good enough. It is better to watch other players or the conductor for

visual cues. Furthermore it is invaluable to have a recording of the ensemble performances so that you can play along when at home. For arrangements, Mark advised listening to the original pieces so that you are aware of what instrument is playing which notes. In this way you can try to emulate a trumpet, clarinet or whatever. The arranger could help by making remarks on the music such as ‘play as if a trumpet’. In this way different textures can be played thereby opening up the full range of the guitar.

Although it is perhaps unfair to highlight any particular classes, it must be said that the standards in the advanced classes are now very high indeed. One can easily imagine that you are at a professional concert and it is a delight to sit back and listen.

Thanks:

A successful Festival depends on many things all coming together. Many thanks to our two adjudicators who successfully multitasked for very long hours. They hand-wrote many miles of copperplate writing. Furthermore they had to be listening while writing and had to keep a watchful eye on the performers at the same time. After a class, they also had to advise each performer on how they can improve. Adjudicating is a tiring and demanding job so we were very fortunate to have such good judges. Many thanks are also due to Sasha and Nina who carry out many tasks on the day, but also do so much work behind the scenes – timetabling, printing certificates, collecting trophies, preparing the hall etc. Thanks also to our team of helpers – Debbie Burford, Julian Bobak, Peggy Carrott, Terry and Moyria Woodgate. Thanks also to all our teachers, parents and of course to our performers without whom there would be no Festival.

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Novices 9 & under with Amanda



Beginners 9 & under

	Chi Fest 2018 under 18	1st	2nd
650	Novice under 9	Cameron Franklin/Anna Swain	
650a	Beginner under 9	Johnny Kitchen	Olivia McIntyre
651	Solo age 10-12 to grade IV	Oliver Clegg	Abigail Clegg/Darcey Cruze
652	Solo Novice age 13+	Seina Marioka	Taisuke Uno
653	Solo under 12 to grade IV	Luke Skinner	Sam Keil/Ben Ward
653a	Solo under 12 grade IV+	Jemima Whitehead	Nikole Feoktistova
654	Family Ensemble	Dunning Trio	
655	Solo I age 12-15	Jasmine Westlake	Edward Sweet
656	Bach under 12	Jude Raza	Evelina Kisliak
657	Bach under 18	Bethany Cooper	
658	Solo under 18	Taraneh Schaeper	Vittoria Hambleton
659	Duet under 12	Olivia & Jack McIntyre	
660	Duet 13 –15	Annelie & Bethany Duo	
660a	Beginners Duet	Genmai Duo	
663	Trio or Quartet	Hakomai Trio	
664	Junior Guitar Orchestra	Rikkyo Ensemble H1	Rikkyo Ensemble H2
665	Guitar + other instrument	Rebecca & Julie Allday	
665a	Guitar + song 14 & under	Evelina Kisliak	
666a	Intermediate Recital 12—15	Bethany Cooper	Annelie Davis
667	Advance Recital under 18	Rebecca Allday	Jess Clarke
668	Tech Perf under12	Jude Raza	Nikole Feoktistova
668a	Tech Perf 12-15	Bethany Cooper	
668b	Tech Perf under 18	Rebecca Allday	Edward Sargent

	Chi Fest 2018 18+	1st	2nd
670	Solo Novice	Emma Rice	
671	Solo Int I	David Inns	
671a	Solo Int II	David Clarke	Peter Russell
672	Intermediate Duet	Joanna Wellwood-Froud & Linda Kelsall-Barnett	
674	Guitar with other Instrument	Quintessential Quintet	
674a	Fretted Instrument	Pam Fereday	Nina Rideout
675	Trio/Quartet	New Gala Quartet	
676	Guitar Orchestra	WSGC Orchestra	Guitar Harmony
677	Advanced Solo Open	Laurence Pettit	
678	Bach Open	Alex Hart	Eirian Lewis
679	Recital Open	Eirian Lewis	Alex Hart
680	Song with Guitar	Nina Rideout	
681	Flamenco	Peter Russell	
682	Arrangers Class	Debbie Burford/John White	



Solo 12 & under with Amanda



Students from the Rikkyo School



Julie and Rebecca Allday



Guitar Solo Open



Guitar Harmony & the WSGC Orchestra



Mark with the Arranger's Class



David Inns Intermediate Class



The Recital Class



Pam Fereday with her uke

Editor's Piece

Here we are, it seems in no time at all, over half way through the season. A lot of events have been crammed in so far and there is still more to come.

