



Charity No. 1124762

Good Vibrations

Patrons: Gary Ryan & Fabio Zanon

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Gary Ryan Recital

A full house and a standing ovation!

Once again the West Sussex Guitar Club were so proud to welcome Gary and privileged to have him perform for us. Gary spoke warmly of Sasha's legacy and how shocked he was to hear the sad news of his passing. He and others he spoke to reflected on what a wonderful man he was; about his contribution to the guitar world and that what a legend he was. He compared Sasha Levto to Simon Rattle who also had a wonderful gift of making everyone feel like they were the most important person in the room whether it be as part of an orchestra or an individual. How encouraging Sasha was to his students and everyone who ventured onto the stage. We were also very pleased to welcome some dignitaries and are very grateful for their support - Alison Griffiths MP for Bognor Regis and Littlehampton, and her husband Chris, along with Deputy Mayor Councillor Paul Wells.



We could see from the programme that tonight's concert on this January evening was going to be full of Gary as a composer and arranger as well as the anticipation of superlative performances. He began with *Cello Suite No.1 BWV 1007 J.S Bach (Prelude - Allemande - Courant - Sarabande - Minuet I Minuet II - Gigue)* transcribed by Gary Ryan. Bach's six cello suites were composed around 1720, around the same time as his unaccompanied violin works. Gary has tried to arrange the first cello suite by imagining how Bach would have written it if he had been a guitarist. Gary attributed the popularity of the six suites to the Catalan cellist Pablo Casals and tonight's

performance was a journey of the emotional variety that Casals was known for. Each of the dance movements are given their own character; each has such warmth and with the CG tuning of the bottom strings Bach would have absolutely loved the resonance and sound of the guitar as conceived and realised here. The performance was notable for its technical brilliance and fluency as well as the perfectly measured range of timbre and dynamics to create the sense of one coherent and varied emotional journey through the complete work.

Next we heard Gary's arrangement of *Send in the Clowns*. A lovely contrast to the Bach, we were informed that this was from a current project of great songs of the 20th century, based on what may become the lasting 'folksongs' for people of the 22nd and 23rd centuries. Chosen partly because it

New Members

We extend a very warm welcome to:

Liz Davis Emsworth

**Paulina Bystritsky Sheridan and Ariella
Littlehampton**

Gareth Wright Chichester

Lucy Brown and family Bognor Regis

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



A full house

contains one of Gary's favourite chords and was loved by his mother. Again a beautifully moving and resonant arrangement. Many of us know of the lockdown project of Folksong Arrangements Gary undertook during 2020. They all use the CG tuning and many contain some great guitar effects. The first two in this half of the programme, *Morning has Broken* and *Lord of All Hopefulness*, remembered by many as Christian hymns (we were even given the numbers from Songs of Praise which Gary remembers from his days as a church organist). Both have

roots in Scottish and Celtic folk songs which links them to the third piece in this group, *Skye Boat Song*. The use of tambour with the right hand tapping the strings while the left hand uses hammer-on techniques was perhaps the first glimpse into the exciting and varied percussive sounds to come later in the programme.

Three more titles took us to the interval - *El Testament d'Amelia*, a Spanish song which was often played by guitarists in a well-known arrangement by Llobet and also influenced by another of Gary's lockdown project, playing pieces by Mompou on the piano. *Scarborough Fair* which has its roots in the 12th century, appearing in many guises since then, makes use of the two G strings that this tuning gives. The melody in the final verse is played in octaves on the same fret on the third and fifth strings sometimes as hammer-ons and accompanied by a percussive drone type figure using unconventional damping with the right hand. An exciting finish to the piece. *Simple Gifts* (also known as *Lord of the Dance*) makes great use of pizzicato accompanying figures and syncopation. A twenty minute interval allowed for all to enjoy some refreshments and a catch up with fellow guitar fans.

Birds Flew Over the Spire - this piece was inspired by watching flocks of birds taking flight and also John Wells' paintings based on the movement lines of birds in flight. The idea was for students to move their left hand in a similar flowing way. It's a great student piece. Apart from sounding beautiful when played as it was tonight, it encourages a refined left hand technique in order to keep the open strings clear to vibrate. *Värmlandsvisan* - this was the first of the 'Folksong Arrangements' to be given the Gary Ryan treatment. Suggested by a former student Johan Löfving this Swedish folk song is from the region of Varmland. It is given some stunningly beautiful textures with exquisite counterpoint and harmonics accompanying the melody. At the same time the melody is played high up the fingerboard on the lower strings with an interesting timbre. Next we heard a set of three folksongs with Celtic connections: *Salley Gardens*, an Irish air published in the 19th Century but with earlier origins. *Planxty Irwin* was one of the many great tunes written by the blind Irish harpist O'Carolan. This is one of his most memorable melodies written in 1713 and influenced by Baroque choral but with a lilting waltz-like rhythm. Gary likened it to the music of Scarlatti. *The Water is Wide* began by mesmerising the audience with its range of original sonorities. We were informed that the left hand would be generating the melodic sounds "freeing up the right to do other things. A bit like spinning plates"

Hot Club Francais is one of Gary's original compositions written for Manus Noble as part of a competition prize. Its intention was to marry classical music (Villa-Lobos was mentioned) and jazz (Django Reinhardt). A joyful performance with a great sense of style again using a creative variety of left and right hand techniques. *Lough Caragh* was inspired by a beautiful part of County Kerry. An atmospheric performance using a great combination of harmonics and resonant open



Gary with Deputy Mayor Councillor Paul Wells and Alison Griffiths MP for Bognor Regis and Littlehampton

strings at the bottom end of the chords while rich melodic ideas come warmly through. It's easy to become lost in the music and feel ourselves transported to some marvellous scenery. *Benga Beat* began life through an exploration of music from Africa with no particular country in mind. When the piece was finished a title based on Benga, a style of music from Kenya, was chosen. Gary said *Benga Beat* had almost become his signature tune. The audience were treated to a piece that not only creates a sense of awe with its use of extended percussive techniques and incredible original bass sounds but the range of original timbres is extended through use of the voice harmonising melodically

with the guitar. There were many other beautiful lyrical melodic moments too. The delivery of so many great ideas combined with such artistic mastery makes this an awesome treat whenever we hear it. One of our long standing club members commented "I always feel gob-smacked when I hear Gary play".

Following a standing ovation we were treated further with *Shenandoah*, a beautiful melody with a serene quality, which as with all of Gary's pieces demonstrates such a complete understanding of all of the best qualities of the instrument. All in all an amazing concert by one of classical guitar's most incredible performer/arranger/composers. Gary thanked us for continuing the work of Sasha, congratulating Linda Kelsall-Barnett on her new role of Artistic Director and generously offered to continue supporting us with adjudicating and future performances. The club would also like to thank Inna Erskine, Debbie and Robin Burford for setting up the hall; John Erskine for filming the concert and Eva Erskine for single handedly washing up the glasses! Also Nina, Inna and Yuli Levtoy for supporting us in numerous other ways. Many thanks to all.



