

Carlos Barbosa-Lima

What a coup for the club! Just think, the world famous legendary Carlos Barbosa-Lima on your doorstep. Or not! as the case may be since people had travelled from all over the South of England to see this event and fill our hall to capacity. We had representatives of guitar clubs from London, Dorset, Southampton and Brighton, the mayor and mayoress of Bognor Regis and enthusiasts from all over to see this wonderful concert. No one was disappointed. On a hot summer's evening, through the magic of music the Bognor audience was transported to South America. Carlos loves to play and we love to listen what a splendid example of symbiosis. Never has there been such enthusiastic thunderous applause.

Nearly all the pieces played were Carlos's own arrangements — and what beautiful arrangements they were. Close your eyes and you would swear that there were at least 3 guitars playing all with their own complicated but melodic strains. The concert was made so interesting by Carlos bringing us into the music by explaining about the pieces he was playing. His playing was so emotional and yet technically challenging at the same time — a very difficult feat to accomplish.



Sentimental Melody (not written for guitar) from *Forest of the Amazon* Carlos said he tried to recreate the feel of the composer's *Bachianas Brasileiras*. *Perfidia* by Alberto Dominguez was the well known piece some of us remembered from many years ago. What a superb arrangement Carlos had

made. The final encore *Frenesi* was also written by this Mexican composer. In Mangore's *La Abejas* (*The Bees*), Carlos demonstrated that he could play as fast as the wing beats necessary to keep these heavy insects airborne. Ernesto Lecuona is better known for his *Malaguana*, but tonight Carlos played his composition *Siboney*. I only know watered down versions of this piece, but here we heard a really slinky Tango version. Apparently *Siboney* is the name of an Indian tribe — and to think I always thought it was a girl's name! Carlos explained that Leo Brower's maternal grandmother was a sister of Lecuona. The first half of the evening finished with *Adios* by Enrique Madriguera. Here, on one instrument, Carlos recreated the big band sound of 1930's Cuban swing. What wonderful music. Carlos explained that Madriguera's sister was Segovia's second wife. What a small community the guitar world can be.

Refreshed we all eagerly awaited the second half. All was first rate, amongst them Gershwin's *Promenade* and *I Got Rhythm*. The full orchestra was there once again — no voices missing. In *I Got Rhythm*, Carlos would never repeat the verse in the same way. Each time there was a more interesting and more complicated variation. *Aquarela do Brasil* by Ary Barroso was the piece we all know as *Brazil*. Again what superb music and what a brilliant arrangement. The concert finished with two Bossa Novas by Jobim *Desafinado* and *One Note Samba*. Amazing stuff — the audience were just overawed.

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New Members

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

Ian Moorey, Rose Green

Hatem, Janette & Karim

Bedda, Hunston

Baz & Rachel Boxall,

Billingshurst

Steve Gartshore, Langstone

We hope you enjoy
many happy evenings at
the Club!

Carlos said that from a very early age he had been influenced by the works of Ernesto Nazareth. He played *Carioca* and *Odeon* — the latter dedicated to the Movie Theatre! In Villa-Lobos's



Baz Boxall makes his debut on 19th May



Fabio with Matthew



Carlos with our secretary Vickie



Carlos with Diana



Carlos charms the ladies



Quiz time!

Do you recognise the young lady playing above? Of course you do! See page 7 for confirmation.

Carlos Barbosa-Lima...

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One just runs out of adjectives to describe the evening. Rapturous applause achieved 2 encores – *The Sound of Bells* (but not as we mortals would play it) and the delightful *Frenesi*.

A truly memorable evening whether you are a guitarist, a companion of a guitarist or just like good music. Carlos makes no distinction between classical and popular music and effortlessly moves

from style to another. This is the music that everyone loves - whether you were hearing it for the first time or whether you remember the likes of Edmundo Ros on the steam wireless of the 1950's. Thanks to Richard Prior our Chairman and Professor Juan Monroy of the Latin American and Caribbean Cultural Society for arranging the concert. Let us hope we have many more like that and that will Carlos will return soon.

Club Evening with Maud Laforest

The club evening of the 10th March was rather special and also proved very popular. The first half allowed the winners of the recent Chichester Festival to 'play it again Sam', as they reproduced their winning formula. There then followed a break where yet again a wonderful feast was provided. Many thanks to all those who brought along some food, it does make for a very pleasant sociable evening if members can bring some fare for all to share.

