

## Graham Devine's Festival Concert

The WSGC were very pleased to welcome

Graham Devine back to our stage after an absence of three years. Graham gave the Festival Concert and adjudicated the adult classes of the WSGF. He has won many prestigious guitar prizes including both the Alhambra and the Emilio Pujol International Guitar Competitions. He currently teaches at Trinity College of Music London.



efficiency - so fast and accurate - a treat to watch.

Many pieces were new to me, the *Colecticio Intimo* (Intimate Collection) by the Spanish non-guitarist composer Vicente Asencio was dedicated to that wonderful guitarist Narciso Yepes. The movements were immediately likeable and lyrical.

The suite *La Ciudad de las Columnas* by Leo Brouwer was a journey around Havana

Graham has a very wide dynamic range of playing, but somehow even his pianissimo sections seem to pervade the entire hall so that even those some distance away at the back of the hall can still clearly hear his guitar. This really draws the audience into the music. The recital was varied ranging from ever popular romantic pieces such as Granados' *Danza Espanola No 4* and Albeniz's *Capricho Catalan* to some very contemporary

pieces. The *Fantasia No. 2 Opus 7* by Sor was one of the composer's longest pieces. Hearing the piece, one cannot help but admire Sor for his many innovative variations. But seeing it played, one also has to admire Graham for his supreme technical

beginning with an early piece written by Brouwer now incorporated into this later suite. In *La Ceiba y el Colibri* - the humming bird and the ceiba tree - we heard an amazing tremolo as the tiny bird flaps its wings to hover around the trees. With the darker tones of the *Fort at Almanecer* we imagined the fortification guarding the entrance to Havana. The piece concluded with *Toque en la Plaza de Armas* a ritual dance. Graham's right hand switched rapidly from ponticello to tasto without losing its way and without any loss of clarity.

Finally we heard some pieces written by Javier Contreras, a 25 year old Chilean composer. Whereas we have heard composers from Brazil, Argentina and Paraguay, Chilean composers must be few and far between. The pieces were very rhythmic and jazzy and again very enjoyable even on a first hearing.

Enthusiastic applause produced a memorable encore - Satie's mysterious *Gnosseinne no 1*. It is hoped to welcome Graham back again in 2010 when he will also give a concert and masterclass.

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### New Members

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

**Joanna & William Morris**  
from Chichester

**Antonio Maccarrone** from  
Littlehampton

**Stephen Higgs** from Worthing

We hope you enjoy  
many happy evenings at  
the Club!



Solo under 12, under grade II



Solo under 12, above grade III



ADC Chairman Ashvin Patel awards the Camps guitar to James



The Duet Class



The Ryusei Ensemble



Yvonne & Julian Duet



The West Dean Class



Sasha awards Samuel the Sibelius G7 software

Sasha, Paul, Ashvin and Graham at the conclusion of a most successful Festival



***WSGC Festival 15th-23rd November***

## West Sussex Guitar Festival 15th –23rd Nov 2008

The number of entries for this year's event was surpassed yet again with over 170 entries. When it is considered that some of the entries involve duos, trios, quartets and ensembles, that represents quite a few participants. The under 18 classes were held over the full weekend of 15/16 November and the adult classes over the weekend of 22/23<sup>rd</sup> November. In addition there was the Festival concert given by Graham Devine which was very well attended.

It was the eccentric composer Erik Satie who once said competitions were for race horses and not musicians! However, competitions do make the performer go that extra mile and that is how standards improve year on year. In this festival we had a number of non-competitive classes including a new class for teacher and student so that a nervous student playing for the first time is not entirely alone on the stage. Both adjudicators were very encouraging and quite often had difficult decisions to make.

The adjudicator for the under 18s was Paul Gregory. Paul, who has been playing the guitar since the age of 10, currently teaches at the East Sussex Academy in Lewes and has won many prestigious guitar awards. He praised the young performers for their courage and dedication – particularly those playing in public for the first time- and made constructive suggestions as to how the performances can be improved.