Gary with Sasha's family - grandson Mikey, daughter Inna, and Nina

Artist's Biography - The British guitarist Gary Ryan made his London recital debut for the Park Lane Group Young Artists Series on London's South Bank in 1994 to exceptional critical acclaim and has pursued a highly varied international career as a performer, composer and teacher for over thirty years. Gary initially studied as a junior at the Guildhall School of Music with David Miller, later winning a scholarship to study with Timothy Walker at the Royal Academy of Music in 1987. In 1991 he graduated with first class honours and many awards, including the Julian Bream Prize and the John Mundy String Prize, becoming an Honorary Associate of the Royal Academy of Music in 1997. In 2013 he became the first guitarist since John Williams in 1983 to be awarded a Fellowship of the Royal College of Music and was appointed Head of Strings in 2024, the first ever guitarist to hold this position at the RCM.

Gary Ryan is also well known for his guitar compositions, arrangements and examination pieces, many of which can be viewed on his YouTube channel. These include his acclaimed solo concert work *Benga Beat*, *Play Piazzolla* for Boosey & Hawkes, *Scenes from the Wild West* for Camden Music London and *Guitar Star* for the ABRSM. Following a performance at the Sam Wannamaker Playhouse at London's Globe Theatre in 2015 he was invited by the guitarist John Williams to form 6 Hands, a collaborative guitar trio with the jazz guitarist John Etheridge which toured the UK extensively between 2016 - 2020, giving over 40 performances in a wide range of venues including Kings Place, Bridgewater Hall, Snape Maltings and St. George's Bristol. Gary Ryan plays guitars by the English luthier Stephen Hill, who is based in La Herradura, Spain.

Andrew Richardson

Club Evening 17th January



Elaine Foakes had kindly volunteered to host the first club evening of the new year, taking on the task of choosing the music, ensuring a plentiful supply of drink, preparing the hall and sending an invitation to club members. What a wonderful choice of music for the 20 strong 'all-join-in orchestra' - Elaine's own arrangements of *California Dreaming* and three Irish folk songs. In fact the 'joining in aspect' of tonight's orchestra was so successful that it only left two people in the audience! The orchestra also welcomed three club members brave enough to join in for the first time – Barbara Westmore, Gavin Stevens and

Ian Denman. There was an extra little piece of music secretly supplied to everyone, apart from Linda. Linda looked most concerned to have been left out until the orchestra began to play 'Happy Birthday' and a small cake complete with lit candle was presented to her. All was forgiven and Linda's beaming smile showed how much this was appreciated.

Guitar Harmony, led by Andrew Richardson,



Guitar Harmony

entertained us with *The Sound of Silence* and *La Bamba*, with Juliet Robinson standing in at short notice on bass guitar. This was followed by the WSGC orchestra, conducted by Linda Kelsall-Barnett, and despite being reduced to six members, still played with conviction *Canon*, *Farewell Lad* and two lively pieces by Machado. Time for some delicious food washed down with a glass of '19 Crimes' which was Sasha's favourite red wine.

Following the break were 'Duo Sans Nom' (otherwise known as Baz Boxall and Teresa

Henley) playing two lovely Richard Charlton duets. Paul Nowlan played a study by Sor then a fun Grade 1 piece with the wonderful title *What a Charming Snake* (composed by Mark Currey). Teresa followed with her own charming solos - *Lagrima* and *Skaters Waltz* (by



David Alexander

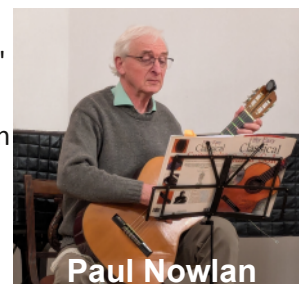
Richard Pearson). David Clarke was up next, apologising in advance for any notes he might have to hum if he didn't get them in time, but performed *Julia Florida* with great feeling. Elaine introduced her solo by saying touchingly that she could hear Sasha's voice, 'What? Still playing from the music and not from memory?' But music or no music it was a beautiful rendition of Bach's *Prelude from the 1st Lute Suite* (a Julian Bream transcription). David Alexander's poignant introduction mentioned that there was someone we all miss and his two short pieces *Miss You* and *Gently* (by Lexi Van D'addera) were most appropriate in memory of Sasha.

Linda Kelsall-Barnett was the last to perform and, like many others tonight, wanted to play something different from the pieces in the forthcoming festival. She said there had not been much time for guitar playing in the last couple of months due to her new duties as artistic director, so for the sake of her fingers she wanted a 'stretchy piece and a wiggly piece'. These translated as a Sor *Study Op 29 No 13* which is very demanding on the left hand fingers followed by *The Bucks of Oranmore* (an arrangement by David Russell) which certainly gave both hands a good wiggle!

Many thanks must go to Elaine for hosting tonight's club evening - she was applauded and presented with a bottle of wine by Linda. Thanks also to those who contributed food and to all the other helpers that made this such an enjoyable first club evening of the year.



All-Join-In Orchestra



Paul Nowlan



Elaine Foakes

Young Performers' Platform



The Young Performers' Platform, held at the Club evening on Saturday 7th March, was a wonderful opportunity for the students of Linda Kelsall-Barnett, Andrew Richardson, Elaine Foakes, Chris Sweatman and Sasha Levtoy to demonstrate their musical talents. The evening of solos and duos started with Torrin Ayling, whose calm composure at such a young age and excellent use of *tasto* and *ponticello* in *Meadow Minuet* (Longay) and Gary Ryan's *Calypso King* (where she was accompanied by dad Jim), made the adult performers green with envy! Oscar

Murphy's performance of *Masquerade and Dance* made the audience sway to his steady and unfaltering beat. He and his teacher Elaine Foakes captured all the drama and daring of cops and robbers in John Whitworth's *On the Run*. The audience were immersed into the smells and tastes of the East with Daniel Whitelaw's exotic performance of *Spice Trail* (Ryan) and then the sounds of the Caribbean with his excellent rhythm in *Regular Reggae* by Derek Hasted.

Attie Leney had our toes tapping with *Glissacatura* by Baulch and she captured the sultry feel of Brazil with her performance of Schwertberger's *Bossanova Breeze*. Henri Blin, and his teacher Andrew Richardson, stunned us with their delicate, sparkling harmonics in Chris Stell's *My Morning Star* and the melancholic melody in Arne Brattland's *Lullaby*. Ariella Sheridan snapped us out of our stupor with some stupendous *rasgueados* in *Spain* by Vincent Lindsey-Clark and some good right hand playing in *Winter Story* by (as Ariella put it) 'Someone whose name I can't pronounce'! (Drowzdowski) Jennifer Ruffle, and her lyrical playing, captured the warm glow of young love in Carulli's *Romanze*. Sasha Slavov performed Beldinsky's *Cuban Dance* and Pernambuco's *Sound of Bells* from memory and with no errors nor memory lapses which caused considerable groans of 'Why can't I do that' from the adult players. Ben Ward ingeniously used two music stands for the fast and furious *Rondo Rodeo* by Gary Ryan where strings and the body of the guitar became the sounds of horses' hooves, lassos and cries of 'Yee Haa'. George Vears was the last to play and his opening introduction of 'Some great music played and I'm happy to follow it' caused ripples of laughter throughout the audience. His impressive tremolo in Tarrega's *Recuerdos de la Alhambra* then caused ripples of awe. Ben and George returned to the stage for an encore and, with an unrehearsed act of George laying the music out like a tablecloth for a picnic and Ben counting them in, they performed *Rondeau* by Carulli for the first time together. The applause for all of the participating youngsters could be heard at Butlins!