The second half of the evening was our annual Young Professional Concert where we give an opportunity for up and coming young artists to perform. This was given by the very talented Maud Laforest. Maud was born in France, but has lived in England and more recently in America, where she has just completed her Master of Guitar Performance diploma. Maud gave a dazzling performance. She could produce wonderfully smooth legato passages at unbelievable speeds, her tremolos and rasguardos showed that here was a true master (or mistress) of all things guitar. She displayed an amazing stretch with her left hand. In fact she showed afterwards that the fingers of her left hand were longer than her right hand - a product of playing since the age of 4 years old.

Her programme consisted of 2 suites by the little known composer Giulio Regondi (1822 – 1872). He was a guitarist and composer who later took to playing and composing for the English concertina. The 5 movements of the rarely heard *Collectici Intim* suite by Vicente Asencio (1908 -1979) were accomplished with great aplomb. We were on more familiar ground with the beautiful *La Cat-*



edral by Barrios (1881 - 1944). The final piece in the programme was the sonata *Giocosa* by Rodrigo (1901 – 1999). Again beautifully executed and with the familiar refrains of Rodrigo stamped upon it. The enthusiastic audience were then rewarded with a wonderful encore - the *Guajira* by Emilio Pujol (1886 – 1980).

Maud plays a guitar made by the French luthier Jean-Pierre Maze who makes very few guitars now - only for special players! The guitar totally filled the recital hall despite the large audience absorbing the sound. However, regardless of the instrument, so much depends upon the player. When Yasha Heifetz was once told what a beautiful sound his violin made, he pointed to the somnambulant instrument in its case and remarked 'I do not hear any sound – it is quiet'. One slight criticism of the short recital was that it would have been nice to be told about the pieces played with maybe some interesting anecdotes. However, we do demand much of our performers, not only must they play wonderfully; they must also talk to us and engage us. This can be very off-putting for the performer when in the middle of a piece there are sudden concerns about what to say next.

The ability of some present day young guitarists is – to quote an overused phrase – *truly awesome*. Their technique is so perfect when compared with guitarists of a few generations ago. Rather like Einstein - who saw further than others because he stood on the shoulders of giants – so these young musicians owe much to their predecessors. However with improved teaching methods and a greater understanding of how to achieve optimum performance, the younger players are achieving so much

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Club Evening with Maud Laforest

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earlier in life. That is not to say that total dedication of the instrument is not required. Although the young professional is gifted with a talent only bestowed on one in many millions, still many hours of practice are required. It is indeed a very hard life for the young professional, especially when trying to get established. For example during the month of March alone, Maud had an engagement

in Baltimore, 5 engagements in England, then one in France then returned to England for a further concert, then back to France again. All this with guitar and suitcase in hand and subject to the vagaries of public transport. The WSGC wishes her every success for the future and hope that she will be able to return to us soon and give a full concert. Do not miss her return.

Keep Those Shoes Polished

Some time ago, a young guitarist friend of mine told me that after he had given a concert, an elderly lady came up to him to speak. She made no mention of his performance, but kept remarking on how polished and shiny his shoes were. At first, like him I found this very odd, but then I realised that when one is on stage, your shoes are in direct line of sight of the audience and are therefore something of focus.

Mindful of this, some time later, when I accompanied the friend at a charity event at a local church, I paid particular attention to my shoes. I even purchased a tin of Kiwi 'Parade Ground' shoe polish and set about polishing them before the concert until I could see a Barry Manilow reflection in the toe caps.

One draw back of this local church and the environs is that there are no toilets. Having been there since 4:00pm to practice, by the evening I began to feel uncomfortable and went outside. Unfortunately there were smokers everywhere (or were they on the same mission as me,

but pretending to light up?) I decided it would be quieter if I headed for my car on the pretext of retrieving some music. Unfortunately, being winter and wet and in the country, there was no lighting at all and I failed to remember that I had parked up a grassy slope. In the pitch black I slid over on the grass. My hands were covered in mud and there was some mud on my trousers. What I had failed to notice however was that my shoes were also covered in mud. I eventually returned to the church and we duly gave our performance. However, on later hearing my tale of woe, a friend in the audience told me that his wife had commented at the time 'I would have thought he would have cleaned his shoes before coming on stage'!