Paul stressed the importance of posture when playing otherwise accurate playing will always be difficult. The guitar neck must be in front of you and not behind. Paul said that tall players with long arms and long fingers were at a disadvantage because they had to find a comfortable way of accommodating the extra length. Although finger nails are difficult for youngsters to grow and maintain these are essential. Just as a violinist requires a bow or an oboist requires a reed to produce the sound, so a guitarist requires fingernails. These do not have to be excessively long – just visible from the back of the hand. Paul advised against what he called 'skating' whereby the performer plays fast and very impressively, but is not playing the correct notes and not playing clearly. A good performance requires a balance between technique and musicality.

I think we were all impressed by the stoicism of a member of the Inazuma Duo from the Rikyo Japanese School who had broken the middle finger

of his right hand. He very successfully played with *i,a* throughout despite having a huge bandaged dolly in between. Well done for relearning the fingering so quickly and putting on such a good show.

Paul Gregory is giving a guitar concert at the club with pianist Yoko Ono (no, not that one!) on Saturday 9<sup>th</sup> May 2009.

Graham Devine was the adjudicator for the adults. He is a laureate of many international guitar competitions both in Europe and the United states. Graham currently teaches guitar at the Trinity College of Music. He similarly praised the adult performances but encouraged more colour in the playing, more legato and more vibrato to sustain the notes. Graham gave a mini-master-class demonstrating this with some Bach pieces. The before and after performances showed just what was missing. Rather than playing a sequence of pleasant notes, Graham showed how there can be different voices in the music, how these can have conversations and how they can all sing simultaneously as the threads of the voices weave throughout the music. For a saraband, it is necessary to accent the second note in the bar. Graham advised trying to listen to the Bach pieces on the instruments they were originally written for. Just as a picture is worth a thousand words, so it was with these simple but effective demonstrations. It is hoped that in 2010 Graham will come to give another concert followed by a workshop on Baroque music.

Graham advised against repeating a section of music in an identical manner. It has already been said once; say it differently the next time either with tone, volume or ornamentation. (I play it again hoping I might find all the right notes at the right time on the second time around!) In difficult sections, Graham advised against holding your breath and just going for it hoping it will go well, but to relax more by practicing breathing throughout the difficult section.

There were some interesting classes involving not just guitar – we heard the guitar with flute, recorder and voice. I was intrigued with Tom Jeffers who played a 15 string lute and Sally Morris who played a 6 string viola de gamba. Just imagine – 21 strings to tune before you perform! However they had professionally tuned up beforehand and gave a wonderful performance. It was said some 300 years ago that should a lutenist reach the age of

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<b>WSGC Festival Junior Class Winners 2008</b>		<b>1st</b>
1	<i>Initial Class Age 9 &amp; under (Non-competitive)</i>	---
2	<i>Initial Class Age 12 &amp; under (Non competitive)</i>	---
3	<i>Age 13 - 18 (Non competitive)</i>	---
4	<i>Age 12 &amp; under I</i>	Torben Winther
5	<i>Age 12 &amp; under II</i>	Victor Smith
6	<i>Age 12 - 15 Intermediate I</i>	Patrick Sowden
8	<i>Technical perfection Class I</i>	James Branchflower
9	<i>Technical perfection Class II</i>	Sam Brown
10	<i>Bach Class I Age 13 and under</i>	James Li-Kam-Tin
12	<i>Advanced Open Class</i>	Sam Brown
13	<i>Junior Recital I Age 13 &amp; under</i>	James Branchflower
14	<i>Junior Recital II Age 18 &amp; under</i>	Karim Bedda
16	<i>Guitar duet I Age 12 &amp; under</i>	Rose Duo
19	<i>Duet Age 18 and under</i>	Inazuma Duo
21	<i>Trio/Quartet Age under 15</i>	Bishop Luffa Trio
22	<i>Trio/Quartet Age under 18</i>	Christian's Ensemble
23	<i>Guitar with any other instrument Age under 12</i>	Zoe & Tamzin Barnett
24	<i>Guitar with any other instrument Age under 18</i>	Andrew & Richard Creswick
25	<i>Voice &amp; guitar Age 12 &amp; under.</i>	Alex Blake
29	<i>Family Ensemble</i>	McGirgan Ensemble

