

Mandolinquents Concert



Our final concert of season went out with a bang with the Mandolinquents. We were very privileged to have this very talented quartet who not only produced some wonderful and varied music but also gave us some great banter interspersed between the pieces. The capacity audience got double value for their money. Congratulations to all who turned out and shame on those who stayed indoors to watch the Cameroon v Denmark World cup match – you missed a great evening!

The Mandolinquents comprise Simon Mayor on lead mandolin and occasionally on the fiddle and guitar; Hilary James on a rare and wonderful mandobass and also on vocals; Gerald Garcia on classical guitar and Richard Collins on mandolin, guitar and even banjo. All gelled to produce a wonderful mellow sound which was complemented by Hilary's smooth, dulcet singing. The group were formed some 11 years ago and during that time we were lead to believe Gerald was a perfect pest by repeatedly asking 'When are we going to play at Bognor?' Well his wish and the audience's wish were finally answered. If you shut your eyes and listened, you would often find it hard to believe that it was mandolins playing – being tuned as a violin they could often sound like a small orchestra.

We heard a whole spectrum of some 20 pieces of music ranging from light classical (Greig's *Holberg Suite*, Dvorak *Slavonic Dance no 8*); Light Opera (Bizet/Hammerstein's *Carmen Jones* and Rimsky-Korsakov's *Song of India*); sophisticated popular (Leroy Anderson's *Typewriter*, Berlin's *The Piccolino*); South American (Nazareth's turbo charged *Apanhei-te Cavaquinho*- which translates to *I'll Catch You* where the instruments never seemed to pause for breath); traditional folk (*Loch Lomond*, *Will You Come to the Bower*); Children's songs (Simon's *Spider in the Shed*), some further self penned tunes (Simon's *Buttermere Waltz* and *Maple Flame*); and even some bluegrass with Richard's banjo (we learnt Richard was winner of the UK banjo competition for 3 consecutive years).

I was intrigued as to how Simon and Richard managed to play such fast, clear notes when the frets are so closely spaced – even reaching the topmost fret on occasions. I wonder how many of the audience were inspired to try out a mandolin after the concert. I certainly dug out my old roundback the next day – a pig to hold because it always tries to rotate over my middle aged spread. It has been so long in retirement, it was nearly 3

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New Members

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

Gavin Stevens
from Angmering

Nigel Smith
from Worthing

Victoria Clarke
from Bognor Regis

Peter, Julie, Rebecca Allday
from Eastergate

Greg Clifford
from Lewes

Beryl Robinson
from Rustington

Bill Brooks
from Felpham

Joyce Icaza
from Middleton

We hope you enjoy many happy evenings at the Club!



Hilary's travelling wardrobe



Some Kentucky Bluegrass



You played a wrong note!



Gerald is captivated

Mandolinquents Concert...

(Continued from page 1)

semitones below pitch and foolishly I tried to tune it and needless to say, the first string I tightened broke. It has now been put into hibernation again.

Richard's banjo came in for some stick. He alleged he was making a cd of romantic banjo music (as if there is such a thing). Everything is possible however - I remember once accompanying a talented musician who played some very moving, romantic Elgar pieces on a Swanee Whistle. I think we all enjoy the banjo because it is always a very

happy instrument that instantly brings a smile to everyone's face. For the record, Gerald was playing his new guitar made by the Oxford luthier Oren Myers.

I sincerely hope that the quartet will return to us again. In the meantime for those who want to see them again or for those who missed them, they are playing at West Dean on 25th August, but hurry, tickets may have already sold out.

TW

Jadran & Emil Duncumb Concert



Jadran & Emil Duncumb



The Brothers Play

Every year the WSGC devotes part of a club evening towards promoting a 'Young Professional'. This year on 22nd May, we were fortunate in having two very talented musicians - Jadran Duncumb who is currently studying guitar at the Royal College of Music under Gary Ryan, and his brother Emil who is studying piano at the Royal Academy of Music under Christopher Elton. The brothers have been playing from very early ages – Emil from 10 years of age and Jadran from 8 years. They have won many competitions and given concerts all over Europe. You may have seen Jadran on television as the string finalist on the BBC Young Musician of the Year in 2008.

The first part of the club evening began with a club orchestra – which must have been the largest orchestra we have ever had – exceeding the audience many times over. Thus the brothers were able to display their skills to a very large audience of guitarists. Their concert was superb. One wonders how students so young have acquired such musical mileage in their short lives.