Such is life, but it does show the sort of thing performers are up against. I did comment to the organiser that instead of the money going towards the church roof restoration fund, the proceeds would be far better spent on establishing some toilets. However, I fear my plea fell on deaf ears.

Thanks to our Sponsors

Our Club is extremely grateful to our members whose subscriptions and support at our events help keep the club afloat. However, this is not enough and we are extremely grateful to our sponsors who contribute so much towards the club. Arts grants are becoming more difficult to obtain so if you are able to sponsor the club in any way please have a word with any committee member. Our sponsors are listed at the foot of the last page. We are very grateful to WSCC, Bognor Regis Town Council and the Marsh Christian Trust who give us grants.

We also very grateful to the following local businesses. Just as they support us, please try to support them wherever possible.

Town Flowers: I am sure members will have noticed the wonderful displays of flowers that always enhance the ambience of our club. These are kindly donated by Town Flowers who have over 30 years of experience in Bognor. They can supply flowers for any occasion and have been medallists at the Chelsea RHS flower show. Town

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Thanks to our Sponsors...

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Flowers have two shops – at 44 Bedford Street Bognor Regis (01243 824030) and at 246 Chichester Rd, North Bersted (01243 868652).

Duende Flamenco Store: at 125 Tarring Rd., Worthing (01903 204321) is the leading Flamenco Shop where you can buy all things Flamenco. There is everything for dancers, guitarist and the enthusiast – dresses, shoes, guitars, books, videos and CDs. There are Flamenco workshops, performances and they even organise *Get to Know Spain* holidays. There is also a Flamenco archive. The shop is open from 10:00am to 5:00pm on Fridays and Saturdays. For more information, look at their website duendeflamenco.co.uk. They give

10% discount to club members on everything except holidays.

Ackerman Music is the largest stockist of brass and stringed instruments and sheet music in the South of England. They currently give 10% discount to WSGC members on production of their membership cards. They have three shops – 42 West Street Chichester (01243 781844), 50, Ewhurst Rd Crawley (01293 537900) and at 70, Portland Rd, Hove (01273 702444). The Chichester Branch specialises in guitar sales.

Chichester Web: For many years now the Chichester Web has supported the club and publicised our events see www.chichesterweb.co.uk.

Introducing Your Committee

It is apparent that a number of members particularly the newer ones do not know who the committee members are. In an attempt to remedy this, we are running a series of profiles on ourselves over the next few issues so that you will know who we are and what makes us tick. We do try to introduce ourselves at club evenings, but realise that we do not always succeed. You will see that we are mostly non-professional musicians but just love our chosen instrument. Although the majority of the committee will be standing for re-election, we will be seeking further nominations at our AGM on 8th September so please, don't be shy and step forward. In particular we will require a librarian to keep our music, cds, tapes and DVDs in some sort of order. The committee meet one evening a month and many hands do make light work for the many events that we stage throughout the year. I will start with myself.

PROFILE 1 Terry Woodgate: I have been your newsletter editor for some 3 years now.



We moved down to Middleton on Sea from Sandhurst (Berks) in late 2005 when I opted for early retirement from my job as a mathematical modeller. Apart from guitars, my other main interest is in classic cars. Until our move here, I owned two pre-war cars, (one for 42 years and the other for 28

years) but now I have reduced to only one. Until relatively recently, these museum pieces and a motorcycle were our sole means of transport. Car maintenance and finger nail maintenance do not go well together!

I have always loved the guitar since a schoolboy and got my first instrument when I was 14 years old. As with many of my generation, my earliest influence was Hank Marvin of the Shadows. Then I heard the US guitarist Chet Atkins and was blown away. He played finger style guitar covering everything from jazz, pop, standards to classical. His version of a Bach Bourree turned me onto the classical guitar. There were very few teachers in those days, but I found a local teacher and had 5 years of lessons before getting married and moving away.

Because I cannot sing, I got into the way of making arrangements of popular songs which I enjoy doing to this day. (That sounds rather grand – all I do is strum chords and fit the tune in at the same time!) After the move, the guitar languished for some 20 years until I teamed up with a guitar and banjo teacher to form a 1930's duo and later I joined a 60's rock group. With the rekindling of the guitar, I then attempted to play classical guitar again and 12 years ago joined the WSGC where I was greatly encouraged by Sasha.

I know I will never be any kind of performer, but I love the guitar and the whole spec-

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Introducing Your Committee...

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trum of music that it covers. I find that in times of stress – exams, illness, work related problems or whatever, it has always been a wonderful way to escape the woes of the world and that is why I persevere.

PROFILE 2 Moyria Woodgate: I am Terry's better half and became the Club photographer and archivist a year ago. Many years ago I was a secretary in Fleet Street. I then married and moved to Sandhurst where I worked for various building societies and insurance brokers. When

children came along I became a full time housewife. Over the years I have maintained interests in music, theatre, Italian culture and language and, of



course, photography. I have recently joined the Bognor Regis Camera Club who will be having an exhibition at the School of Music from the 6th to 11th August.

Fabio Zanon Concert ...

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improvisatory feel with their jagged chords, tambour effects, harmonics and exploitation of rich bass notes. The Uruguayan Eduardo Fabini's *Triste No. 1* had a lyrical tune and with its open bass strings and harp-like moments of cascading chords it moved to a magical final cadence. Then *Aire Nortena* by the Argentine Maria Luisa Anido showed itself to be an ideal vehicle to exploit the panache of Fabio's playing.

The Venezuelan Rafael Miguel Lopez's *Asi Yo te Sone* was a gem! The tune was shaped with totally convincing rubato and Fabio's Daryl Perry guitar projected the harmonics with crystal clarity. This was followed by Columbian Gentil Montana's dance *Porro*, which had a cheeky fragment of a tune and Fabio's head swayed, eyes closed, as he anticipated the 4/4 beat, so typical of Latin American, which we Anglo Saxons find so difficult to emulate.

The penultimate piece by Venezuelan Rodrigo Riera, entitled *Preludio Criollo* was an interesting mixture of modern and baroque elements and an ideal preparation for the aptly named *Emboscada – Ambush* – by the Brazilian Paulo Bellerati. This was a real "tour de force" with its ostinato arpeggios, dominant basses, glissandos, campanellas and descending chords. What a climax! The audience was entranced.

The prolonged applause resulted in two encores. The well-known effects of *Torre Bermeja* by Isaac Albeniz – the soft bass notes, the crisp

ponticellos, the singing harmonics and beautifully judged rubatos – were further proof of the acclaimed mastery of Fabio Zanon. His final piece was a Bossa Nova called *Luisa* by Antonio Carlos Jobim. After an introduction with a subtle passing reference to Wagner's Tristan Chord, this improvisatory piece left an impression of the cool playing of a mellow electric guitar in a dimly lit nightclub.

We could go home sated, leaving behind the chair and the flowers in an empty Recital Hall.

Tom Jeffers

For those with Broadband, the following may be of interest: For some 18 months now Fabio has had a radio programme in Brazil where he features guitar players both recorded and playing live. The commentary by Fabio is in Portuguese, but the music is of course universal. You can access this on the web at vcfz.blogspot.com. Is anyone enterprising enough to try to get radio 3 interested in broadcasting the programmes. The copyright to the script is with Fabio and could be easily translated into English. Older guitarists will remember that there was a classical guitar programme that ran for many years on radio 3 some 20 years ago. Since then we have been sadly neglected by the broadcasting media. In 2005, guitar sales in the UK topped £100m with over one million instruments being sold. Obviously the majority of these were electric but guitarists do seem to be largely ignored by the media.

Editor



Some of the club floral displays from award winning Town Flowers

Congratulations to Sasha & Nina

At long last, Sasha and Nina have received formal recognition for their contribution to the life of Bognor Regis. They are only the second recipients of the Ross Memorial Cup for services to the town. They were presented with the trophy by the mayor at a packed



civic reception at the Royal Norfolk Hotel in March. Apart from the guitar club, they host many varied concerts and have many students. They have created an oasis in an otherwise cultural desert for which we are all eternally grateful. Congratulations and very well deserved.

Editor's Piece

What another amazing few months we have just had. We have had the two Brazilian giants of the guitar - Fabio Zanon and Carlos Barbosa-Lima play for us. Although they did not perform on our usual Saturday evenings, on both occasions we were filled to capacity. We have also had a giant in the making – Maud Laforest from France came to play as our young professional. We must not forget our club evenings either where the standard of playing of everyone must be at an all time high at the moment, even from those making their maiden voyage. Well done everyone. If you wish to play at a club evening please let Sasha know well in advance so that he can devise a programme and advise on timings.