<b>WSGC Festival Senior Class Winners 2008</b>		<b>1st</b>
50	<i>Newcomers' Class (non competitive)</i>	-
51	<i>Intermediate Class I (Up to Grade III)</i>	Roy Barron
52	<i>Intermediate Class II (Up to Grade VIII)</i>	Tom Rimmer
53	<i>Renaissance Class</i>	Patrick Butcher/Mitch Callow
54	<i>Bach Class</i>	Philip Chapman
55	<i>Music Around the World</i>	Terry Woodgate/Samuel Stormont
56	<i>Advanced Class</i>	Jez Rogers
57	<i>Virtuoso Class</i>	Lydia Hepworth
58	<i>Guitar duet</i>	John Mason & Diana Green
60	<i>Guitar ensemble</i>	Regis Guitars
61	<i>Guitar ensemble with any other instrument</i>	Byron Duo/Tom & Diana Rimmer
62	<i>Voice with Guitar accompaniment</i>	Sally Morris & Tom Jeffers
63	<i>Plucked Instrument Other than Guitar</i>	Sally Morris & Tom Jeffers
64	<i>Recital Class — open</i>	Linda Kelsall-Barnett
65	<i>Arrangement Class</i>	Debbie Burford/Tom Jeffers
C4	<i>Solo Guitar Composition</i>	David Roe/Samuel Stormont
C6	<i>Guitar &amp; other instrument Composition</i>	Samuel Stormont

*West Dean International Guitar Festival Scholarship:*

1st Sam Brown  
 Runner up Zoe Green

*Winner of Camps Classical Guitar:*

James Li-Kam-Tin

*Winner of Sibelius G7 Software:*

Samuel Stormont

## West Sussex Guitar Festival ...

*(Continued from page 3)*

80 years he will have spent 60 of those years tuning his lute.

This year, in addition to numerous trophies there were a number of prizes generously donated by sponsors. Since the Festival formed part of Arun Peace Week these were awarded by the chairman of Arun District Council - Ashvin Patel. The Scholarship for an under 18 year old to attend the four day West Dean International Guitar Festival in August 2009 was won by Sam Brown from Elmer with Zoe Green from Bristol as runner up. A Camps classical guitar and case donated by Camps Manufacturers and Maestoso Music Ltd was won by James Li-Kam-Tin from Eastergate. A copy of Sibelius G7 composition software donated by Sibelius was won by Samuel Stormont – a music student at Chichester University for his composition *Grave con Espresione* for guitar and two flutes. In addition there were numerous sets of strings donated by Summerfield Music Instruments/Classic Guitar Magazine and Royal Classic Strings.

The Festival was yet another enjoyable 4 days of guitar music. There is nowhere else where you could hear such a wide range of music from

Bach to the Beatles and Scarlatti to Scott Joplin for a mere £1.50 per entire day. Add to that the pearls of wisdom from the adjudicators and it represents amazing value for money. As always, these events do not just happen. There is much to do during the event, but also behind the scenes. In particular Jez Rogers (our Treasurer and Webmaster) had the unenviable task of collating all the entry forms, arranging the timetables and collecting and banking the money! Well done Jez for that and also to Nina who works tirelessly behind the scenes. Thanks also to members of the committee for their help and to Maureen Burgen, Julie Insull and Moyria Woodgate who helped out over a number of days. Above all however, there would be no event without Sasha who does so much to encourage us all to perform and as I have said before is an amazing 'jack of all trades' both front of house and behind the scenes – MC, still and video photographer, guitar tuner, stage director, furniture mover, programme arranger and printer.

We may all heave a sigh of relief, but watch out – the Chichester Music Festival will soon be upon us all on 7<sup>th</sup> -15<sup>th</sup> Feb 2009.

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## Offstage: Graham Devine

**G**raham Devine kindly gave this slightly edited interview with Angela MacTavish after the festival concert on the first day of the adult classes in the West Sussex Guitar Festival on the 22 November 2008.