Sasha loved hearing young people perform for he said they were 'The future of music and the club'. He would have been delighted that Linda had the vision, assisted by Andrew, to undertake such a project. Everyone enjoyed the extremely generous food offerings made by the supportive parents, washed down by a glass of Sasha's favourite tippie, '100 Crimes' (*the number of actual crimes seems to have increased since January's club evening!* - editor). The adult members were all slightly relieved that the children then went home after the food and were not privy to their angst and nerves on the stage. We would like to thank Linda Kelsall-Barnett, and Andrew Richardson, for hosting such a wonderful concert and we hope that there are many more to come. A big thank you also to the other teachers - Elaine Foakes and Chris Sweatman, photographer Debbie Burford and Nina Levtoy who helped and guided us through the evening.

Teresa Henley



Zoe Barnett and Georgina Dadson Recital

Here we are again for another exciting and varied programme in our regular series of professional recitals with two wonderful artists from the new generation of fantastic performers. Zoe is no stranger to our stage having performed at festivals and concerts here from a young age and we are pleased to give Georgina a warm West Sussex Guitar Club welcome back too. Tonight's thoughtful programme on a Friday evening (27th March) offered a compelling journey across styles, eras, and national identities. As both performers stand up to play, the recital had a striking visual presence too with the physical freedom lending a natural fluency and energy to the music-making throughout.



Zoe Barnett
(photo Barbara Westmore)

The first half, performed as a solo set by Zoe Barnett, highlighted both technical command and interpretive sensitivity across a wide stylistic range. The programme opened with *Granada* from *Suite Española* by Isaac Albéniz, a piece originally written for piano but deeply rooted in the idiom of the guitar. Inspired by the Andalusian city, it evokes nostalgia and lyricism, here shaped with a strong sense of vocal line and colour. Zoe made a first class job of interpreting the sometimes sudden yet subtle switches between darkness and light. These were well-nuanced and expressively brought out during this engaging journey. Mario Castelnuovo-Tedesco's *Allegro con Spirito*, from his *Sonata Omaggio a Boccherini*, followed with elegance and poise. Written as a tribute to Luigi Boccherini - who spent much of his career in Spain - the movement combines classical clarity with rhythmic vitality, and its architectural balance was clearly projected. Zoe's fingers were flying spectacularly across the fingerboard during the many shifts of positions demanded here.

The selection from J.S. Bach's *Violin Partita No. 1 - Sarabande, Double, Tempo di Bourrée, and Double* - demonstrated the adaptability of Bach's writing. The "doubles," as variations on the preceding dances, require both precision and imagination. Zoe's performance thoroughly gripped the audience particularly with the tempi of the doubles (decorative variations on the preceding dance movements) with relentless runs of semi-quavers. Again fingers were flying and the entire audience were in awe of the dexterity as each passage unfolded with clarity of line and a strong sense of underlying structure. A change of atmosphere came with Erik Satie's *Gnossienne No. 1*. With its absence of bar lines and enigmatic expressive markings, the piece resists convention, and the performance captured its introspective, almost suspended quality with subtle control of timing and an engaging variety of tone colour, from spiky ponticello to the most gorgeous warmth when playing over the fingerboard. An interesting fact shared by Zoe was that Satie made up the word "Gnossienne" which has no apparent meaning.

Johann Kaspar Mertz's *Tarantelle* brought the first half to an energetic close. Mertz, often compared to Chopin in his pianistic writing for guitar, combines lyricism with virtuosity, and the lively dance rhythms were delivered with brilliance and momentum. Zoe's performance involved a well-judged build up with the poison of the spider's bite finally getting the better of its victim as they more and more frantically dance themselves to death.

After the interval, Georgina Dadson joined Zoe Barnett for the second half, forming a compelling duo. Máximo Diego Pujol's *Milonga* introduced the sound world of Argentina, drawing on the traditional dance that predates the tango, its blend of rhythmic drive and gentle melancholy vividly conveyed.

Radamés Gnattali's *Suite Retratos* offered three musical portraits of Brazilian composers: Ernesto Nazareth, Anacleto de Medeiros, and Chiquinha Gonzaga. Each movement reflects its subject's style - Nazareth's tango-inflected lyricism, Medeiros' band traditions, and Gonzaga's pioneering voice in Brazilian popular music - creating a suite that is both characterful and affectionate. We were informed that the pair had an instant attraction to these pieces and this came across in the performance.

Manuel Ponce's *Intermezzo* provided a lyrical contrast. Closely associated with Andrés



Georgina Dadson and Zoe Barnett
(photo Barbara Westmore)

Segovia, Ponce helped establish the modern guitar repertoire, and this piece, with its blend of Mexican inflection and European romanticism, unfolded with warmth and intimacy with both players interacting superbly. From Manuel de Falla's *La Vida Breve*, the duo captured the dramatic intensity of the original opera. Rooted in Andalusian folk idioms, the music's rhythmic vitality and expressive depth translated effectively into the guitar medium and provided both performers the opportunity to show yet more versatility in their technique and characteristic style. The programme concluded with *Asturias* (Leyenda) by Albéniz - ironically named after a northern Spanish region but musically steeped in southern flamenco traditions. In this duo arrangement, its driving rhythms and sharp



contrasts were amplified, bringing the concert to a powerful and exhilarating close...but then...the crowd managed to encourage an encore with their warm appreciation. We were treated to a sneak preview of the duet version of Mertz's *Tarantelle* which had concluded Zoe's solo set in the first half. It was a great treat of a piece the first time but the interplay between the duo partners added an extra dimension. Bravo!!!

Overall, the programme showcased not only the versatility of the guitar in both solo and duo contexts, but also the performers' ability to shape a coherent and engaging musical narrative. The combination of individual artistry and finely balanced ensemble made for an immensely enjoyable evening. Definitely one that will be remembered. Our thanks go to our special guest performers as well as Linda who as our Artistic Director did a great job of organising and hosting the event. Thanks also to other members of the club committee working in the background to make the event a great success.

Biographies of the Artists - Formed in London in 2025, Zoe Barnett and Georgina Dadson perform standing, where movement adds an extra layer of dynamism to their vibrant programme. As individual artists, Zoe and Georgina have built distinguished careers.

Zoe won a scholarship to study at the Royal College of Music where she studied with Gary Ryan and Chris Stell and she completed her Master of Performance in 2023. Zoe has performed at venues such as the Wigmore Hall and Amaryllis Fleming Concert Hall, firmly establishing herself as an engaging soloist performer in the classical music scene. In 2022 she garnered significant recognition as an International Guitar Foundation Young Artist, premiering new and compelling works for the guitar by the acclaimed composer Zhenyan Li during this time. She regularly performs at the Shoreditch Treehouse and The London Sketch Club.

Georgina studied at the Royal Birmingham Conservatoire with Mark Ashford and Mark Eden of the Vida Guitar Quartet and graduated with first class honours in 2018 and went on to complete her Masters at the Royal Welsh College of Music and Drama. She particularly enjoys performing in the intimate setting of ensembles and duos, and has performed in several successful collaborations including voice and guitar, flute and guitar and two guitars.

Both artists enjoy teaching and are committed to expanding the boundaries of how and where people experience music. Zoe has a dynamic online presence with her content reaching over three million people across social media. Georgina is a 'Live Music Now' musician, an organisation which crafts engaging concerts for hospitals, care homes and schools.

Andrew Richardson

Club Evening 11th April



Chris Sweatman
(photos David Clarke)

Our 7th club evening of the season saw fewer members available to come due to many having previously signed up for Gerald Garcia's guitar event in Oxford on the same evening. An unfortunate clash of dates, especially as Chris Sweatman, who travelled from Burgess Hill, had kindly offered to organise and send out the music in advance and lead the All-Join-In Orchestra for the evening. Chris is a long-standing member of the club and was one of Sasha's students before becoming a professional performer and teacher. For several years he led the club's ensemble 'Sweet Guitars' which has now become 'Guitar Harmony'.

The evening began with Chris leading the eight-strong All-Join-In Orchestra. We began with *Ines*, a traditional Spanish tune and one that Sasha would often choose to lead at our club evenings. This was followed by *Three Ways to Go*, a collection of three pieces arranged by Tony Mason for three guitars: *On the March*, *Under Sail* and *At the Gallop*. It was a good choice of music for our various levels of sight-reading ability and after a few run-throughs we played a successful performance of all the pieces, earning enthusiastic

applause from David Alexander, our audience of one.

After a break for refreshments from the buffet table, it was time for solo performances. Baz Boxall was the first name on the list and he played two anonymous pieces from the Italian Renaissance, *Se io m'accorgo* and *Vaghe Belleze*. David C. followed with the *Scherzo* from *Les Soirees d'Auteil* by Napoleon Coste. Linda Kelsall-Barnett then took the stage to play two pieces: the *Fandango* from Moreno Torroba's *Suite Castellana* and the *Barcarolle* from the *Suite Cavatina* by Alexandre Tansman. Elaine Foakes performed *Shadow of the Moon* by Vincent Lindsey-Clark, a piece inspired after Vincent witnessed a total eclipse of the sun and Julian Bobak played for us *Forgotten* by Catharina Pratten. Paul Nowlan played an anonymous 16th Century piece *What if a Day or a Month or a Year* and Harri Goldsmith gave us *Maria Luisa*, a lively mazurka by Julio Sagreras.



Harri Goldsmith

Chris ended the evening with *Spice Trail* by Gary Ryan and *Study in B minor* by Fernando Sor, one of Sasha's favourite studies. Although reduced in numbers, everyone participated to make it a very enjoyable evening and many thanks go to Chris for hosting it.

David Clarke

Playing Away

Portsmouth Music Festival 8th February



Guitar Harmony



West Sussex Guitar Orchestra

Just one week after the Chichester Music Festival (see separate Report), members of both Guitar Harmony and the West Sussex Guitar Orchestra travelled to Portsmouth Central Library to take part in the Portsmouth Music Festival, held in the wonderfully-named Menuhin Room. Chris Stell, as ever an entertaining adjudicator, commended both groups on their performances. We are grateful to Andrew Richardson and Linda Kelsall-Barnett for encouraging both groups to take part.

Civic Awards Ceremony 2nd April



West Sussex Guitar Club were honoured to receive an invitation from Bognor Regis Town Council to provide background music and a 15 minute performance for their Civic Reception on Thursday 2nd April 2026. The venue was Seasons at Bognor Town Football Club in Nyewood Lane.

Our soloists (David Clarke, Andrew Richardson, Jay Huff and Linda Kelsall-Barnett)



provided amplified background music at the start of the evening and the West Sussex Guitar Orchestra, directed by Linda, performed four pieces later in the evening. During the Awards Ceremony our treasurer, David Clarke, received a generous cheque for club funds from the Mayor of Bognor Regis, Councillor Gillian Yeates. The whole evening was a delight and the Town Council made us all very welcome, thanking us for our music which they said added 'a real sense of class to the occasion!'

New Oxford Guitar Ensemble 12th April



Four members of West Sussex Guitar Club and Orchestra (Debbie Burford, Teresa Henley, Jay Huff and Andrew Richardson) joined around 20 other guitarists to play in the debut concert of the New Oxford Guitar Ensemble at The New Space, New College, Oxford. Conducted by maestro Gerald Garcia and playing his great arrangements of Handel, Mozart, Coates and Strauss there was a wonderful sense of enjoyment throughout the entire event. The presence of guest artist Kevin Loh was an extra treat. The large audience were warm and appreciative and £400 was raised for the Alzheimer's Society. It was an experience to be treasured.

Springtime Celebration of Music 18th April

Guitar Harmony, directed by Andrew Richardson, were very happy to be invited to perform at the Springtime Celebration of Music at Rustington Parish Church. The event was organised and directed by Juliet Robinson for the Rustington Community Choir and Midsommer Singers. The evening was well supported by a capacity crowd who really appreciated the variety and quality of music from all three groups and there was a collection in aid of Creative Heart, Littlehampton.

Andrew Richardson and Debbie Burford



Chairman's Reflections



(photo Margaret Nowlan)

On this, the start of the 34th year of the West Sussex Guitar Club, I look back on the 2025-2026 year of the Club which was marked by the tragic death of our mentor, Sasha Levto, who died on 19 October 2025. In the last News Letter of December, a full and fascinating obituary was sent to all members, containing much information of Sasha's past, and his contribution to the musical life of Bognor Regis and beyond. The vacuum he left was enormous, and until now, no one knew how much he did, more or less single-handed, for our Club, as well as many other activities of the Regis School of Music.

Sasha's death came only 12 days before the club's 25th annual guitar festival and preparations were only in their infancy. An heroic collaboration between the committee and the Levto family meant that the festival could still take place as Sasha would have wanted. Also, the all important role of Artistic Director had to be filled. At an emergency meeting of the Committee held on 27 October, Linda Kelsall-Barnett thankfully agreed to shoulder this demanding post, in spite of her busy life of horse riding, sailing her Scow, giving professional concerts, teaching guitar, and looking after her family and her rabbits. Your Committee, with Nina and Yuli Levto, Sasha's son, have taken over many roles Sasha had, leaving us to wonder how Sasha could possibly have done it all, in spite of me ineffectually trying to get him to delegate.

Sasha's funeral took place on 24 November. Then, some of us attended the celebration of his life which was a grand affair in the elegant surroundings of the Avisford Park Hotel, Walberton. We were asked to bring cakes. There was a valedictory speech by his eldest son, Joe, the speech lasting over an hour, full of stories and illustrated by photos shown on a screen. The audience must have been around 300, with Amanda Cook and Sam Brown playing some of Sasha's favourites. Also the Levto family, all very proficient musicians, got together and played in his memory.