Our season is shortly coming to close – we have just The Aquarelle Quartet on June 30th, then our Summer party on July 14th. However, there are roving events going on throughout the summer. Club members will be playing in the Bognor Festival at Hotham Park on Sunday 22nd July at 3:00pm and in the Selsey Festival at The New Selsey Centre at 7:30pm on Friday 24th August. There is also an additional guitar concert - Amanda Cook with Apassionata playing at the Club on Saturday July 28th.

Looking further ahead, we then start the new season on 8th September with a combined AGM and club evening. Please give some thought to helping the club by standing on the committee.

Quiz Answer

Yes, of course you were right. The young guitarist on p2 is our photographer and archivist Moyria. There is an interesting story attached to the photograph however. When we moved home 18 months ago we found a roll of undeveloped Ilford black & white film in our loft. Moyria, who was on a photographic course at the time developed the film. It took a little time, but

eventually a time capsule from 40 years ago was unlocked. Youthful faces that had not seen the light of day for all this time stared back at you from the developing tray in dated monochrome. However, this says much for the quality of the old film. Nowadays film has an expiry date of only 3 years ahead. Presumably colour film must be more delicate than monochrome film.

Fabio Zanon Concert

A solitary chair, a beautiful flower arrangement, a Recital Hall packed with guitar aficionados of all ages, an air of hushed expectancy of an evening to be spent with one of the world's leading guitarists. The magic of live music is unique!

Fabio Zanon has the charm of a practised communicator and the deep intensity of an accomplished artist. How easily he coped with tuning problems (often in mid solo) and nail problems that can reduce most of us to jelly on a stage.

The first half of his programme was well thought-out. Fabio told us that it was a love of English early music that originally brought him to our shores and, using F sharp tuning and a capo on III, he played Dowland's *Sir John Langton's Pavan* with clear passage work and finely judged forte and piano sections, true to the lute, yet with a slightly Brazilian flavour. This was followed by two sonatas by Domenico Scarlatti, originally written for harpsichord. In *Sonata K. 11* his nasal tone and campanella ornaments were particularly effective and *Sonata K. 477*, played at a furious speed, had driving, descending basses and fast scales passages that exploited the open string tonality of the guitar, that must have been in Scarlatti's mind.



Then came a tour of South America. *Four Studies* by Francesco Mignone – charmingly dubbed “a Walton to the Elgars of Brazil” – were very Latin and technical and Fabio's shoulders, as he played, started to show his involvement. *No. 9* had Brazilian rasguados and a beautiful slow section melody that exploited his richly sonorous thumb strokes. With its fiend-

ish slurs, played with total security, *No. 4* paid tribute to Paganini and Villa-Lobos. *No. 7*, a sinister sounding cradle song, contrasted harmonic and natural sounds to ravishing effect, whilst *No. 6* with its off-beat thumb strokes and furiously fast arpeggios left us breathlessly surveying the empty chair and flowers at the start of the interval.

The second half was a fascinating introduction to “Latam” composers all unknown to your reviewer. Fabio's aim was “to bring to light things overlooked, which are short, light and enjoyable.” He opted to give his introductions to all eight pieces before he started playing and thus let the music speak for itself.

Two Sambas by Radames Gnattali, a hugely prolific crossover Brazilian composer, had an

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Dates for your Diary

June 30th	Aquarelle Guitar Quartet	July 28th	Apassionata Guitar Trio
July 14th	WSGC Summer Party	Aug 24th	WSGC at Selsey Carnival
July 22nd	WSGC at Hotham Park Bandstand	Sept 8th	AGM and Club Evening

Most events take place on Saturdays at 7.30pm in the Regis School of Music, 46 Sudley Road, Bognor Regis. For details phone 01243 866462. For concert tickets phone 01243 841083 or visit the **Ticket Hotline** at www.westsussexguitar.com

Please send copy for the next edition of *Good Vibrations* by **12th Aug** to Terry Woodgate, 3, East Ave., Middleton on Sea, West Sussex PO22 6EG
Tel: 01243 583355 or e-mail to: terry_woodgate@btinternet.com

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