*Hello Graham! It's really nice of you to stay on after the Festival to give this interview.... I wonder if you could say something particularly for our younger participants about the transition between you listening to your mother playing Bob Dylan and Joan Baez; and then later applying for the Chetham School of Music\*?*

My mother really enjoys playing the guitar – well, she did; she really doesn't play that much now. She used to play a lot of Bob Dylan songs, Beatles and that sort of thing. That was my first memory of the guitar and I had the opportunity of taking some lessons at a local primary school I attended. I took the guitar along and had a wonderful music

teacher there, who still is in contact with my mother and myself today after all these years. She was, as I say, very enthusiastic and was offering classical guitar lessons; everything really stemmed from there. My mother didn't really play classical guitar but she enjoyed accompanying my progress. So I started the lessons and also began playing pop tunes and rock tunes and chords; I was part of the school band playing in assemblies.

*(\* for musically gifted children.)*

*So you always had quite a broad range of exposure to different kinds of music –*

Yes, I think so, and it was a very musical school so there was a lot of music going on, and a little orchestra made up of different kinds of instruments so I used to play regularly in all kinds of things.

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## Offstage Graham Devine ...

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*....and did you always play guitar?*

Yes.

*...so after your period at Chetham's it must have been a really momentous decision to move to South America in your late teens. What spurred you on?*

Well, I always had a fascination with South American music from an early age when I discovered composers like Villa-Lobos. All young students get around to playing Villa Lobos at some point and of course then you have Pernambuco and Baden Powell – many composers and guitar players. It really did fascinate me – the music, the rhythm; and I learnt a little bit about Brazil from an early age and it just seemed appealing. At a very, very young age I used to tell my mother, “One day I’m going to go to Brazil,” and she thought I was just nuts, crazy --- “Come on, you’re not going to go that far!” And really from an early age – I was 18 - I got the opportunity to go on an exchange programme. That was it : I didn’t look back. I came back for a short time and at 19 I went to live there and ended up staying. I think I was young enough to not really think too much about the future...it was all about now and what I wanted out of life at that point.

*Yes, a very interesting scene at that time... Baden Powell for example – was there any interfusion between his music and Villa-Lobos's?*

I think they must have met. You have the scene certainly in the late 50s and throughout the 60s with the Bossa Nova movement - with Antonio Carlos Jobim of course, famous for writing ‘*The Girl from Ipanema*’. There was a crowd of them – Vinicius de Moraes who wrote the words to many of the Ton Jobim songs and Baden Powell was also part of that group... a crowd of very talented musicians and song-writers in that period and I think a lot of those musicians would say the grand-daddy would be Villa-Lobos and in fact I think Ton Jobim was related to Villa-Lobos.

*Really?*

A lot of Ton Jobim’s harmony and Brazilian music harmony you can hear in Villa- Lobos’s music and you can hear Villa-Lobos’s music in the popular Brazilian music composers. He still looms over everyone today!

*I was going on to ask you about the fusion of different cultures in Brazil and in different South American countries ...did you find the African influence quite strong?*

Well yes, in Brazil very much so. It’s much more present I would say from Rio upwards – in the religions which they mix with African spiritualism and also in some forms of white/black magic although it’s 99% a Catholic country... and in music, especially the rhythm.

*I find that quite interesting because besides appreciating the rhythm of Brazilian music, you’re actually very conscious of the subtlety of the guitar aren’t you? - So you don’t want a strong beat all the time .....you’re very sensitive to people appreciating the quietness of the guitar and the range.*

I think you can have that range in the popular music and in rhythm too. It doesn’t have to be forte all the time and very strong. The rhythm can be in the background. It’s controlled and it’s tight but my idea of the guitar is that you can have a greater dynamic range by using extremes. You know, you have a direct touch on the strings so it’s possible if you train and you work at it to control a softer sound ...but you also have a wider range if you can have a stronger forte as well.

*Yes, I see.... Then what I was thinking was that your unique experience in the UK and South America must have given you an edge over other competitors who had less diverse backgrounds in the Alhambra and the Emilio Pujol International competitions, which you won. Could you outline what you felt your particular strengths were?*

Well..... I wouldn’t agree with that ..... I wouldn’t say I had an edge..... Probably that I worked very hard and that I prepared very well; and I think with any competition there’s an element of luck although you have to be thoroughly prepared. Having been on juries now I can see just how close some decisions can be. Today it was good because I was the only one but it isn’t always like that – you could have six or seven people and your opinion could be so drastically different from the next person’s opinion that it’s almost unbelievable. When you’re a competitor you don’t realise that, so going back to those competitions all I can think is that I prepared very well. ..I try to prepare for every competition,

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## Offstage Graham Devine ...

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but for those I'd already made a decision they were going to be my last ones so I prepared I guess more than for any other and I'm sure I had an element - a bit of luck.

*At that time were you receiving any instruction?*

No, I guess I've basically been self-taught since I was maybe 17. I had lessons with Gordon Crosskey at Chetham's for a few years when I was there; then I had a very short - I would say some months - at the Guildhall; but I left to go to Brazil so from that time - around '79 - I've never had a teacher... which is not something I would recommend to anybody, but I think I was lucky enough to come across good musicians and have good advice.

*You've said you feel an audience should be challenged and not just fed lollipops all the time. In which part of the programme did you particularly want to challenge us?*

I think this could work two ways because first of all lollipops are great and I've said in another interview that those are really what draw people into the guitar inspire and - maybe - encourage people to try out the guitar. They will hopefully be with the guitar for ever. There are lots of wonderful lollipops and I like to play lollipops.. But I also think there is music that is a little bit more challenging. It might be simply because of the duration of a piece or the language of a piece. In the guitar repertoire we don't have too many pieces which are, let's say, over 15 minutes long ...not that many ...and we also have a lot of music that was written in the last part of last century so you have the 60s and 70s where there was a very experimental language and it's not all sugar - it can be almost squeaky door music and bangs and crashes; and some of that I still enjoy today although some I feel is a little bit dated. But you have also a modern language which I think can be captivating in the right setting and performance. I also feel this shouldn't be neglected but should find its right place in a programme if you are going to present this particular music - and it should be maybe discussed a little bit or talked about beforehand to give an audience a bit of insight in to what they are going to hear. Then they feel they are not alienated - nor that it's just highbrow or intellectual music, so they can find some connection with it - but they also have to work - it's not just "Oh how

lovely." Something else is happening - it's just a different language. Some of the music could be successful. It's not up everybody's street but some people might come away from the concert and think "That was really different - did I like it or not like it?" and maybe they discover that they actually did like it. You asked me how I thought I challenged people yesterday. I would say with two works. First of all there was the Fernando Sor work which is actually one of the longest works he wrote for the guitar, going on for about 17 or 18 minutes - a huge largo and a set of variations; and I think it's not only a challenge for the audience but also for the performer to hold the interest of the audience throughout that music; but it's not always the most instantly appealing. I think you have to dig a bit deeper with that. And so I felt that it's not only a challenge for me because there are many moments that are very tricky technically but musically it's even more difficult so it's a challenge for me in that respect - and also to try to hold the audience or to give something to the audience through such a long work. But I guess I've got melodic writing on my side there! The other work would be the Brouwer, in which again I like to paint a picture or an image of that work beforehand - it's not like some of Brouwer's works where I would say there's a very clear narrative, and instantly appealing; it requires a bit more work from the listener but not so people are all running for their hats and coats.

*You obviously have great empathy with Brouwer - your CD and so forth. Which aspects of his work do you identify most closely with?*

He was the first contemporary composer that I remember hearing. In a Radio 3 programme of guitar music called Encores and they were just phenomenal - very popular pieces in fact - and at the very end of the set he played the *Etude No. 6*, the arpeggio study, which I was learning at the time. I was just completely knocked out by his playing of things like Scott Joplin- he played *The Entertainer*, some popular pieces that he'd arranged and also this study which I was just struggling with - I just could not play it and here it was like butter, melting, and I really became very interested in Brouwer. I told my tutor - she was a young student at the time and she said "You must hear this piece I'm playing," and she played a piece by Leo Brouwer called *Canticum*

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## Offstage Graham Devine ...

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and it was the most crazy racket I'd ever heard in my life. At that point I think I was only 10 years old or 8 or 9, and I was awed by this sound – a wall of sound – and it was really like nothing I'd heard Brouwer play, completely different; and I was just excited by the noisy element and the unexpected. It just fascinated me and I think really from a very young age I became captivated by Brouwer's music but it also provided an energy and a motivation to discover contemporary music; but it's just one aspect of me and my playing: because I love melody but I also like this – I would say –organised chaos too!