I briefly summarise the various events of the Club's year, in which concerts and recitals were given by Natalia Lipnitskaya and Judicael Perroy; the Dorset Guitar Society hosting us, along with the Southampton Classical Guitar Society held near Ringwood; the Chichester festival of Music Dance and Speech; the West Sussex Guitar Festival adjudicated by Emmanuel Sowie; Club Evenings (one of which organised by Linda, included 12 youth players); Irina Kulikova; our Christmas party which we felt Sasha would have wanted us to have; Georgina Dadson and Zoe Barnett; Gary Ryan whose concert was attended by 90 people; the Serenata Guitar Trio including John Mills. The Trio generously gave their services without charge, donating the ticket proceeds to the Club. On 22 June, we held Sasha's Guitar Legacy Concert at Christ Church, Chichester, where Amanda Cook, Sam Brown, Paul Thomas, Chris Sweatman and Lydia Hepworth played as Special Guests, as well as the West Sussex Guitar Orchestra directed by Linda Kelsall-Barnett, Guitar Harmony led by Andrew Richardson, the New Gala Quartet and Jacob Wells-Luttrell. It was performed in front of a packed audience, though the heatwave made it very warm in the full Church Hall. As a departure from the usual concert format, we had a flamenco night entitled 'Picasso his life and loves', with dance, song, poetry and photos projected on screen, and the proceeds generously given by the performers to the new Sasha Levto Bursary Fund. Our Summer Party on 18 July took the theme 'A Night at the Movies' and was a great success.

This therefore has been our Club Year, both successful and with sadness about losing our main enabler and mentor. My thanks for the work done by Linda, my Committee and the Levto family for stepping into the roles required for the continuation of the Club, and to Ian Barnett, Linda's husband, for his considerable support and help. Your support however allows the Club to continue as a successful enterprise and music centre, so do please attend our concerts and festivals as much as you can and you can be assured of a warm welcome. We constantly look for new members to the Committee, and if you feel you can contribute, please put your name forward. We are looking forward to our next, 35th year, in which many celebrity concerts have already been arranged.

Julian Bobak
Chairman

Club Evening 9th May



Jay Huff conducts the All-Join-In Orchestra

here!) although a decision was made to purchase more just in case....

Jay had carefully selected two pieces for the All-Join-In orchestra, with the common theme of sleep and both were suitable for all abilities. The first was the popular lullaby, based on the words by Alfred Tennyson, called *Sweet and Low* by Joseph Barnby. Barnby was a prominent and prolific composer in the second half of



Teresa Henley

the nineteenth century, who no-one this evening had heard of apart from Linda (her mother used to sing her the lullaby to send her to sleep). The second piece was *Pavane de la Belle au bois dormant* from Ravel's *Mother Goose Suite*. Jay encouraged the subtle rise and fall in dynamics to mimic the gentle rhythms of sleep. There was a sharp hand-brake turn when all involved played through the energetic finale piece for Sasha's legacy concert - *Misionera* by Bustamante (arranged by Steve Marsh). Junior member Ariella Sheridan showed great composure and concentration during her lovely performance of two pieces by Vincent Lindsey-Clark; *Shadow of the Moon* and *Spain*.



Ariella Sheridan

Fuelled by the generous food offerings and the odd glass of red wine at the interval, the WSGO, directed by Linda Kelsall-Barnett, played three pieces from their programme for the Legacy concert; Pachelbel's *Canon*, *Nebulae* and *Tico Tico*.

David Clarke, Teresa Henley and Paul Nowlan performed pieces by Vincent Lindsey-Clark, Eduardo Diaz Lopez and Carulli. To demonstrate the creativity within the club, the evening ended with five original compositions; duets *Coasting* and *On the Up* by Andrew Richardson, played with Jay Huff, *Slow Time Boogie* and *Dappled* by David Alexander and a premiere performance of *Tideway* by Linda, a composition inspired by Bosham Harbour.



Linda Kelsall-Barnett

It was a thoroughly enjoyable evening and we were delighted that new club member Liz Davis could attend and participate in the orchestra. The stylish and comfortable new red chairs purchased by the RSM were given the thumbs up by everyone. We would all like to thank Jay Huff for organising and hosting everything and to all who helped with the clearing up at the end which was completed in record time!

Teresa Henley



David Clarke



Jay Huff and Andrew Richardson

Cancion Gitana in association with Duende Flamenco



The 'Life and Loves of Picasso' arrived in Bognor Regis on Saturday 31st May by virtue of past club members Helena and Graham Benge, directors of the company Duende Flamenco. This spectacular multi media show described the life and works of Pablo Picasso in the forms of dance, poetry by Lorca and flamenco guitar and all set against an absorbing film and slide projection of the life and works of this renowned artist. The biography of this talented but complex artist, and the women who had a deep influence on his work, was created by acclaimed international Flamenco company Cancion Gitana, in conjunction with Duende Flamenco. This special charity performance was in memory of Sasha Levtoy, with all proceeds generously going towards a guitar bursary fund in his name at the Regis School of Music and the West Sussex Guitar Club, two important musical establishments in Bognor to which Sasha and Nina devoted so much time, energy and love to.

Duende is an elusive Spanish concept describing a 'heightened state of emotion, expression and raw authenticity in art, most commonly associated with Flamenco music and poetry'. Nothing could better describe Cancion Gitana's ninety minute performance whereby the audience were immersed into the world of Picasso, his art and muses through the intricate rhythms of flamenco guitar played by Tomas de Cordoba and the vibrant dancing of Helena, Nancy, Clara, Helen and Julia.

The simple stage set of a single chair, was bathed in the warm red and golden light of the Andalusian landscape and sun, both cleverly designed by Graham Benge and their technical engineer Andrew. The shadows of the dancers were cast onto the screen and the side walls, such that the stage appeared to be a myriad of hands clapping and foot stamping. Helena's gesture to the audience to join in was eagerly reciprocated and suddenly we all became part of this complex musical sound.



The evening came to a close with a rapturous round of applause and the delivery of bouquets of beautiful flowers, kindly provided by Little Florist, and bottles of wine for the performers. Helena announced that they were honoured to be the first artists to make use of the newly renovated Green room and the two Senorita dancers have proudly named it the Princess Suite.

Helena thanked everyone for being such a warm and responsive audience before inviting Nina Levtoy to the stage to give her a heartfelt speech thanking the Levtoys for all that they have done for the promotion of music in Bognor.

We would all like to thank Duende Flamenco, Cancion Gitana and the masterminds behind the show, Helena and Graham Benge, for raising £1300 to go towards a bursary fund in Sasha's name to help young and aspiring musicians. Their personal sentiment of remaining true to the spirit of Flamenco in giving back to the earth what you have taken out was a poignant message for all of us to take home.



Photos Duende Flamenco

Teresa Henley

Serenata Guitar Trio



Richard Mills, Cobie Smit and John Mills

On Saturday 6th June the Serenata Guitar Trio - John Mills, Cobie Smit and their son Richard Mills - returned to our club to give a wonderful concert in memory of Sasha Levtoy, and in a very generous gesture of support for our club, they waived their performance fee.