Their concert consisted of pieces written for guitar and piano. These were two *Rondos op65* by Giuliani, a *Sonata* by Manuel Ponce and the *Grande Sonate Brilliante Op 102* by Diabelli. Here we witnessed some dazzling piano playing from Emil and an equally spectacular performance from Jadran. I had never heard any of these pieces before

and this made for a refreshing new concert with pieces by some wonderful composers. I am always impressed how pianists quickly take to playing different pianos when they are on tour. All instruments must have their own foibles and idiosyncrasies and yet the pianist always seems quite unfazed by this. I know I do not take that readily to playing a different guitar even though the differences from my own instrument are most probably minimal.

Jadran also gave a solo rendition of two further pieces by Giuliani – *El Penser* and *La Rose* from *Choix de mes fleurs cheries op 46*. Jadran explained that these pieces were rarely played in the concert hall because they were not considered challenging enough. However, with the expression that Jadran was able to convey, these were charming pieces and I would say by no means easy to play well.

We witnessed a wonderful concert from two very talented and affable musicians who are undoubtedly going to go places. We were privileged to have seen such talent on our stage. Regretfully, the concert was over too soon and the brothers had to catch the last train back to London. We must have the brothers back again soon for a full concert of this unusual combination of guitar and piano.

TW

Jadran Offstage

You are both very clearly talented musicians. Presumably it runs in the family - are your parents musical?

Neither of our parents are musicians, although they both played musical instruments when they were young.

Do either of you play other instruments?

I have lessons on the theorbo and viol as well at college.

Why did Jadran chose to concentrate on guitar & Emil on piano (presumably both from a very early age)? Who were your inspirations?

They were our mother's favourite instruments – I don't think we really knew what we wanted to play. In many ways, I wish I learnt an orchestral instrument as well from a young age.

Do I deduce Jadran is the older of you both?

Yes, I am 21 (from Monday). Emil is 20 (from Tuesday)

I know Jadran studies with Gary . What is the course called & how many years have you completed & how many to go. Similar question to Emil who I believe is at the Royal Academy .

I am in my second of four years on the BMus course at the Royal College of Music studying with Gary and Jakob Lindberg. Emil is in his first year of the same course at the Royal Academy of Music studying with the Head of Keyboard Studies, Prof. Christopher Elton.

What is the Norwegian connection - presumably one or both parents. Having lived in Norway are you both bilingual?

We are half English, half Croatian. We don't have any family in Norway but we moved there in 1999. We speak English, Croatian and Norwegian.

You both dedicate many hours each day to music. How many hours? Also, do either of you have time for other hobbies/interests?

We try to do four hours a day, but sometimes we do a little bit more and sometimes a lot less.

How do things work at the BBC Young Musicians Competition. You have to be under 18 years old I believe. Presumably they have to shortlist a huge number of applicants. Do you have to be sponsored by a dignitary or do people submit recordings in the first instance? I have to say I find the competition a little unfair since the judges are comparing apples with pears - each instrument has its own characteristics, advantages & problems.

Anyone aged 18 or under in the year of the competition can enter as long as their teacher vouches for their ability. There are 5 rounds, although for four of them instruments are split into 5 categories; Strings, Keyboard, Brass, Woodwind and Percussion. The winners of each category go to the final. I think it is actually a good thing that instruments are mixed together as then the jury has to listen to the key musical aspects of the performance rather than technical details only obvious to aficionados of the instrument. I think it is a bit unfair, however, that winners of categories go through to the final only, as certain categories can be stronger than others.

On your website I see you have played in a number of countries - could you list them again please.

Norway, UK , Italy , Austria , Germany and Malta

Do you have any preferences in music - Baroque, romantic, modern etc or is good music good music whatever the period?

My favourite composers are Bach, Mozart and Monteverdi. I like early music, Vienna-classical and certain contemporary music most. It's lucky for me as there is a lot of good contemporary music for guitar and a lot of Baroque and Renaissance stuff works very well on the instrument. I also do a lot of early music on the viol and theorbo. Obviously I miss not being able to enjoy playing the Likes of Mozart, Haydn and Beethoven. Emil has similar tastes. He particularly enjoys Vienna-classicism and Mozart is his favourite composer.

