

Mark Ashford and David Pollock Concert

Despite torrential rain and a windy evening, it was very gratifying to see a full house for the Mark Ashford and David Pollock recital on 22nd January. Mark had travelled that afternoon from Birmingham where he is guitar tutor at the Conservatoire of Music. It is easy to forget that the performers often have to travel considerable distances in order to play for us. Imagine how exhausting it must be to drive for 3½ hrs in heavy rain and then to give a note perfect 2 hour recital. David who lives locally was more fortunate and so was spared the tribulations of a long drive. David specialises in keyboard music of the 17th Century and has become a keen



exponent of the harpsichord. He was playing one of his smaller more portable units and the sound balance with the guitar was excellent. The harpsichord and guitar blend well together – after all a harpsichord is rather like a mechanical guitar with its plucked strings. We were treated to a repertoire rarely heard in our small Recital Room because of the space limitations of accommodating an orchestra. The harpsichord covered well for a full orchestra as we listened to Vivaldi's *Concerto in D (RV93)* for guitar and orchestra and Rodrigo's *Fantasia para un Gentilhombre* – music at its best – wonderful stuff. Other duets included Boccherini's Introduction and Fandango

There were also solos from the two performers. Mark played two well known pieces from Mozart's *Sonata K331 – the Andante Grazio and Rondo Alla Turka*. David played two *Sonatas K259 and K260* by Domenico Scarlatti. Although born in Italy, Scarlatti spent much of his life in Spain. It was interesting to hear the Spanish influence as the harpsichord gently strummed a self-accompaniment of guitar chords.

All in all a wonderful concert. I was surprised to later learn that the last time they had played together was in 2002, so we were very privileged to see this rare performance. This just goes to demonstrate the great musicianship of the two artists. I had incorrectly assumed that they have been on tour and playing together for a long time, but they had just got together late that afternoon! It is a shame that such a wonderful combination is denied to a wider public. Let us hope that they get together again soon and hopefully at our Recital Room. Mark is kindly

adjudicating at the Chichester Festival of Music in February. The roles will then be reversed when the audience takes to the stage to perform before Mark.

New Members

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

Paul Battram
Emsworth

Deborah Harper
Felpham

Phil, Phenella, Alice & Patrick Souden
Chichester

We hope you enjoy many happy evenings at the Club!

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Class 27 Oakwood Ensemble



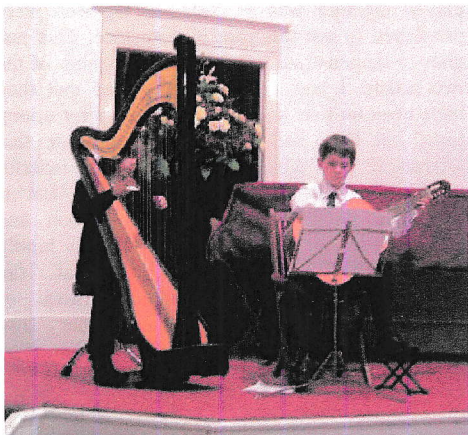
Class 13 Tamzin, Francesca & Zach



Class 17 Duets 12 & Under



Class 25 Soraya, Tamzin & Max



Class 23 Sam & Fran

*Recuerdos de la WSGC
Festival
Junior Section*

13-14 November 2004

WSGC Festival November 2004

This year was the biggest festival yet with 160 entrants. There were a wide range of classes ranging from non-competitive classes to a recital class. The whole object is to encourage players to perform in front of an audience and the judges provide very valuable tips on the performances. The judges are not like those on *Strictly Come Dancing* and any comments are always very constructive and encouraging. Do try to pluck up the courage to enter if you have not done so before. You are among friends and first time performers do not find it as intimidating as they thought. There is a great deal to be learnt from these competitions both as an entrant and as a spectator. The entry charge for spectators was only £1 for a full day of some very fine music and many valuable tips from the judges.

The adjudicator for the junior under 12 years of age class was Arne Brattland of New Pro Arte Trio fame. He played at the 1st professional concert held by the WSGC some 12 years ago. He had a very busy time with the many under 12 years entrants. If these entrants keep up their high standard of playing then in a few years time the Seniors are going to have some formidable competitors.