John Mills has performed for six decades as soloist and chamber musician, was a student of John Williams and took part in masterclasses with Julian Bream and Andrés Segovia. He has toured in North and South America, Scandinavia, Asia, Australia

and New Zealand and is a much-respected teacher. Cobie Smit is from Rotterdam in the Netherlands. Following her studies at the Royal Conservatory of the Hague, she became one of the best-known Dutch classical guitarists, performing in Europe, Scandinavia, the UK, Singapore, Australia and New Zealand. Richard Mills studied cello and oboe, later moving to the guitar and attended the Edward Greig Academy of Music in Bergen, Norway, studied with Stein-Erk Olsen and participated in several masterclasses given by leading international performers, including the world-renowned Koshkin Duo. He has performed as soloist in the UK and in Scandinavia and became a member of the Serenata Guitar Trio in 2025.

The trio opened the recital with *The Arrival of the Queen of Sheba* from George Frederic Handel's Oratorio Solomon, arranged by John, depicting the bustling preparations for the state visit of the Queen of Sheba to King Solomon's court. This was followed by Vivaldi's *Concerto for Two Mandolins, Orchestra and Continuo*. John, who had transcribed the piece for three guitars, played the continuo harpsichord part.

John, while tuning his guitar, remarked that he was apparently nearly 1000 years old according to a typo in the programme notes, which stated that he has "since the early 1070's given many recitals for BBC Radio". He assured us that despite being at such an advanced age he was feeling pretty good!

Enrique Granados wrote a suite of twelve Spanish Dances for piano between 1888 and 1890 to reflect the key features of Spanish folk music. John and Cobie played as a duet the haunting *Dance No.2* with its beautiful cross-string trills, followed by *No.3 Fandango*, both transcribed by Ray Burley.

Richard then returned to the stage and spoke about Sasha's achievement in making the Regis School of Music an important venue for internationally well-known classical guitarists, whose published schedules typically list upcoming concerts in Paris, Vienna, Lisbon, London and Bognor Regis. The trio then played two traditional Swedish hymns, transcribed by John: *Den Blomsterid nu Kommer* and *Bred dina vida Vingar*. We then heard John's transcription of *Après un Rêve Op.7*, the first of three melodies originally for voice and piano by Gabriel Fauré. The first half of the concert ended with *Entr'acte* by French composer Jacques Ibert, written in 1935, which displays the influence of Spanish music on the composer.

After the interval, Cobie and Richard opened with Mauro Giuliani's *Variazione Concertante for 2 guitars*, followed by three traditional Spanish and Latin American melodies: *Valenciana*, *De BlancaTierra* and *Boleras Sevillanas*. John then rejoined them and spoke about his memories of Sasha dating from the Guitar Club's beginnings and the first professional concerts at the Old School in Bersted, before the club moved to Sudley Road. He remembered being very grateful for the care and attention Sasha took in providing for the needs and comfort

of the performer backstage. Unexpected touches like a bowl of fruit - and even hot water! John continued that it is so important to get young people interested in music and thanked Sasha and Nina for their dedication in doing just that and for establishing the RSM and the Guitar Club. Fittingly, the trio then performed *Andante* by Russian composer Alexander Scriabin, followed by *Valse Russe* by Frank Bridge, a slow, sad and nostalgic waltz. Both pieces were transcribed for the Trio by John.

The final pieces on the programme came under the heading "Music from the Movies": *Cavatina*, *Over the Rainbow*, *The Shadow of your Smile*, *Smoke Gets in Your Eyes* and *The Harry Lime Theme*. With the exception of *Cavatina*, all had been transcribed by John. The enthusiastic applause



John playing a different instrument!
(photo Andrew Richardson)

that followed brought the Trio back to the stage to play *Sons de Carrilhoes* by Brazilian composer João Pernambuco, a favourite piece for guitarists, this time arranged for two guitars and accompanied by John on tambourine (an instrument recently taken up), followed by *Llegada*, a polka by Paraguayan Felix Pérez Cardoso.

The trio again left the stage and were brought back for a second time by more rapturous applause from the audience who clearly didn't want the evening to end. John announced "I've been trying my hand at composing. Oh dear!". We then heard a work in progress, *Not Quite Baroque*, with Cobie and Richard playing in turn the melody. When it came to John's unfinished part, he appeared to be at a loss, but filled in with the tune of *The Drunken Sailor*, which accorded with the title of the piece.

Richard disappeared backstage, returning after several minutes looking worried saying he couldn't find his music, only to discover it had been on his music stand all along. Relief all round, allowing the Trio to continue their second extended encore with *Hallelujah Chorus* from Handel's *Messiah* and, finally, Gounod's *Ave Maria*, the melody superimposed over Bach's *Prelude No.1 in C major*, a beautiful and moving end to a concert generous in its repertoire and its intent – to financially support the club and to say a heartfelt thank you to Sasha and Nina.

David Clarke



The Serenata Trio with Sasha's family, Nina and sons Yuli and Ilya Levrov

Sasha's Guitar Legacy - Festival of Chichester

On Monday 22nd June our West Sussex Guitar Club presented a concert, at Christ Church, Chichester, as part of the Festival of Chichester, to celebrate Sasha Levtoy and his love of the classical guitar featuring the WSGC orchestra and special guests - former students of Sasha and now professional performers and teachers. Despite temperatures in the thirties, there were around 100 people in the audience. Linda Kelsall-Barnett, who had organised the event, welcomed everyone and related how we had all been shocked and saddened when we lost Sasha very suddenly last year. She said Nina had been determined that we keep the guitar club going in the way that Sasha would have wanted, and that is what we are all trying to do. Tonight's concert was dedicated to Sasha's love of the classical guitar, the legacy he has left us, his founding of the West Sussex Guitar Club and his teaching which has seen many of his students going on to have professional careers.



Guitar Harmony

Linda handed over to Andrew Richardson, leader of Guitar Harmony who introduced the ensemble. They opened the concert with *Gavot* by Handel, arranged by Sasha. Andrew noted that it was a piece that those who had been in the ensemble for twenty years and more would have originally played under the leadership of Sasha. Andrew said that much of their repertoire had been prepared over the years for the club's annual summer parties, each of which had a different theme and so they had many pieces reminiscent of Summer. They continued their set with *Sailing* by Gavin and Ian Sutherland, followed by *The Lord is My Shepherd*, Howard Goodall's setting of Psalm 23 for the TV series *The Vicar of Dibley*, arranged for Guitar Harmony by Andrew. They ended with the foot-tapping rhythms of *La Bamba* the well-known Mexican tune also arranged by Andrew.

Lydia Hepworth, the first soloist of the evening, started lessons with Sasha when she was 12 years old and with his help entered the Royal College of Music junior department before completing her post-graduate studies at Trinity Conservatoire. She is now a performer and teaches at Surbiton High School. Lydia played two pieces by Francisco Tárrega. She said that she had learnt *Lagrima* twenty years ago in Sasha's teaching room and on the suggestion of two of Sasha's students, whom she inherited, she had learned *Adelita*. The two pieces, played beautifully, made an excellent pairing.