Is it just me, or is time going by ever faster. Is it really five years since Jez Rogers, our web master, last visited us from New Zealand? Is it really four years since George Robinson started his guitar course at The Royal Welsh College of Music and Drama? An octogenarian recently told me that at his age, it seems as if his birthday comes around every week!

As always our future events are listed on the back page. Now is the time to sort out what you will be playing at the summer party, the theme being *Journey into Space*.

There are other local guitar events coming this summer including The West Dean International Guitar Festival and the Festival of Chichester.

Many thanks to Jez Rogers for his very interesting and amusing article on the Guitar Summer School 'down under'.

The West Sussex Youth Music Winner's Recital



Every year, the Regis School of Music hosts the West Sussex Youth Music Awards. This is a competition open to students under the age of 18 who live or study in West Sussex and have reached grade 8 with their chosen instrument. The winner receives a trophy, a sum of money and is invited to give a recital at the RSM the following year. The winner for 2017 was guitarist member Zoe Barnett who is well known to our club. She gave her concert on 4th March which she shared with runner up Brendan Connellan who played the French Horn.

As you would expect the standard of performance was exceedingly high. Zoe played a varied programme of music from Torroba (*Torija*), Villa Lobos (*Preludes 1 and 2*), de Falla (*Hommage to Debussy*), Barrios (*Choro de*

Saudade and Julia Florida) and Brower (*Danza Caracteristica*). Brendan played pieces by Mozart, Franz Strauss and Dukas. He was ably accompanied by his mother Annabel who complemented his performance with some very demanding piano music.

Zoe is also to be congratulated for winning the Guitar recital Class at the Portsmouth Music Festival in March.

Last year Zoe was awarded a scholarship to the Royal College of Music and is now in her first year studying with Gary Ryan and Chris Stell. We all wish her well and judging by her performance in this recital she has a flourishing future ahead of her.

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News From the Library

The following have been added to the library:

Sonatas - André Ferreira (CD)
 The Romantic Guitar - Frederick Noad (Book including CD)
 The Renaissance Guitar - Frederick Noad (Book including CD)

We now have several excellent DVDs in the library, including:

Mastering Thumbpicking - Richard Smith (*On this technique-intensive video tutorial Richard makes some of his most dazzling arrangements accessible to aspiring pickers.*)

Evolution - John Mills (*Includes many examples of technical and stylistic analysis from 1860 onwards, along with several complete performances of pieces by Tansman and Torroba along with extracts by Albéniz, Ponce, Llobet and Granados.*)

Johannes Müller - (*A guitar performance DVD*).

Reminder: club members may borrow three items at a time but only one CD or DVD for a period of one month. Please remember to sign in the book when you borrow from the library.

Pam Fereday (Librarian)

Other Local Guitar Events

This summer there are a number of local guitar events to watch out for.

The Festival of Chichester runs from 16th June—15th July and will feature a number of guitar events - see below.

The West Dean International Guitar Festival this year runs from 18th—23rd August. Sunday 19th Aug is the open day from 12:30-7:00pm and features a concert by the Vickers Bovey Duo. Concerts on other days include William Kanengiser, Xuefei Yang and the Modern Guitar Trio.