TW

Making a Classical Guitar Part 4



Tony Buckwell's article on making a classical guitar continues:

9. Specialist tools

Basic but essential woodworking tools you will possibly already possess. These will include a good solid bench with a vice having wooden jaws, various saws including tenon, dovetail, coping, hack and bow types, a set of chisels and gouges plus a double sided whet stone to sharpen them on, planes including a long smoothing type and a small block plane, a spoke shave and various flat metalworking files including a half round woodworking rasp.

Specialist luthiers tools can be purchased from any of the suppliers listed below. You will need a bending iron (electric thermostatically controlled) for around £170, an electric bench type parallel arm scroll saw (SIP or Sealey make) for around £90. (Drapers are not recommended), a woodworker's twist drill or better still an electric pillar drill, a purfling cutter or a hand held electrical router, a circle cutter for the sound hole, a fret file, a set of needle files, various spoon gouges, a cabinet scraper and burnisher and a thickening calliper gauge. Other tools you can make yourself, like donkey cramps plus around twenty four cello cramps and a building jig .

10. Luthiers' suppliers

Being a highly specialised business there are very few luthiers' suppliers or stockists of exotic woods in the UK or of the necessary tools and accessories, so we are very fortunate that one of them is in Sussex and the other in Surrey. Both have limited

opening hours so make a telephone appointment before visiting.

- David Dyke, The Hall, Horebeech Lane, Horam, East Sussex, TN21 0HR tel. 01435 812315
www.luthierssupplies.co.uk

- Touchstone Tonewoods, 44 Albert Road North, Reigate, Surrey, RH2 9EZ tel. 01737 221064
www.touchstonetonewoods.co.uk

There are also suppliers in the States, Canada, Australia and other parts of the world as surfing the web will disclose.

11. Musical instrument making courses

The following list ranges from local evening classes, short term summer courses and up to two year full time degree courses:-

Richard Osborne, Studio 14, Star Gallery, Lewes, East Sussex - evening classes, -
www.osborneguitars.co.uk

Pablo Requena, 1 Castle Ditch Lane, Lewes, East Sussex- evening & short term courses -
www.spanishguitar.org.uk

West Dean College, West Dean, West Sussex - short term & summer courses -
www.westdean.org.uk

Totnes School of Guitar Making, Collins Road, Totnes, Devon - 12 week long courses held three times a year-
www.totnesschoolofguitarmaking.co.uk

Merton College, Morden Park, Surrey - full & part time courses - www.merton.ac.uk/courses.asp

London College of Furniture, London Metropolitan University - 2 year degree course -
www.londonmet.ac.uk

The Newark School of Guitar Making, Newark, Nottinghamshire - 2 year course -
www.guitarplans.co.uk/NewarkWebsite/courses.htm

To be continued...

Tony Buckwell

Graham Devine Masterclass

There were a number of members keen to have a masterclass with Graham. We were privileged that although Graham plays and teaches at such a high level (at the Trinity College of Music and is visiting professor at the Royal Welsh College of Music and Drama), he was also enthusiastic to hold masterclasses for our beginner and intermediate level members as well as our advanced members. Many of his comments apply to us all regardless of level. It is a pity there were not so many spectators in the audience, but it is appreciated that those who live some distance away could be reluctant to make a morning trip to the school after getting home late from the concert the previous evening.

The day began with beginner, 9 year old Charlie Elliot who played very well indeed. Graham observed that the guitar was slipping forward off Charlie's knee. He recommended placing a small piece of flexible rubber non-slip liner (obtainable from Tesco) on the knee. I think many players experience this problem. I wear a coarse pair of jeans, but whenever I try to appear smart – with shiny, worn trousers – then the guitar goes walkabout on my knee. Graham advised Charlie to grow his fingernails so that his sound would project more and also to start playing in a neutral position over the rosette of the guitar. You can then move nearer the bridge for a more harsh sound, or nearer the fingerboard for a softer sound. If you start over the fingerboard or near the bridge, you are restricted in where to go to change the sound. Graham also advised to keep any movement to a minimum and also to avoid the fingers collapsing – always hold the strings with the tips of the fingers. He also advised singing along to a piece (maybe when no one is listening) so you can hear where the piece is going to. Graham thought half an hour concentrated practice each day is sufficient at a young age. It does need to be regular each day however.