*So, last question – you said every instrument needs*

*personalities to attract people to its music; introspectively which aspects of your own character do you feel are the most striking?*

It's a difficult question to answer because I would like to convey that I have belief in what I am doing....Hopefully I can convey that and a real connection, a passion, for what I am doing. That's not only with playing, it's also with teaching I would say which is a large part of my life, and which I enjoy very much – it's a very important part - so I think it's the belief and the motivation and the passion hopefully. It's a difficult question to answer but I would say those are some traits I look for in myself and I'd like to think that they are evident at some point.

Angela MacTavish

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## Editor's Piece

**A** Happy New Year to all our readers! Here we are, already over one third of the way through our season – where has the time gone? Surely 2008 must be the fastest year on record! We have had three concerts already - Jeremy Jouve from France, The Bonfanti Duo from Italy and Graham Devine from England. Concerts for the rest of the year are listed on the back page. These include a welcome return of Richard Smith from the USA, this time accompanied by his cellist wife Julie Adams. Those who have seen Richard before were astounded by his playing which covered the entire spectrum of guitar music including classical, jazz, evergreens, pop, country and blues.

We then have the Versailles Quartet coming all the way from France. Hago – the Hampshire Guitar Orchestra then kindly give a charity concert and we, the WSGC are their chosen charity, so do not miss this one. This is another concert where a wide range of music will be covered and with a unique sound from four sizes of classical guitar. Paul Gregory then gives a concert with Yoko Ono on piano. Our final concert of the season is given by Gabriel Bianco from France who Sasha saw win the prestigious Guitar Foundation Of America competition this summer.

Please support these concerts. Outstanding performers from all around the world are coming to play on your doorstep and without your enthusiastic support we may have to curtail these performances.

We are pleased to report that Gary Ryan will

be giving another popular workshop on the 24th May. Those that were unsuccessful in having a one to one last year should be more successful this year.

Yet again our Festival in November was very popular with a record number of entries. The standard of performances improves each year as members become used to playing in front of an audience. This is so different from playing at home. This year there were a number of prizes so generously donated by sponsors. This is much appreciated, particularly given the current economic climate. Do please try to support our sponsors just as they in turn support us.

Do not forget our next major guitar event which is part of the Chichester Festival of Music. Under 18s on 7/8<sup>th</sup> February and Seniors on 14/15<sup>th</sup> February. Please come and support this event. For a mere £1.50 entry fee you can see some great playing and hear comments on how the performances can be improved. The adjudicator for both weekends will be Helen Sanderson. Helen, who is a wonderful guitarist and composer is no stranger to the WSGC both as a solo performer and more recently with the Vida Guitar Quartet. She is also runs the prestigious World Youth Guitar Festival and Winchester Guitar Festival.

Everyone have a great new year and we all look forward to seeing you again in 2009 – let us hope that the new year is a little slower than the last and that this recession is not too unkind to us!

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## *Irina Ilieva Profile*



**W**e are very pleased to have co-opted Irina Koleva Ilieva onto the committee as our Hospitality Officer. Helena Bengé of Duende and all things flamenco used to have this role some time ago. It is important that new members should be made welcome and shown around the club and introduced to other members. With her friendly personality, Irina is ideal for this job. Irina will also help out with organising the refreshments at our events. We are a very small committee and greatly value the additional help from Irina. We like to publish profiles of our committee so that you can get to know us. Irina's profile is below and it takes the form of an interview.

### *How long have you been playing the guitar?*

I have been playing for nearly one year, but I never thought I would learn to play an instrument. Originally it was not something I wanted to do. I like to do well at everything I try. My boyfriend Robert, who is manager of an entertainment pub in Chiswick is very encouraging towards my music.

### *What attracted you to the instrument?*

I heard one of my clients playing with her young son and I thought it sounded wonderful. That is where my interest started.

### *What music do you enjoy?*

I enjoy most types of music really.

### *Do you play any other instruments?*

No, except perhaps for the castanets. Some day I would like to learn the piano because I like the sound very much and have seen some brilliant pianists at the club.

### *Are you from a musical family?*

No, not really, but when my mother was a little girl she learnt to play the violin and managed to take two years of examinations in just one year.

### *What other interests do you have?*

I enjoy dancing and did Salsa dancing for one year 3 years ago. I started Flamenco dancing with Helena Bengé some 18 months ago. I like all sports – roller blading, swimming, tennis and badminton and I also enjoy yoga. My other love is travelling. I have been to Paris, Rome, Athens, Crete, Cologne, Bonn, Barcelona and Majorca. I hope to visit Egypt in the Spring. In addition, I have visited much of the UK – Scotland, Cornwall, Birmingham, Stratford and London.

### *How long have you been in England?*

My parents are Bulgarian, but I was born in Openburg Russia and lived there until I was 8 years old. We then returned to Troyan in Bulgaria. I came to England as an agricultural student in 2003 and lived in Stratford upon Avon for 5 months. I spoke no English at first, but then I moved to London for 7 months with my friend Emiliya where it was necessary to speak the language. We moved to Bognor over 4 years ago.

### *I believe that you speak many languages.*

Yes, obviously Bulgarian and English, but I also speak Russian and I have been studying Spanish for 1 year now.

### *What job do you have?*

I am a self employed domestic help – doing a variety of jobs ranging from baby sitting, child minding and cleaning.

## *Xmas Party...*

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Clowns Convention and although I could juggle with the silk hankies -a larger volume to catch and they do fall slower- I never graduated to juggling balls).

Kate Morris explained that at home she sometimes encourages her children to distract her while playing and if she learns to concentrate with all this mayhem, then playing on stage is not such an ordeal. The idea worked and Kate played a Sor study perfectly while the children set off party poppers around her.

Karim Bedda played Roland Dyans' *Tango en Skai*. Sam Brown gave a superb rendition of Scott Joplin's *Entertainer* accompanied by Sasha on a guitar made by member Tony Buckwell. Tony donated a framed cartoon he had drawn for the club. Nina regaled us on the piano with a splendid *Milonga* by Pujol.

Patrick Butcher read some poetry including

the wonderful *Albert and The Lion* monologue made so famous by Stanley Holloway – sheer poetry which rhymes so well and yet is never forced. Irina ran a lucky dip for those under 12 years old.

Most of us failed miserably with a musical word quiz set by Debbie Burford. We had to find 24 words in a word chain. Diana Green was a clear winner having identified 23 words. The next highest score was in single figures. The evening concluded with some carol singing accompanied with Nina on piano.

Again a special thanks to Nina and Sasha for all their efforts in ensuring we all had a very enjoyable evening. Thanks to all the performers who kept us entertained and to those who came to make this a very successful party. Finally, thanks to everyone who brought food along and many thanks to all the helpers who stayed behind to clear up and did the mounds of washing up.

TW

## *Guitar Tuning*

I think we long suffering classical guitarists have suffered enough with tuning problems. So much time seems to be wasted in tuning – not as bad as with the old gut strung lutes (see p3) but surely it is about time that modern technology can come to our rescue. It is so apparent at our festivals when guitars in tune in another room at a different temperature soon go out of tune in the recital room. Yes, I know that those with a fine ear can soon remedy the situation, but for those of us with an average ear it can be like shortening the legs of a table so as to make it not wobble. In the end we squat cross legged on the floor around the table, Japanese style. How I wished I had never touched the tuning! The tuning devices which clamp onto the guitar neck can be very useful. They only respond to your instrument – useful when others in an ensemble are also tuning up, but the devices do take a time to respond and the audience can soon start to fidget.

I have a number of steel strung electric guitars – some with solid bodies and some semi-solid but despite taking some welly, they remain in tune for some 2 years! Like a fine wine, the classical guitar does not travel well and unlike its electric

cousin requires retuning with every journey it makes. Now, I know people will say that is because of the steel strings and the more robust body, but surely in 2009 we can have strings that are not so fickle (carbon fibre perhaps?) and a little more reinforcing in the classical body without affecting the performance.

Maybe the solution lies in further development of the Gibson Robot which is an innovative new electric guitar. This has servo motors built into the tuning pegs and it tunes itself automatically to whatever tuning you want at the press of a button. The motors are powered by rechargeable batteries which are good for 200 tunings. One drawback is that it takes 15 secs to tune six strings to within an accuracy of 2.5 cents (not really good enough) and longer (unspecified) to tune more accurately. However, maybe improved technology could speed this up.

Maybe I am quite envious of pianists and wind players who just come on and perform. Perhaps after all I am just paranoid and the audience are not really shuffling their feet and yawning while the tuning marathon takes place.

TW



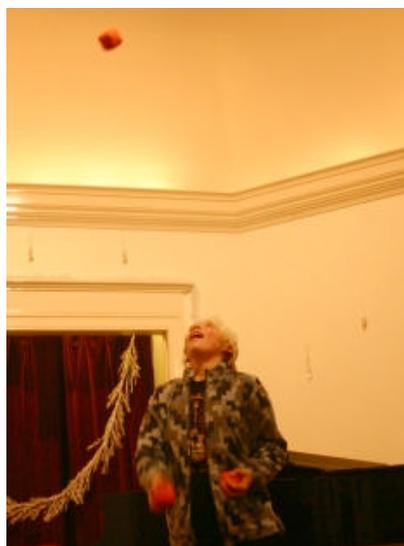
*Paul Thomas & Emma*



*An undistracted Kate Morris*



*Patrick Sowden & dad Phil*



*Patrick demonstrates his juggling*



*Adam Lack plays*



*Irina does the lucky dip*



*The Lads*

***Christmas Party 13th December 2008***

## The Christmas Party

**W**e were two weeks into December, but despite some early celebrations, it did not seem as if Christmas was on the horizon. However, after the Club Christmas extravaganza, it felt that Christmas had arrived. As always, Nina and Sasha did the club proud with superb decorations – each table



had a lighted Christmas tree with crackers and poppers. There was a Winter Wonderland with snow falling in one corner of the hall (well, white flashing lights simulating falling snow). As usual the tables were positively groaning with food but with over 60 revellers, nearly all the food was gone by the end of the evening. We were lucky to have such a fine setting since only the previous day Sasha had a bad attack of the ‘flu which had laid him flat. However, he managed to recover for setting up the party and hosting it, before the ‘flu promptly laid him flat again for the following few days.

We had some fine entertainment, beginning

with The Gala Quartet who played *The Lord is My Shepherd* and *Christopher Robin is Saying His Prayers*. Paul Thomas and Emma then presented *Jingle Bells* with an unusual duet combination of guitar and French Horn. Other festive pieces included Peter Watkins with *We*

*Three Kings*; Kate Morris on ukulele with children and *Rudolph The Red Nose*; Zoe singing a carol to Linda’s guitar; Tamzin singing a *Winter Wonderland*; Jez and Imogen as a guitar/piano duo playing a *Rudolph* reprise; Adam Lack played a carol and Terry played a medley of carols and Christmas songs.

It was good to see the children performing with their parents. Patrick Sowden and dad Phil played a guitar/piano duet. Patrick then demonstrated his keen juggling skills. How I wish I could juggle. (I did buy a kit many years ago during the

*(Continued on page 10)*

### Dates for your Diary

Jan	17th	Richard Smith/Julie Adams Concert	Apr	25th	Hago Charity Concert
Jan	24th	Club Evening	May	9th	Paul Gregory/Yoko Ono Concert
Feb	7/8th	Chichester Festival under 18s	May	24th	Gary Ryan Workshop
Feb	15th	Chichester Festival Seniors	Jun	13th	Gabriel Bianco Concert
Feb	28th	Club Evening	July	11th	Summer Party
Mar	14th	Versailles Quartet Concert			

Most events take place on Saturdays at 7.30pm in the Regis School of Music, 46 Sudley Road, Bognor Regis. For details phone 01243 866462. For concert tickets phone 01243 822965 or visit the **Ticket Hotline** at [www.westsussexguitar.com](http://www.westsussexguitar.com)

Please send contributions for the next edition of *Good Vibrations* by **15th March** to Terry Woodgate, 3, East Ave., Middleton on Sea, West Sussex PO22 6EG  
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