The adjudicator for the 12-18 years old and the Senior classes was Lee Sollory of the London Guitar Trio fame. He provided many useful playing tips. For example, keep your left arm tucked in when playing and keep your shoulders square. An arm is a very heavy limb (as Lee found after breaking his arm when he eventually removed the sling support). If you are holding this heavy arm awkwardly, then you will have less dexterity and will tire more easily. With regard to group playing,

someone must be in control, although this can switch for different sections of a piece. The other players must watch the controller for visual cues – for example, a nod of the head or hand movement etc. He said that although players practice individually, not enough time is devoted to practicing together and he suggested some exercises which may help. Player 1 plays say notes on the 1st string on frets 5, 8, 7, 6 with fingers 1, 4, 3, 2 and then repeats this through strings 2 to 6 then repeatedly back through the strings to string 1 again. Simultaneously player 2 does likewise, but plays from strings 6 to 1 then back through to string 6 again. This exercise is repeated, with player 1 playing with *crescendo*, *diminuendo*, *allegro* and *largo* etc, with player 2 picking up from the cues of player 1 and emulating him.

Lee complimented all the players on their high standard, he said that working in London where there are 4 music schools, he is used to high standards of playing, but found it very unexpected to have such a high standard in the provinces. It is hoped that Lee will give a master class later in the year so please try to come either as a spectator or participant.

Many thanks must go to the committee who worked so hard behind the scenes scheduling the event. In particular to Richard Prior for producing the timetables. Special thanks must also go to Sasha who was MC and in the hot seat from early morning until the evening for the two full weekends of the event. We are really lucky to have such an energetic and encouraging personality as Sasha to keep up our interest in the guitar and ensure we have such enjoyment from the instrument

Ego vs. Applause...

Has anyone else noticed that applause after a performance has become something other than spontaneous enthusiasm after a wonderful musical experience?

In certain venues it has become customary for the audience to give a "standing ovation" after every performance, no matter how awful. The moment the performance is over a few members of the audience stand up, clapping. Others feel obliged to follow, and the wave of people standing ends up with everyone standing and clapping. I suspect that people are doing what they feel is

expected of them, rather than using their personal judgment.

At a recent recital a similar event occurred, but this time the initiator was the performer. It was a guitar recital and it was good, it was very very good. When it was over the performer stayed out of sight for a long time, too long, because the applause began to die away naturally. Because he did not come back the applause picked up to call him back, and he did indeed come back and bowed, smiling. When he disappeared again there

(Continued on page 6)

Class	Class Description	Ist
4	<i>Age 12 & under I (Competitive) (Grade III and under)</i>	Sam Allen
5	<i>Age 12 & under II (Competitive) (Grade IV & above)</i>	Simon Keet
6	<i>Age 12 - 15 Intermediate I (Competitive)</i>	James Pocock
7	<i>Age 12 - 15 Intermediate II (Competitive)</i>	Lara Emerson
8	<i>Technical perfection Class I</i>	Simon Keet
9	<i>Technical perfection Class II</i>	Felix Kellaway
10	<i>Bach Class I Age 13 and under</i>	Joe Dunn
11	<i>Bach Class II Age 13 - 18</i>	Samuel Groth
12	<i>Advanced Open Class</i>	Ross Godon
13	<i>Junior Recital I Age 13 & under</i>	Francesca Gerard
14	<i>Junior Recital II</i>	Samuel Groth
17	<i>Guitar duet I Age 12 & under</i>	Sam & Jonathan Allen
18	<i>Guitar duet II Age 15 & under</i>	Forte Duo
19	<i>Guitar duet III Age 18 & under</i>	Samurai Duo
20	<i>Guitar trio or quartet I Age 12 & under</i>	Rose Green Trio
21	<i>Guitar trio or quartet II Age 15 & under</i>	Regis Harmonics
22	<i>Guitar trio or quartet III Age 18 & under</i>	KAEN Trio
23	<i>Guitar with any instrument or voice Age 12 & under</i>	Francesca Barsby & Sam Allen
24	<i>Guitar with any other instrument or voice Age 13 - 18</i>	Amy Starmer
25	<i>Voice & guitar I Age 12 & under</i>	Tanzin Barnett
27	<i>Junior Guitar ensemble Up to 12 guitarists to Grade III</i>	Chichester Intermediate Guitar Ensemble
28	<i>Intermediate Guitar ensemble Up to 12 guitarists to Grade VIII</i>	Chichester Advanced Guitar Ensemble
29	<i>Family Ensemble — Guitarist (under 18+ any instrument or singing)</i>	Barnett Family

WSGC Festival Junior Results

Class	Class Description	1st
C-1	<i>Composition Class</i> Age 12 & under	Max Tebbitt
C-2	<i>Composition Class</i> Age 13 - 18	Karim Bedda
C-3	<i>Composition Class</i> Age 18 & under Song with guitar	Poppy Goodheart
C-6	<i>Composition Class</i> Guitar + any instrument or voice.	Sally Paice
51	<i>Intermediate Class I</i> Up to Grade III	Tamzin Atley
52	<i>Intermediate Class II</i> Up to Grade VIII	Ian Murphy
53	<i>Renaissance Class</i> Music from the Renaissance period	Steve Gartshore
54	<i>Bach Class</i> Any number of pieces within time limit	Mitch Callow & Steve Gartshore
55	<i>Latin American Music for Guitar</i>	Steve Gartshore
58	<i>Advanced Class</i> Open to all adult amateur guitarists	Steve Gartshore With William Browne
59	<i>Virtuoso Class</i> Any study by Villa-Lobos + Free choice	Terry Woodgate
60	<i>Guitar duet</i> Free choice of pieces	Mitch Callow & John Mason
61	<i>Guitar trio or quartet</i> Free choice of pieces	GALA Guitar Quartet
62	<i>Guitar ensemble</i> Up to 15 guitarists	ANDANTE Ensemble
63	<i>Guitar with any other instrument or voice</i>	Frances Jones & Sally Paice
64	<i>Recital Class - Open</i> Balanced programme of pieces	Linda Kelsall-Barnett

WSGC Festival Senior Results

The Dynamic Duo...

I am too old to be easily impressed, but I was amazed by Mark Ashford & David Pollock at their recent harpsichord and guitar recital.

I admit to having seen very few duos or trios, but those I have seen did not really wow me. To be brutally honest, to me they seemed "adequate" and very far away from "magical". In fact, I was thinking of not going to see any more "Ensembles".

Now I have seen my first "magical" duo. And I'm knocked all of a heap. I have tried to analyse what made it so special. Was it their musicianship? Both were masters of their instruments. Was it their mutual respect? Both listened to each other and melded their parts

perfectly. Was it their understanding of the strengths and weaknesses of each others instrument? Don't know, but the relative volumes, swells and dim's fitted as one piece of music.

I don't have an answer, but it was one of the best recitals I have ever attended. Pure "magic". Thank you Mark and David.

Bye the bye, did anyone else notice that the eight or ten notes on the extreme right of the harpsichord keyboard sounded quite different from the others, much more dolce? Explanation anyone?

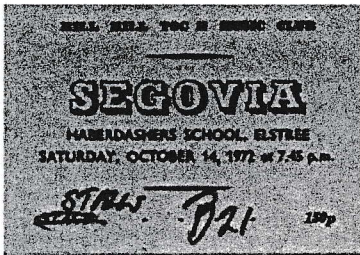
Roger Ainley

Editor's Piece...

A Happy New Year to all our readers. The Christmas season all seems so long ago now. You will see that we have a new name for the Newsletter courtesy of Jonathan Parrott our Treasurer. We did not get many suggestions, but amongst them were – Regis Resonator, Bognor Bugle, Chordon Bleu and Spectrum (reflecting perhaps our colour magazine or the wide range of guitar music that is played at the club).

Since the last Newsletter we have had two successful competitions – The WSGC Festival and the Chichester Festival of Music – both with record numbers of entries. Many thanks to everyone involved in this, both behind and in front of the scenes. Please try to support these events either as a spectator or as a competitor – they are fun and there is so much that can be learnt from them. It is not as intimidating as you might think and there are a number of non-competitive classes. Everyone is rooting for you and the adjudicators are always very encouraging.

In preparation for moving house for the 1st time, I have been clearing out 34 years of memorabilia (otherwise known as junk). Among hundreds



of concert programmes, I came across 2 tickets for an Andres Segovia concert in 1972. The cost was an incredible £1.50 for stall seats (we were just 2 rows back). I know we have had inflation, but even so, what amazing value to see a living legend.

Finally, please try to make a New Year Resolution to write something for your magazine. As always, my address is on the last page. Don't worry about grammar and spelling etc – word processors can correct all that! Any thoughts on music, guitars, composers or our club events will all be welcome. It is not necessary to write about our events, please let us know if you have seen concerts elsewhere. For example, in January, I saw the young Morgan Symanski play the Rodrigo Concerto with the Reading Symphony Orchestra. Here is a young player with a great future. It will be interesting to compare this excellent performance with John Williams and the London Symphony Orchestra (LSO) at Reading in March which cost 3 times as much! I was lucky enough to get tickets on the first day of sale in August 2004!

Terry

Ego vs. Applause...

(Continued from page 3)

was clapping, but he waited far too long, and it became tired. Then it stopped. The performer did not reappear. Obviously, there was no encore.

When the Compère came to the stage, thinking aloud, he told the audience "You have deprived yourselves of a wonderful"

Driving home I thought about what had gone wrong. The recital was wonderful, really good. But the performer obviously expected more adulation than he received. Because the applause died he was unable to come back to the stage and give the encore he had obviously thoroughly prepared.

Now we come to the contentious thoughts, and these are just my opinions. If a performer had such a high opinion of themselves that they expect more applause than the audience gives willingly,

the performer is wrong. Specifically, their opinion of their own importance is wrong.

I did once hear a very down to earth guitarist address the subject of applause and encores by saying, "Don't worry about the applauding to make me play an encore, I have prepared three pieces which I will play and then it's over". The audience actually applauded his refreshing approach. (Well done Richard Durrant).

May I leave you with one last thought? A performer who expects adulation as a precondition to playing encores should not be invited back to the venue again.

I would be quite interested to hear how many people support my ideas, and how many condemn me as a uncultured fool!

Roger Ainley



Class 60 Guitar Duet



Class 63 Guitar & Other Instrument



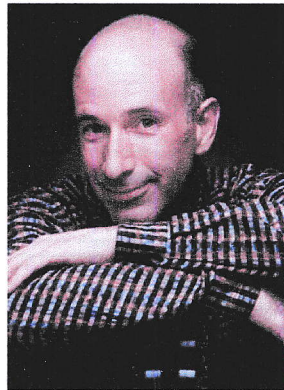
Class 64 The Recital Class

*Recuerdos de la
WSGC Festival
Senior Section
21st November
2004*

Do Not Miss This...

David Leisner is regarded as one of America's leading classical guitarists. His superb musicianship and provocative programming have been applauded by critics and audiences around the world. He comes to our club on the 5th March. For an evening to remember, do not miss this concert.

A totally unselfconscious virtuoso who gently and undemonstratively led the listener into thrilling and deep emotional spaces



David Leisner

Stanley Yates Concert

Amidst the West Sussex Guitar Festival competitions, as if there was not enough to do, the committee had organised a concert by Stanley Yates. Unfortunately, this was not so well attended, possibly because it was a cold and wet evening or maybe it was because of last minute practising for the Senior Competition the following day. This was a pity because Stanley produces a very sweet delicate sound from his Australian Simon Martin guitar which somehow managed to fill the entire hall. The guitar was an extremely heavy instrument with a bowed back but seems to project so well with minimal effort. Do please try to attend future concerts. The Club produces some amazing players for a very reasonable cost of entry – all on your doorstep. The television is always abysmal on a Saturday evening, so there should be no difficult choice to make. Please lend your support.



British born guitarist Stanley Yates now serves as Professor of Music at Austin Peay State University (Tennessee's Centre of Excellence for Creative Arts), where he directs the guitar program.

The programme started with the well-known *Praeludium and Allegro* by Fritz Kreisler. This was followed by the lesser-known *La Vega* by Albeniz. The Stepan Rak *Hommage to Sibelius* (which the composer dedicated to Stanley) was a moving, slow, well-formed piece requiring lots of sustain from the guitar.

The second half should have begun with a piece by the 19th Century composer Andrei Sychra written for the 7 string Russian guitar. However, since Stanley was without this instrument, we were treated to some delicate pieces by Tarrega – *Mazurka in G, Marieta, Sueno* and the gavotte *Maria*. This was followed by some South American pieces by Leo Brower (*Paisaje cubano con campanas*) and the *Suite del Recuerdo* by Jose Merlin. The latter had a movement called *Evocacion* which was familiar to everyone, but no one could place it. Presumably it has been plagiarised by some modern pop artist into a song, but it could not be placed.

Dates for your Diary

Feb 26th	WSG Club Evening	Apr 16th	Pro Arte Guitar Trio Concert
Mar 5th	David Leisner Concert	May 7th	Club Evening Young Professional
Mar 19th	WSG Club Evening	May 21st	Eden-Stell Duo 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 528573 or visit the **Ticket Hotline** at www.westsussexguitar.com

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