Chris Sweatman

The next two soloists, Chris Sweatman and Paul Thomas, both studied with Sasha at Chichester University and both have made professional careers in music. Chris Sweatman studied with Sasha and Gary Ryan and is now a prominent teacher based in Sussex. He played for us a favourite of Sasha's, the *Study in B minor* by Fernando Sor, saying that Sasha had taught him how to bring out the musicality of the piece which was much more than just a study. Paul Thomas has a successful teaching career in Dorset and plays an active role in the Dorset

Guitar Society. He recounted how he and Sasha had explored several pieces by the Brazilian composer Dilermando Reis and so he had decided to play for us this evening *Se Ela*

Perguntar (If She Asks), a beautiful and lyrical waltz, which Paul played very expressively.

Linda then introduced Sam Brown and his duet partner for the evening, one of his most advanced students, Jacob Wells-Luttrell. Sam had written that "Sasha's passion for music and people, love of fun and life and his work ethic was a constant inspiration". Linda said that was how we all felt about Sasha and the legacy he has left. The duo gave a very accomplished performance of *The Barber of Seville Overture* by Rossini, arranged by Giuliani. Sam then told us that it would be unthinkable in any celebration of Sasha not to include a piece by Bach and had decided "perhaps quixotically"



Jacob Wells-Luttrell and Sam Brown



Lydia Hepworth



Paul Thomas

to take on the challenge of learning “a monumental piece”, the *Chaconne* from the D minor Partita (BWV1004). A monumental challenge indeed which he succeeded in performing with aplomb as a fitting tribute and thank you to Sasha. We then had an interval and the chance for the audience to take some welcome refreshments on such a hot evening.



New Gala Quartet

The second half of the concert began with the New Gala Quartet. The original Gala Guitar Quartet was founded by Ian Burt and three other students of Sasha, Kit Crowhurst, Debbie Burford, and a young John Mason (still in short trousers, so I've heard. Sorry John!). Over the following 35 years there have been changes – Diana Green joined in 2006 and David Clarke (much too old for short trousers) in 2015 when they became The New Gala Quartet. Debbie, in her introduction, said she had first met Diana and John at Sasha's evening classes forty years ago and that he had shown them that the guitar could be played as an ensemble instrument. She said that she didn't know what they would have done for forty years if they hadn't met Sasha. The quartet then played *Deborah's Theme* by Ennio Morricone and Leroy Anderson's *Plink, Plank, Plunk!* – the title a wry reference to the sound of the pizzicato used throughout the piece. Both pieces were arranged by Debbie.

Linda then introduced the final special guest soloist, Amanda Cook. Amanda studied with Sasha from the age of seven giving her first public performance at the Chichester Music Festival at the same age. She has since made an international career as a soloist and has performed throughout Europe, the USA and South America. She said that the evening was such a joyful event, it was an honour to share so many memories of Sasha and that she wanted to thank Linda, the members of the WSGC and Sasha's family for enabling the club to continue in the spirit that Sasha would have wanted. She was eternally grateful to have had Sasha as her first guitar teacher, so kind, wise, knowledgeable and good-humoured, putting up with the bad habits in her playing and ironing them out. Amanda played two *Preludes*, numbers 3 and 2 by Heitor Villa-Lobos that she had learned with Sasha, followed by a piece that Sasha had loved, *Cajita de Música (Music Box)* by Isaías Sávio, the melody played entirely using harmonics. Despite the heat “making my fingers sticky, not ideal for this technique”, Amanda played it perfectly – a little gem of a piece.



Amanda Cook



Linda Kelsall-Barnett conducts the West Sussex Guitar Orchestra

Linda then invited the West Sussex Guitar Orchestra to the stage together with the special guests (Amanda, Lydia, Paul, Chris, Sam and Jacob) to play five pieces beginning with the *Canon in D* by Pachelbel and arranged by Andrew Forrest. This was followed by *Tree on the Moor* by Gary Ryan; *Waltz Around the Scale* by Leroy Anderson, arranged by Debbie Burford; *Nebulae* by Olga Amelkina-Vera; and to finish, another of Sasha's favourites, *Tico Tico* by Zequina de Abreu.

For the final item of the evening, the orchestra and guests were joined by Guitar Harmony and other members of the club to form an 'All-Join-In Orchestra', an idea introduced by Sasha at our club evenings, but this time on a much bigger scale. *Misionera* by Fernando Bustamante and arranged by Steve Marsh was the ideal piece chosen by Linda for the truly impressive sound of twenty five guitars to end the evening's performances. After the applause and presentation of chocolates and flowers to all the guest



The All-Join-In Orchestra concludes the concert with *Misionera*



artists, Nina Levto, who had been in the front row of the audience with daughter Inna, thanked Linda and everyone for their memories and kind words of gratitude to Sasha during the evening, saying he would be extremely happy to see the club continuing with such passion from the members and she thanked the growing numbers of teachers taking the guitar to all parts of the country and abroad, citing Sam Brown's masterclass in war-torn Lebanon as an example.

Linda ended the successful and enjoyable evening just as Sasha would always do, by thanking everyone for coming and wishing them a safe journey home.

David Clarke

Summer Party 'A Night at the Movies'

The finale of WSGC's eventful and successful year was our magnificent summer party. The theme, 'A Night at the Movies', mirrored Sasha's love of the cinema and an excuse for club members to dress up as their favourite film character. A red carpet stretched the length of the hall to end at a stage adorned with gold stars and a backdrop of glittering gold lametta; suddenly the Regis School of Music was hosting the Oscars!

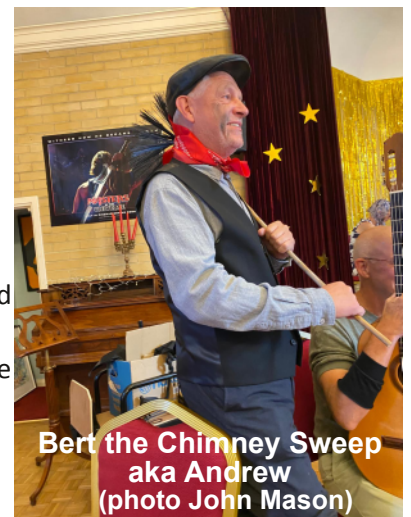


Mary Poppins aka Linda
(photo Margaret Nowlan)

Our compère for the evening was Mary Poppins (aka Linda Kelsall-Barnett) ably assisted by Bert the Chimney Sweep (aka Andrew Richardson). Their costumes were fabulous and there was real magic as Mary removed an impossibly tall music stand from her shallow carpet bag. Bert with brush at a jaunty angle over his shoulder, added humour reciting lines from the film in his best Dick van Dyke accent. For the very first time in the club's history, the party began with an All-Join-In Orchestra and a very impressive rendition of *The Third Man* theme.