Robin Smith one of our newer members was next up. Graham advised planting both right and left hands before they are required to ease the burden of playing. Nervousness was discussed and the cure seems to be keep playing to an audience – eventually the nerves will reduce. For a shaking right hand, Graham advised resting the thumb on the bass string to give an anchor for the hand so it is not floating. This immediately showed significant improvements. Hold back on the playing, always

have something in reserve. If a finale is to end in a flourish do not accelerate too soon. Graham said that guitarists are generally poor sight readers. (I can vouch for that!) The reason is that they do not often play with other musicians. I think also that guitarists can come from a non-classical background of say pop or folk where reading is not required. Graham advised against discarding the music too soon. There may well be mistakes in the reading that then get committed to memory. Keeping with the music will also help with reading and finding positions while reading.

Zoe Barnett (aged 10) then played a piece by Mertz (grade 5) with great confidence. Graham was able to demonstrate by singing the piece as if an opera how the dynamics can give more life to the music. Graham did say that whereas forte on a piano can be a very loud sound, it is nowhere near as loud on the guitar. However, the guitar can play pianissimo very well until it is barely a whisper. The piano cannot do this.

Tony Poulett played *La Paloma*. Graham reiterated many of the previous comments, but also suggested inventing your own exercises to help with difficult sections – eg. if the *m* & *a* fingers are difficult to control, invent an exercise to control these.

For the more advanced players – Matthew Farrant, Linda Kelsall-Barnett, Patrick Butcher and Sam Brown, Graham's comments mostly focussed on interpretation of the music. Again singing can help, but also Graham does not like playing the tune on open strings unless the piece obviously requires it. More feeling and vibrato, if required, can be obtained higher up and the sound can become more cello like. For difficult arpeggio pieces, Graham advises just playing block chords to get used to the left hand fingering. Once this is mastered, then introduce the arpeggios. Practice in small sections and get these right rather than going for learning the whole piece. Graham advised everyone to make friends with a metronome until the piece is thoroughly learnt.

During the course of the masterclass, prompted by Sasha, we were fascinated to hear aspects of Graham's life. He started playing the guitar at the age of 7 and learnt chords and pop tunes at school. At the age of 8 he began taking proper classical lessons and eventually went to

Graham Devine Masterclass...

Chetham's School at Manchester. He liked Spanish and South American music so much, at the age of 19 he moved to Brazil.

Graham was asked about competitions. He said that now he was a judge, he was surprised at the wide variation of opinions with the adjudicators, so there may be some element of luck in a competition. The Pujol competition was the last that he entered - in 2002 - and he enjoyed it because he knew it was to be his last competition and he won it! The Tarrega competition is well run and broadcast on local TV. It is a friendly competition and the finalists play for 30 mins which is not too short. The other competitions he has experience of are the Rodrigo and the Segovia competitions. All are good for your cv, but in general the winner takes all.

Graham's next project is later this summer to record some Bach (Dm violin Partita, 4th Cello Suite, Chorales etc). The recordings will be made at the Thomas a Beckett Church at Pagham for Naxos. However, because they have so many recordings to release, the cd may not be released until 2012.

Everyone who came had a very enjoyable time and we are indebted to Graham for his advice on how to conquer this wonderful instrument. Praise must also be given to Graham's 6 year old daughter Cissyle who quietly sat with mum, Cirella, throughout the proceedings and never seemed to get bored or fidgety. At that age that requires a great deal of self control. We look forward to Graham's return in November for the WSGF - hopefully with the whole family again.

TW



Graham with Matthew Farrant



Graham with Patrick Butcher



Graham with Charlie Elliot



Graham with Tony Poulett



The Original Gala Quartet



The Richard Prior Trio



Richard & Kath Prior



John Mason & Linda

The Mediaeval Summer Party some 15 years ago. How come age has not wearied them?



A motley crew of drunken sailors!



The Quintessential Quintet



Pirates Peter, Julie & Rebecca



Alex & Debbie Burford



John & Carol White



Victuals are served!



I hear no ships



Nautical Nina with Angela, Peter & Irina

Making Waves, our latest Summer Party 2010

Congratulations

Congratulations to all our members both young and not so young, who have achieved their musical qualifications over the past year. Thanks must also go to the teachers whose expert coaching has enabled their students to perform so well.

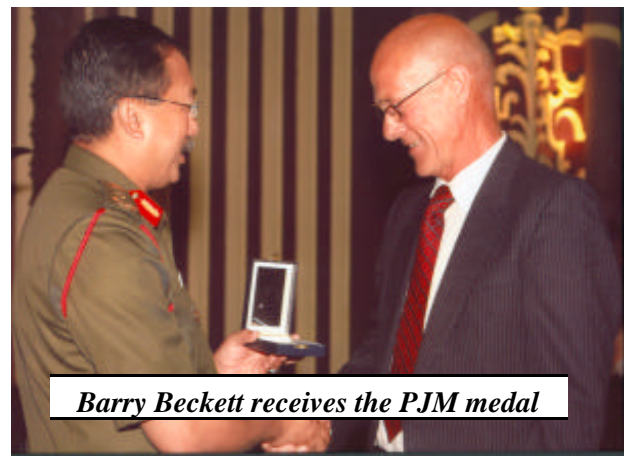
Four of our members obtained Grade 8:- Sam Brown, Adam Lack, Matthew Farrant and Paul Rooney. James Li-Kam-Tin (12) passed grade VII with merit. Other members to obtain qualifications are Patrick Butcher (our treasurer etc), Victor Smith, Mario (12) and Gabriel Caruana, William Morris (10), Charlie Phillips (9), Irina Ilieva (our hospitality officer), Rebecca Allday (9), Carl Marshall and Ray Reddick. Many of the grades came with distinctions and merits which are not easy to obtain, so well done everyone.

In addition, Sam Brown has won many competitions and has played at two concerts for charity – at Leconfield Hall, Midhurst and at St. Joseph's Convent Littlehampton. He was 2010 winner of the Chichester Music Festival Kathleen Bryant Music Competition for best overall young musician. This is some accolade since all instruments are considered for this award. Sam has recently been awarded a junior musician scholarship to attend the Royal College of Music on Saturdays under the tuition of Charles Ramirez.

Guitars featured prominently in the recent Regis School of Music Summer Festival. Gary Ryan was the adjudicator for the juniors. The adult classes were non-competitive. Well done to all our members who all did so splendidly. There is

supposedly only one winner in each class, but you are all winners if you take part, and as is very apparent, improve every time you perform.

At a summer concert held at St. Joseph's Convent in Littlehampton on 19th July, the Lydavid Duo (Patrick Butcher and Alison Stonestreet), the Quintessential Quintet (Debbie Burford, Alison Stonestreet, Diana Green, David Stonestreet and Terry Woodgate) and Sam Brown played in support of the sisters' work in Lima Peru. An exit collection netted an incredible £1240 for this worthy cause. Many thanks to all who took part.



Barry Beckett receives the PJM medal

Finally, congratulations are also due to Barry Beckett who along with Vi help out so much at the club behind the scenes. After serving in the RAF in Brunei and Indonesia some 50 years ago, the veterans of this 'secret war' have finally been recognised and Barry was recently awarded the *Pingat Jasa Malaysia* campaign medal. TW



Julie & Rebecca Allday



Gary adjudicates the juniors

The Regis School of Music Summer Festival

Flamenco in Granada & Jerez March 2010



In April 2009 I wrote an article for our club magazine about how my musical journey into flamenco guitar began and about my visit to Jerez in Andalucía, Southern Spain, to enjoy the annual Flamenco Festival and to have some lessons in flamenco guitar. I happened to mention to Terry Woodgate that I was going back to Jerez again this year and that I was also going to visit Granada. Terry thought that perhaps another article might emerge from the trip for the club magazine so here it is! I had a great time and came back totally exhausted and I hope my 'travelogue' translates into an interesting article.

I arrived in an unseasonably wet and chilly Granada courtesy of Ryanair on the 24th February and made my way from the airport to Granada City centre using the 'Blue Bus' which offers a very cheap and reliable service from the airport to the city. I checked into the Hotel Granada Centro, which I had previously booked on the internet, the cost of which was a very modest 85€ for 3 nights accommodation only. The hotel was very comfortable and more than adequate for my needs and was very central in relation to the main sites of interest in Granada. It is located just to the west of the Gran Via de Colón which is the main road running north to south through the city with the Albaicin and Sacramento districts located to the east. The Albaicin and Sacramento form the original city built on the foot hills of the Sierra Nevadas (the Snowy Mountains) and are famous for their cave houses which now house the tablaos (flamenco bars) and penas (flamenco clubs).

The Rio Darro flows west to east through the city to the south of the Albaicin and Sacramento forming a river valley and located to the south of the river is the world famous Alhambra Palace and gardens built by the Moors during their occupation of Spain from the 8th to the 14th centuries. The old city of Granada has very narrow streets making travel by car difficult but there are local buses which are small enough to negotiate the narrow

streets of the Albaicin and Sacramento and they offer an excellent service. The easiest way to get around the city is to walk so a pair of comfortable shoes is an absolute must and the steep hills will also make you a lot fitter by the end of your stay!

Top of the list of places to visit in Granada is the Alhambra which had a special magic even on an overcast and showery day in February. It wasn't difficult to imagine as I wandered through the palaces and gardens, what life would have been like in the time of the Moors. The entrance fee to visit the Alhambra is 12€ which allows entrance to the whole complex and when you purchase your ticket you are allocated a time to visit the Palaces. There were lots of tourists despite the dreary weather and if you plan a visit during the busy summer months it is well worth the effort of pre-booking a visiting time for the Alhambra via the internet to be sure getting a slot to visit the palaces.

My walk to the Alhambra Palace took me past the house of Manuel De Falla, revered as one of Spain's greatest 20th century composers, who lived in Granada for 20 years and who is buried in the cathedral in Cadiz (also worth a visit). The house is located on the side of a steep hill so I followed my curiosity and a sign pointing the way to the entrance down some steps and across some terraces and eventually found myself by a bell with a sign that said 'Please Ring' which I duly did. The door opened and the curator of the museum introduced himself and invited me to take a personalised tour of the museum for the princely sum of 2€. The house contained De Falla's piano (of course) on which he wrote one of his most famous works 'The Firebird'. There are also original artworks by Picasso for one of De Falla's ballets and photos of De Falla with his contemporaries including Federico Lorca, the flamenco poet, Dali and Picasso. Also on show are the artefacts used by De Falla as part of his day to day life and these convey how much simpler life must have then been in the first half of twentieth century Spain compared to our modern, frenetic life styles.

I also visited the Catholic Cathedral in the centre of Granada to see the magnificent stained glass windows and chapels, the funding of which was paid for by successive Spanish Kings with the

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wealth brought back to Spain by the Conquistadors. It is well worth a visit regardless of your religious persuasion.

Another reason for my journey to Granada was to visit the Carmen de las Cuevas Spanish School who offer courses in Spanish language and culture, flamenco guitar and dance and I hope to return in 2011 for more lessons in Flamenco guitar and to improve my Spanish. It is situated in the Albaicin and rambles over a hillside with stunning views of the old city and the Alhambra from the terraces. The guitar and dance studios are located in what were the old cave houses.

I visited two flamenco shows whilst in Granada. The first was Zambra Gitano Flamenco in the Sacramento which was a tablao located in a

cave dwelling with the room in which the show took place - being no more than 10 feet wide and about 40 feet long. The performers sat alongside one wall with the audience along the other and to the either side of the performers so the performance was very 'close up and personal'! The second show I attended was in a restaurant and the flamenco was free and was staged by young performers who then had a collection. Both performances were an excellent combination of song and dance supported by extremely able guitarists who provided the driving rhythm for the dancers and the subtle melodies for the singers. I came away from both performances inspired to practice more....

To be continued...

Ray Reddick

Introducing your committee



I have been asked to write an article about myself being "on the committee" - what can I say, I have reached the stage in life where I qualify as a 'wrinkly' (a qualification at last! not sure which grade!). Behind the facade I have four abiding great interests - playing the guitar, of course, or I wouldn't be writing this article; watercolour and china painting; gardening and table tennis (not in order of preference). All

through my life I haven't known which to give the main attention to but because of these interests I have met many like minded people so it makes a great life. A further division of time has come about recently in that I have acquired a piano. Walking is another pastime which gives me pleasure (and the dog). West Sussex is a lovely area, so I am never short of places to go, but walking along the seashore takes a lot of beating. What's that I hear you say - Jack of all trades and master of.....

Julie Insull

Are you a Twit?

This is a question that quite a lot of Internet users these days are answering with a resounding "yes". You might wonder why people would refer to themselves as Twits or Twitterers, and the answer lies in their use of the highly popular micro-blogging site, Twitter.com. Now that statement may throw up another question: What is "blogging"? Blogging is a contraction of we(b) logging, and is nothing more than an online

log, commentary or diary. In fact a blog can be about pretty much anything you choose. Twitter's unique selling point is that its messages, or tweets, are a maximum of 140 characters each. Why such a small value you may wonder and the answer is that although updates to Twitter can be made using a web browser, they can also be added using a mobile phone text message.

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Twitter users do not exist in isolation. Part of the attraction (for those that are attracted, that is!) is to “follow” other users. This means that all the tweets from the users you follow show up on your home page, and this is the whole point of the exercise – it allows the club through its own Twitter persona (WSGC46) to keep in touch with all those who follow it. Another feature of Twitter is the ability to extract the latest tweets and display them on another site, for example the club's website www.westsussexguitar.com. If you take a look at the club's site you'll see a little box on the left hand side with the latest tweets in it.

Twitter is not the only site that the club uses to keep in touch with folks far and wide, we also use the social networking site, Facebook. Social networking is one of those things that either leaves you wondering what all the fuss is about, or takes over your life. It is without doubt a handy way to keep in touch with your “friends” should you be

inclined to do so and this is exactly what the club does with its Facebook page:

<http://www.facebook.com/pages/Bognor-Regis-United-Kingdom/West-Sussex-Guitar-Club/138838227809>

The club posts regular updates onto its Facebook page which then show up in the “news” on your Facebook homepage, assuming that you choose to “like” the club. Quite a lot of people do – there are over 60 friends many of who are not club members, which is great since this helps to increase the club's audiences. You can also add you own comments, pictures and even video, although we're still in need of some regular contributions.

Why not checkout www.twitter.com/WSGC46 and www.facebook.com? See you there.

Jez Rogers

Editor's Piece

And so another season has come to a close and a new one starts again. Thanks for your support throughout the past year and I hope you will all renew your membership and come to as many events as you can this coming season. We had a wonderful year with 8 concerts (Xuefei Yang, Amanda Cook, The Gothenburg Combo, Gary Ryan, Judicael Peroy, Irina Kulikova, Graham Devine and the Mandolinquents), and 9 club evenings including 2 parties, 2 festivals and even 3 masterclasses (with Judicael, Irina Kulikova and Graham Devine). It is encouraging to see our members' performances improving year on year and our younger members achieving great things.

Many thanks also to our very small committee who work so hard on our behalf to keep the club running the way it is.

Thanks also for those who responded to our questionnaires regarding direct debit payments for membership and also preferences for Friday or Saturday concerts. The results were:

In favour of direct debits 22, against 4

Friday concerts 5, Saturday 8, Either day 13

We have one Friday concert lined up on 12th Nov.

Upon further discussions with the bank, we will

now be going along the route of standing orders rather than direct debit. Those members who prefer to renew by cheque or cash, can still do so, but standing orders will make one of the many jobs our treasurer Patrick does much easier.

We have some superb performers booked for the future and some more currently awaiting confirmation. French guitarist Maud Laforest who first visited us in 2007 commences our season as half of the duo Duo Transatlantique. The WSGC festival concert in November will be given by Vincent Lindsey-Clarke and he will also adjudicate the junior classes. Graham Devine will adjudicate the senior classes. A welcome return of Richard Smith and his charming cellist wife Julie Adams is confirmed for next June. We hope to dedicate a club evening to flamenco guitar which should prove interesting and informative.

Thanks to Ray Reddick, Tony Buckwell, Julie Insull and to Jez Rogers our web master in New Zealand for their contributions to this newsletter and also to Debbie Burford for the archive photos . Please, please write in with any guitary articles – reviews of concerts etc.

Graham Devine...

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This contrasted with Brouwer's *Sonata* which consisted of three atonal movements which were composed for Julian Bream. I have to confess the titles of the movements did not live up to my expectations of the music - but that is partly my ignorance but maybe also the composer can take some blame. I heard no *Fandango*, *Bolero* nor a *Sarabande* the pianist Scriabin may have written, nor a *Toccata* by the early organist Pasquini. However, the pieces were certainly played with great conviction.

The second half featured two composers – Ponce's *Sonata Romantica* – a homage to Schubert and Albeniz's *Cordoba*, *Berceuse* and *Torre*

Bermeja. Here were amongst the favourites of the guitar repertoire. We were told to listen out for the bells of the Mesquita in Cordoba, we were quietened by the Berceuse lullaby and the Orange Tower for me brought back remembrances of the Alhambra Palace which we visited in the evening when the crowds had gone and one of the sandstone towers glowed orange in the sunset.

The enthusiastic audience were rewarded with an encore piece by Brouwer – *A Day in November*. We were treated a wonderful varied concert and are very pleased that Graham will return in November 2010 to adjudicate for the adult section of the WSGF.