Festival of Chichester 2018

This month long event lasts from 16th June – 15th July. As usual it contains a number of fine guitarists of all genres. In particular look out for the following:

19 th June at 4.30 pm	Mitch Callow & John Mason	St Martin's Organic Café, PO19 1NP
24 th June at 6.30 pm	Mitch Callow & John Mason	West Dean Gardens Café, PO18 0RX
22nd June at 7:30pm	Geoff Robb	Oxmarket Gallery, PO19 1YH
24 th June at 1.00 pm	The Choreos from RCM	St John's Chapel, PO19 1RU
26 th June at 4.30 pm	Mitch Callow & John Mason	St Martin's Organic Café, PO19 1NP
3 rd July at 4.30 pm	Mitch Callow & John Mason	St Martin's Organic Café, PO19 1NP
5 th July at 2.30 pm	Linda Kelsall-Barnett	Jubilee Hall, New Park Community Centre, PO19 XY
8 th July at 6.30 pm	Mitch Callow & John Mason	West Dean Gardens Café, PO18 0RX
10 th July at 4.30 pm	Mitch Callow & John Mason	St Martin's Organic Café, PO19 1NP

Guitar Showcase

Long standing members will recall youngster George Robinson who joined the club some seven years ago. He was a keen guitarist who was taught by Linda Kelsall-Barnett. He went to the Royal Welsh College of Music and Drama at Cardiff and will shortly be finishing his four year course and will then go on to study for a Master of Music degree at the Royal College of Music in London.

Those four years have just flown by and we were pleased to welcome George together with the entire Cardiff guitar faculty of just eight students to come and perform for us. The students were George Robinson, Oscar Watt, Jack Goodwin, Callum Binns, Kate Parry, Samuele Scarpignato, Osian (Ci) Charles and Chenglin Ma. Watch out for these names in the future! Their director Stephen Gordon also came together with a special guest soprano Beth Wischhusen. Sadly the event was not that well attended, but those that did come were very enthusiastic and thoroughly enjoyed the evening. We were very surprised and pleased to see a VIP at the concert. This was Jez Rogers who was our treasurer and web master for many years. He emigrated to New Zealand some 9 years ago, but thankfully continues as our Antipodean web master.

The concert began with Stephen Gordon's arrangement of *Bach's Concerto in Dm* originally composed for two violins. This featured George and Oscar as the two guitar soloists and the rest of the students as the orchestra. This was the ultimate in hi

-fi as the audience could hear all of Bach's different tunes coming from all around the ensemble. Truly a masterly arrangement. We then heard *Three French Folk Songs* beautifully sung by Beth who is another name to watch for the future. She was accompanied by George playing the guitar. The first half concluded with the return of the ensemble to play Stephen's arrangement of Brahms's *Theme and Variations in Dm*. Stephen explained that he was originally inspired to arrange this after hearing a recording of John Williams and Julian Bream playing the piece.

The second half began with Kate Parry and Chenglin Ma playing Tedesco's *Prelude and Fugue for Guitar Duet*. This was superbly executed. Then followed *Five Folk Songs* by Britten. These were originally written for Julian Bream and Peter Pears and were enchantingly performed by George and Beth. The full ensemble together with Beth returned for the haunting Villa Lobos *Bachianas Brasileiras no5* arranged by Roland Dyens – a truly moving masterpiece. The concert concluded with Dodgson's *Hymnus de Sanctus Stephano* again performed with Beth and the ensemble with George conducting.

Many thanks to all who contributed to a most enjoyable and unique evening. We are quite used to solo guitarists playing for us and even small ensembles, but it is quite rare to have a guitar octet and a singer with guitarist perform on our stage.

TW



Jez visits from NZ with Debbie & David



George & Beth duet



Dates for your Diary

Apr	21st	Recital: Eden & Stell Duo	June	16th	Club Evening **
May	6th	Sunday at 11:00am visit from DGS	July	21st	Summer party: Journey into Space **
May	26th	Recital: Fabio Zanon	Aug	24th	WSGC at Selsey Centre FRIDAY

Concerts take place on Saturdays at 7.30pm in the Regis School of Music, 46 Sudley Road, Bognor Regis PO21 1ER. ****NOTE that club evenings now begin at 7:00pm.**
 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 August** 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 of:

