

Viva Cardoso

Every credit to the West Sussex Guitar Club for securing a splendid recital by the internationally famed Argentinian guitarist and composer Jorge Cardoso as the centrepiece of the 7th Annual Guitar Festival in Bognor Regis.

Dr. Cardoso, warmly affable, dispensed with the performers' chair on entry and played disarmingly as a troubadour would – a stance originally adopted for health reasons, as we afterwards learnt. The bright notes of the unamplified Grimaldi guitar resonated through the hall with crystalline clarity and a precision rarely heard. Fingers moved soundlessly between notes across frets and along strings, with



Uruguayan and Mexican, frequently explored in Jorge Cardoso's own compositions) were clearly apparent in music from the Old World of sixteenth to eighteenth century continental Europe - Luys de Narbaez, Antonio de la Cruz, Francois le Cocq. The settings of the court and milongas were paired with contemporary folk and popular melodies. Dr. Cardoso drew attention to the notable features of each juxtaposition, skilfully crafted into the repertoire and played with

inimitable strength and colour.

The expectations of the very responsive audience were amply fulfilled and prolonged applause at the end of the recital merited three cherished encores.

Angela MacTavish

New Members

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

Andrew Clarke, Bognor Regis

David Roe, Sevenoaks

Steve Hines, Bognor Regis

John Newsham, Tangmere

Wayne & Julie Lines, Fareham

Chris Sweatman, Chichester

Patrick & Gill Fermond,

Earnley

Lin & Sue Flanagan, Findon

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

no trace of extraneous noise to detract from the musical experience as the maestro engaged intently and almost contemplatively with the melodies of the unfolding programme.

This was designed to show that the roots of folk music from different South American traditions (Venezuelan, Argentinean,

Truly a memorable evening. Many thanks to member/luthier Pablo Requento for translating Jorge's announcements for us. For the record, the 3 encores were Breseiro a Brazilian tango by Ernesto Nazareth, Misionerita by Lucas B Areco and Aire Norteno by Maria L Anido.

Jorge has only visited the UK on 5 occasions and we were very privileged to have him come and play for just us. He said that over the past 8 months he has given some 80 concerts and since each concert typically involves 3 days travel, he has been very busy indeed. He planned to return to Argentina shortly after the concert. The professor has written some 400 pieces for guitar, including guitar concertos. We have just purchased a book of some of his studies/compositions for the Club library. He said that this represented some 26 years of work! We have also purchased a number of his cds for the library. Please come and borrow them.



Phew! John's debut is over



Thanks Pam for 12 years sterling service

The AGM Club Evening



Class 1 Age 9 and under



Zoe & Patrick



Class 14 Junior Recital



Imogen & Jez Rogers (our new Treasurer)

WSGC Festival 11-19th November 2006

West Sussex Guitar Festival 10th –19th Nov 2006

The Festival got off to a wonderful start on the Friday night with the world famous guitarist/composer Jorge Cardoso.

Entries for the Festival increase year on year and this time there were a total of 95 junior and 51 senior entries in 42 classes from non-competitive beginner to recital class. This was one of the most successful Festivals to date.

We do like to record the proceedings of these festivals for archiving purposes and for publication in our club magazine. We do appreciate however that there could be privacy implications and so we gave the option for entrants to be excluded from photographs. It was gratifying to see that no one objected to the photography.

We were very fortunate in having Gary Ryan as adjudicator for all 3 days of the competition. As well as being a brilliant guitarist and composer, Gary is also a great raconteur who can release the secrets of good technique in an easy going and humorous manner that no one will ever forget. Some of his tips are given below.

It was truly gratifying to see the high standard of playing from the youngsters – Junior and under 18. It is reassuring to know that the guitar is in such good hands for future generations. In the new class for the Patrick Cashman Memorial Trophy (guitar and other instrument), we heard the guitar played with tenor recorder, descant recorder, violin, flute and voice. We had also a lute duo courtesy of the Arbeau Duo.

It was a pity that not many member spectators attended these events. For an entry fee of just £1, there was a full day of entertainment with pearls of wisdom from which all players could benefit. Well done all who entered. The standard of playing was exceedingly high and very entertain-

ing. It is a pity one person has to be singled out in each class as a winner. In reality of course everyone is a winner for entertaining us, putting in all those extra hours of practice and for even having the courage to take to the stage. I think we all learnt something from Gary's excellent comments.

Gary is always full of surprises. We know him as a supreme guitarist, composer, teacher and raconteur, but in previous festivals we have seen he is also a brilliant and innovative pianist. In this session, we have seen him play superbly with no warm up time required. We have seen an impressive example of sight reading where he played fluently a difficult composition by entrant David Roe which used the entire fingerboard. Gary had never seen this piece before. We were all truly amazed by this.

A successful festival depends upon many things – the enthusiasm of the adjudicator (and we were exceedingly fortunate here), and the enthusiasm of the performers and their teachers and parents. We must not forget the helpers behind the scenes like our Chairman Richard Prior who set up the timetables, the tea ladies and the door persons. Finally however, a big thank you is due to Sasha ably assisted by Nina, without whom there would be no Festival. Sasha and Nina were on duty from first thing in the morning until last thing at night on all 3 days of the Festival and spent many a late night preparing for the Festival. As always, Sasha was a superb MC, he kept tally of the results, he videoed all the proceedings, he organised and took the still photographs, he conducted and played in the orchestra and generally was an inspiration to us all - a veritable Jack of all Trades. On behalf of everyone, many thanks for your boundless energy – we are all indebted to you.

Gary's Topical Tips

Some of Gary Ryan's tips from the Festival are given below.

Technique: Watch the thumb of the left hand popping up round the fingerboard. This makes slurs difficult. When gripping anything, it is natural for the thumb to oppose the fingers and the same is true on the guitar fingerboard. Also ensure that the fingers of the left hand are always placed parallel to the frets. This will again help with slurs

and general agility on the fingerboard. When playing barres, use minimal effort. If only the outer strings need to be held then do not waste energy holding down all six strings. Practice repeatedly with a barre, holding just strings 1 and 6, then strings 1, 2, 5 and 6 and finally hold down all 6 strings. Watch for tension in the right hand fingers. If the fingers are made to ride a bicycle (without

(Continued on page 5)

	WSGC Festival Junior Class Winners 2006	1st
1	<i>Initial Class Age 9 & under Non-competitive</i>	---
2	<i>Initial Class Age 12 & under</i>	---
3	<i>Age 13 - 18 (Non competitive)</i>	---
4	<i>Age 12 & under I (Competitive)</i>	Zoe Barnett
5	<i>Age 12 & under II (Competitive)</i>	Tamzin Barnett
6	<i>Age 12 - 15 Intermediate I (Competitive)</i>	Simon Keet
7	<i>Age 12 - 15 Intermediate II (Competitive)</i>	Alex Cox
8	<i>Technical perfection Class I</i>	Tamzin Barnett
10	<i>Bach Class I Age 13 and under</i>	James Branchflower
11	<i>Bach Class II Age 13 - 18</i>	Tom Emery
12	<i>Advanced Open Class</i>	Felix Kellaway
13	<i>Junior Recital I Age 13 & under</i>	Ross Barnes
14	<i>Junior Recital II Age 18 & under</i>	Tom Emery
15	<i>Junior Flamenco class.</i>	Tamzin Barnett & Patrick Sowden
16	<i>Junior Flamenco class. Open</i>	Adam Lack
17	<i>Guitar duet I Age 12 & under</i>	Butterfly Duo
18	<i>Guitar duet II Age 15 & under</i>	Inazuma Duo
19	<i>Guitar duet III Age 18 & under</i>	Sora Duo
20	<i>Guitar trio or quartet I Age 12 & under</i>	Rose Trio
25	<i>Voice & guitar I Age 12 & under.</i>	Tamzin Barnett
27	<i>Junior Guitar ensemble Up to 12 guitarists</i>	WAMC Elementary Guitar Ensemble
28	<i>Intermediate Guitar ensemble</i>	WAMC Advanced Guitar Ensemble
29	<i>Family Ensemble</i>	The Branchflowers

	WSGC Festival Senior Class Winners 2006	1st
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>	Andy Clarke
53	<i>Renaissance Class</i>	Andy Clarke
54	<i>Bach Class</i>	Paul Thomas
55	<i>Latin American Music for Guitar</i>	Chris Sweatman
57	<i>Advanced Class</i>	Kate Morris
58	<i>Virtuoso Class Test: Any study by Villa-Lobos & any technically challenging piece</i>	Paul Thomas
59	<i>Guitar duet</i>	Tanguero Duo
60	<i>Guitar trio or quartet</i>	Gala Guitar Trio
61	<i>Guitar ensemble</i>	Regis Guitars
62	<i>Guitar with any other instrument</i>	Byron Duo
63	<i>Voice with Guitar accompaniment</i>	Tom Jeffers
64	<i>Any plucked string instrument other than guitar</i>	Tom Jeffers
65	<i>Recital Class — open</i>	Linda Kelsall- Barnett

Festival Composition 2006 Guitar Solo or Duet	1st
<i>Class C-2 age 13–18</i>	Karim Bedda
<i>Class C-4</i>	David Roe

Gary's Topical Tips ...

(Continued from page 3)

the guitar present), then all 4 fingers should cycle. Tension in the 4th finger is shown by it straightening, or curling up and not cycling. When playing arpeggios, try accenting different fingers to bring out different tunes. This will not aid the piece, but will serve as a useful exercise for the fingers. Beware also of the 4th finger on the left hand. Sometimes this was observed to be straight and can be a sign of stress or weakness. Try to encourage the finger to hover close to the fingerboard so it is present when required. Sometimes a pizzicato effect can be achieved by placing the fingers of the left hand actually on the frets rather than behind them. This then obviates the necessity to dampen the strings with the right hand. Try to cultivate fingernails since these give a cleaner sound to the playing rather than using just the flesh which causes the strings to vibrate differently. If fingernails cannot be grown, then consider adopting false nails. Do not rest fingers on the soundboard or strings when not in use. Keep right hand movements to a minimum, the energy should come from the fingers and not the hand – do not use exaggerated hand movements which wastes energy and makes accuracy more difficult. Pluck the strings from the side and not from underneath. Gary said that he has some free exercises including tremolo studies on his web site at www.garyryan.co.uk.

Performances: A performance consists of much more than playing the piece. Walk onto the stage confidently and hold the guitar well and comfortably. Just as a picture is surrounded by a frame, then so a piece of music is surrounded by silence. Pause before starting the piece, think and sing through the first few bars. At the end, do not jump up and walk off with the guitar still ringing. Deaden the strings to signify the end and then stand and bow as appreciation to the audience for listening. Try to identify the tune and bring this out above the accompaniment – do not make all notes have the same volume. Try singing the piece to determine where to breathe. Breathing is the first thing a wind player looks for when studying

music, but guitarists could just keep playing without ever taking a breath and then the music will sound stressed. Focus on where the music is leading and upon reaching that point, have a little rest rather like a cyclist reaching the summit of a hill and then coasting down. Concentrate on playing just the tune without the accompaniment and once this can be played well and it can be seen where the piece is heading, then introduce the accompaniment. Everyone has different strengths and weaknesses. Choose pieces which will display the strengths but disguise the weaknesses. Try for a good posture with a straight back when playing. Raising a shoulder, or leaning into the guitar or bending the head forward and looking at the fingerboard can cause stress and hence early fatigue. When playing a piece, try for different tone colours on repeats – try playing in different positions on the guitar to aid the colouring. Try playing the piece very slowly. Just as when walking along a road you see things you never noticed when driving fast in a car, so things become apparent when playing slowly – possibly an alternative fingering or a voice that needs to be brought out.

Ensemble playing: In a small group, have a strategy *when* (not *if*) things go wrong. Keep going, but decide in advance who to follow if you lose your way. In this way the players are not all jumping around trying to compensate for the mistake. Tuning is very important in a small group, but is not so critical in a large group. Somehow, an average sound seems to be heard which does not jar so much. In a large group, players find it difficult to be heard and there is a tendency for everyone to play loud in order to hear themselves. A better technique is rather to subtract sound and play quieter. Another good approach is to tap the rhythm of the piece on the guitar and it then becomes apparent that many people have different metronomes. Gary said that the most difficult part of playing is judging rests or silence. This was demonstrated by getting an ensemble to silently count to 10 and snap their fingers at the end.

Editor's Piece

Time is really flying by. Christmas is upon us and already we are a third of the way through our 2006/2007 season! The programme for this season has a truly international flavour. We have already had Margarita Escarpa from Spain and Jorge Cardoso from Argentina and next year we have Irina Kulikova from Russia (17th Feb) and Fabio Zanon from Brazil (29th April). We also have our own local girl Amanda Cook on 13th January and the Aquarelle Guitar Quartet (30th June). Please support these concerts. Amanda is always very supportive of our club, particularly at our recent two concerts at St. Paul's Church. Please come along to see Amanda at our next professional concert where you are guaranteed a wonderful evening of entertainment. We have truly world class performers on stage, on your doorstep for just £6.00. Where else could you get such good value for money?

Amanda is also playing at the Wigmore Hall in London on Saturday 17th March. We are hoping to run a club coach from Bognor to this event as we did a few years ago. This was a very successful and popular trip. Please make a note of

the date, further information will be issued later.

We have just had one of our most successful festivals to date - the WSGC Festival which lasted 3 days. The Chichester Guitar Festival, at our club venue is the next big event on 3rd – 11th February. Get those entries in soon and start practicing now to avoid last minute panics later on! We always need help at these events. If anyone can help with taking money at the door, helping the adjudicator or helping with refreshments, please let someone on the committee know. Once again many hands make light work and it is great fun, you can learn a lot and be entertained. Even if you cannot help, please come along to watch and encourage the performers.

The club evening of 25th November was a celebration of the festival, where many players repeated their enthralling performances. This was a very successful evening. As with all club evenings, it is a great help if members can bring along a little food for the interval. I believe this is termed an *American Supper*. It is the little things like this that make our club so special.

The AGM and 1st Club Evening

The evening began with some orchestral pieces – Purcell's *Rondo* and a *Beguine* arranged for 7 guitars by member Debbie Burford. After the break, an informal AGM was held. The minutes will be published in due course, but a summary follows below.

There were a number of changes to the committee who were voted in by those present. Jez Rogers is now treasurer, Victoria Walker is committee secretary and Tony Poulett is responsible for club sponsorship and grants. All these posts were previously held by Jonathan Parrott who continues as Press Officer. Moyria Woodgate is now the club archivist and photographer. These posts were previously held by Pam Davis who continues as Club librarian. Other posts are held as before with Sasha Levtov as artistic director, Richard Prior as Chairman, Roger Ainley as Membership Secretary and Terry Woodgate as Newsletter editor. Sasha

thanked Jonathan and Pam for their sterling work over the previous 12 years and on behalf of the club made a presentation.

Topics covered at the meeting included advanced notice of the pieces to be played on club evenings. There could be copyright problems with publishing such music on the web and difficulties in producing music in advance for the next club evening because the same people may not turn up for consecutive club nights. Nevertheless, the matter will be discussed further.

The evening concluded with some brief guitar solos. After many years as a member and a closet guitarist, John White made his stage debut with two Tarrega studies. Well done John, it can be very difficult to play in front of an audience for the first time, but you did very well and we all look forward eagerly to your next performance.

Thanks Steve

Many thanks to member Steve Hines who has kindly donated a PC system to the Club. It is hoped that this can be used in the library.



Family Class



The Burford Family



The Arbeau Lute Duo



Gary Demonstrates How!



John awards the Patrick Cashman Trophy to the Byron Duo



Andy Clarke

WSGC Festival 11-19th November 2006

Splendid Margarita: Sensitivity, Passion and Precision

Our first concert this season was given in October by superb Spanish guitarist—Margarita Escarpa. Our stage has been graced many times by wonderful musicians, but even by our high standard Margarita Escarpa’s recital stands out. Her lively and engaging programme started with the works of three Spanish composers: Sor, Aguado and Albeniz. And what a wonderful rendition was given to each of the works: romantic Fantasia No.7 by Sor, passionate Fandango by Aguado and three beautifully colourful miniatures by Albeniz. The second half was dedicated to the music from the Americas: Argentinean Piazzola, Brazilian Villa Lobos and Venezuelan Lauro. The music of all three countries has been much influenced by the Spanish; perhaps this is one of the reasons for Margarita’s truly con-



vincing interpretation of each of the wonderful composers. Her guitar was exploding with passion and anger when she played Piazzola. With formidable ease her lucid fingers forged the emotional rollercoasters in Lobos’ Preludes. With Lauro’s sentimental, touching melodies she truly caressed our hearts!

Between the pieces she was talking about her music with real charm and ease and yet when she played she was totally immersed. Margarita said after the performance that she enjoyed playing for our audience (which was full to capacity) and promised to come back. Thanks to everyone who helped to organise this wonderful recital. In particular to Richard & Kathy Prior who looked after Margarita after the concert and even took her to the airport the following day. What a splendid beginning to the season!

S.L.

Dates for your Diary

Dec 16th Club Christmas Party
 Jan 13th Amanda Cook Concert
 Jan 27th Club Evening

Feb 3/4 Chichester Festival Juniors
 Feb 10/1 Chichester festival Seniors
 Feb 17th Irina Kulikova 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 841083 or visit the **Ticket Hotline** at www.westsussexguitar.com

West Sussex Guitar Club is grateful for the continued support of:

Please send copy for the next edition of *Good Vibrations* by **1st March** to Terry Woodgate, 3, East Ave., Middleton on Sea, West Sussex PO22 6EG
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