Overall there were 50 theme tunes performed live during the evening. Many of these were included in two quizzes which

tested our film knowledge. The first was arranged by Andrew with a medley of ten tunes performed by Guitar Harmony and a quartet comprised of Andrew, Linda, Jay Huff and Elaine Foakes. Themes included *Chariots of Fire*, *Titanic*, *The Great Escape*, *Watership Down* and *Ghost Busters*. The second was masterminded by Debbie Burford, tonight dressed entirely in gold (and renamed 'Oscar' by an impertinent chimney sweep!) playing the opening of twenty five film tunes on the piano. These began with *The Sound of Music*, included *Jurassic Park*, *Jaws*, *The Dam Busters*, *Harry Potter*, *Summer Holiday* and *Casablanca*, and finished with *Star Wars*. The winner was Terry Woodgate, past writer/editor of the newsletter



Bert the Chimney Sweep
aka Andrew
(photo John Mason)



'Oscar' aka Debbie
(photo Robin Burford)

gave an excellent performance of Leo Brouwer's *A Day in November* written for a film of the same name, George

assured us. Jay Huff played two wonderful jazz solos, Almeida's arrangements of *Blue Moon* and *Over the Rainbow*. David Alexander followed with two of his own compositions including 'Puppets at Play'. The audience laughed at the guitar antics in the New Gala Quartet's performance of 'Peter Gunn' from *The Blues Brothers*. They followed this with themes from *The Italian Job* and *The Good, The Bad and The Ugly*. Jay and Elaine then played the more melancholy 'Farewell' from the Japanese film *The Friends*, composed by Sergio Assad.

The party was also an opportunity to present past publicity officer Julie Insull with a card and gift to thank her for everything that she has done for the club,



A Pirate of the Caribbean
aka Julian

Burford, David Clarke and Nina Levtoy for decorating the hall so beautifully, Julian Bobak for making a delicious fruit punch, Andrew Richardson for his input with the music and, along with Debbie, the quizzes, and to our artistic director Linda Kelsall-Barnett for hosting and seamlessly pulling everything together. The club would also like to thank the Picturedrome cinema for donating six large posters for the hall. No doubt Sasha was floating high above us, just like Mary's Uncle Albert, still laughing and enjoying the party whilst we all went home to bed.

And the loveliest complement came a day or so after the party from Terry Woodgate who wrote to say how much he and Moyria had enjoyed the evening, "We thought there would not be any great parties again, but Saturday's was amongst the best."

Teresa Henley and Debbie Burford

'Good Vibrations', who astounded us with his knowledge of film signature tunes, scoring an impressive 23/25, his prize some well-deserved chocolates from Debbie.

There were many excellent performances this evening, each act announced by 'Lights, Camera, Action' and a resounding clap of a clapper-board, expertly handled by Teresa Henley in perfect disguise as a 1960s *femme fatale*. It took us a while to recognise her duet partner, dressed in bowler hat, dark glasses and black moustache. In fact his electronic device, in which his music was stored, did not recognise his face either until he temporarily removed his moustache! It was none other than Baz Boxall who had arranged a lovely duet version of 'The Windmills of Your Mind' from *The Thomas Crown Affair*.

Many other film favourites were covered. Bert showed his versatility by playing a mandolin in a movement of Vivaldi's Mandolin Concerto in C, accompanied by Guitar Harmony, which was featured in the film *Captain Corelli's Mandolin*. George Vears



A duo of spies
aka Baz and Teresa

including using her considerable artistic talents, over many years. It was also a chance to wish orchestra member George Vears all the best in his studies at the Royal Welsh College of Music.

Finally, the West Sussex Guitar Orchestra, conducted by Mary Poppins (this time with a parrot on her shoulder!) played *Pirates of the Caribbean*, 'Cavatina' from *The Deer Hunter* and *Pink Panther*. The party ended with a wonderful rendition of *Supercalifragilisticexpialidocious*. The lyrics, written and sung by Linda, and accompanied by Jay and Andrew, personally thanked all involved with the running of the club. Rather like the laughing scene from the film *Mary Poppins* we all had to return to earth and the glasses were washed up in record time by Barbara Westmore and Teresa. Everyone present would like to thank Debbie and Robin



Mary and Bert



With thanks to our party photographers - Margaret Nowlan, John Mason, David Alexander, Teresa Henley, Debbie and Robin Burford

Dates for Your Diary

Full details of these events will be shown on our website:
www.westsussexguitar.org

Saturday 12th September	AGM and Club Evening 7.00pm	Saturday 19th December	CHRISTMAS PARTY 7.00pm
Saturday 26th September	IAN WATT Concert 7.30pm	2027	
Saturday 3rd October	Club Evening 7.00pm	Saturday 16th January	Club Evening 7.00pm
<u>Sunday</u> 18th October	Guitar Societies Playing Day (Hosted by WSGC)	Saturday 30th January	Chichester Festival Guitar Section (Juniors)
Saturday 7th November	West Sussex Guitar Festival (Junior Section)	Sunday 31st January	Chichester Festival Guitar Section (Seniors)
Sunday 8th November	West Sussex Guitar Festival (Senior Section)	Sunday 7th February	Portsmouth Music Festival
Saturday 21st November	MIYABI DUO Concert (Hugh Millington and Saki Millington-Kato) 7.30pm	Saturday 27th February	JACK HANCHER Concert 7.30pm
Saturday 5th December	Young Performers' Platform and Club Evening 7.00pm	<u>Friday</u> 5th March	Club Evening 7.00pm
		Saturday 20th March	ELEFThERIA KOTZIA Concert 7.30pm

Editor's Piece

Taking on the role of Newsletter Editor (at least for the short term) has made me appreciate just how much work goes into producing such a document. Sasha's son, Yuli Levtoy, kindly designed the last edition at the most difficult of times for him and his family. Prior to that many of you may not realise that it was Sasha who was our Newsletter Editor between 2021 and 2025, quietly taking on this task among his numerous other roles. Such was Sasha's modesty that he was reluctant for this work to be acknowledged which is why I would like to do so now.

The very first newsletters were sent out in 1993, soon after the formation of the guitar club, and were just a simple page of typing, drafted by Sasha. Richard Prior (the Club's Chairman) took on the role of editor in 1995 and compiled the first newsletter as we would recognise it today, a few pages in booklet form called 'Club News'. It also had illustrations for the first time, though these were mostly still in black and white. Richard produced 34 editions up until 2003.

But our greatest debt of gratitude must go to Terry Woodgate who from 2004 to 2020 published an astonishing 59 editions of the newsletter. It was now called 'Good Vibrations' and written in Terry's informative and humorous style. Every edition was also illustrated by Moyria Woodgate's excellent colour photos.

Terry was always hoping for contributors to his newsletters but in truth he ended up writing nearly all of the articles himself. In this respect my task is made so much easier and I would like to thank those writers who have taken the trouble to send in articles for this edition – Teresa Henley, Andrew Richardson, David Clarke and Julian Bobak. Thank you also to those who have contributed photographs. I've tried to acknowledge these in the captions – the rest of the photos are my own.

Finally, all previous editions of the Newsletter going back to the very start of the club are available on the guitar club website under the heading 'Newsletters'.

Debbie Burford



The West Sussex Guitar Club is very grateful for
the continued support given by:

*Little
Florist*

*Ackerman
Music*