TW

Making Waves, the Summer Party

The theme for this year's summer party was anything of a watery nature – including rain, fountains, rivers, canals or the sea. This gives an enormous scope of pieces to play. Unfortunately with tables in addition to the chairs, the recital hall is limited to just 60 members maximum, and this number was just exceeded on this very hot, summer's evening. The hall was finely decorated with a number of large, colourful flags provided by member Robin Smith. I am not sure, but these could have spelt out 'WSGC expects every member to do his practice'. A model gondola graced the stage. A number of members wore pirate outfits and seaside or tropical attire. As with all club parties, members were very generous in their American Supper offerings and the provision tables groaned with victuals.

The evening began with a 10 minute video summary of events throughout the year put together by Sasha. Truly another wonderful and successful season for the club.

We heard a variety of musical offerings beginning with the Gala Quartet who played *Crystal Spring*. This was followed by the Quintessential Quintet who played *Sand in my Eyes* and *Zambesi* –

all arrangements courtesy of Debbie. Charlie Elliott and Matthew Farrant both played duets with Sasha. Tamzin and Linda Barnett regaled us with a very moving version of *The Skye Boat Song*. Later on the youngsters with piano, guitar and flute gave an impromptu performance of *The Drunken Sailor*. Linda accompanied Zoe on flute and Debbie accompanied son Alex on the trumpet with *Raindrops Keep Falling on my Head*. We had singalongs with a sea shanty from Robin Smith and *The Sloop John B* from Sally Paice. There were some clever counter harmonies from some members of the audience. Sam Brown performed a faultless version of *Recuados de Alhambra* where the tireless tremolo conjured up visions of the fountains and water flowing at the Alhambra Palace. The evening finished with Terry playing one of Gershwin's first ever songs - *Swanee River*, followed, appropriately enough by *I do like to be beside the Seaside*.

Many thanks to Sasha and Nina who worked so hard to make this event the great success it was. With friendly evenings like that, superb food, drink and music, I feel our club must be quite unique.

TW

Guitar for Sale

Antonio Iznola classical guitar (made in Madrid) with hard case. Offers over £225. Contact member Nigel Smith on 01903 213257 (Worthing)



Janette meets Karim's visiting professor



Graham meets Charlie Elliot



Graham & Daphne



Helen & Charlie Phillips meet Graham



Graham's family Cirella & Cissyle



Cirella & Cissyle

Graham Devine Concert



prevented. Hence his return visit. We were also very pleased to welcome his wife Cirella (known as C) and 6 year old daughter Cissyle (known as CC).

Graham has fitted a removable arm rest to the top of his Andres Marvi guitar. This prevents the arm from dampening the sound board and gives the instrument a better bass response. I tried this device and found it very comfortable.

The concert began with *Suite XX* by Johann Froberger (1616-67). I have to confess my ignorance to never having heard of this composer before. Apparently he was a very prolific keyboard composer who influenced a great many musicians. The four movements of the suite were arranged by Graham. We were then privileged to hear the debut of Tansman's *Passacaille*. Graham's music is always so well controlled, he has great efficiency in his movement, there are no extraneous movements and his playing is for the most part quite delicate which brings the audience in to his music. The first half closed with some Brouwer. The *Cantilena de los Bosques – The Song of The Woods* was a delicate lyrical piece with wonderful harmonics.

(Continued on page 14)

The WSGC were very pleased to welcome Graham Devine back to our stage again to give a concert performance and to hold a master-class on the following day. He was last here for in 2008 to adjudicate for the adults at the WSGF and to give the Festival Concert. It was clear as adjudicator that there was so much more advice that Graham could have given, but time constraints

Dates for your Diary

Aug	27th	Selsey Festival (Fri)	Nov	12th	Vincent Lindsey-Clarke concert (Fri)
Sept	11th	AGM & Club evening	Nov	13,14	WSGC Junior Festival
Oct	2nd	Duo Transatlantique concert	Nov	20,21	WSGC Senior Festival
Oct	23rd	Club Evening	Dec	4th	Club Evening
Nov	6th	Club Evening	Dec	18th	Christmas Party

Most events take place on Sats at 7.30pm in the Regis School of Music, 46 Sudley Road, Bognor Regis PO21 1ER. For details phone 01243 866462. For concert tickets phone 01243 866605 or visit the **Ticket Hotline** at www.westsussexguitar.com

Please send contributions for the next edition of *Good Vibrations* by **1st Dec** to Terry Woodgate, 3, East Ave., Middleton on Sea, West Sussex PO22 6EG tel: 01243 583355 or e-mail to: terry_woodgate@btinternet.com

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

