

## David Leisner Concert

David came all the way from New York where he is chairman of the guitar department at the Manhattan School of Music. Fortunately he managed to fit the WSGC in on his tour list. From the 1<sup>st</sup> few bars it was apparent we were in the presence of an awesome player and about to witness an evening of supreme playing. The concert began with the *Grand Sonata No 1* by Wenzeslaus Matiegka. This piece has an interesting local story attached to it. Some 40 years ago, member Patrick Cashman bought a collection of old guitar manuscripts



entitled 'The Pratten Legacy 1829' from an antiquarian bookseller in Bognor. At the West

Dean summer school two years ago another member, George Williamson showed these to David. He was particularly taken by one sonata in the collection and gave an i m p r o m p t u performance there and then by sight reading the piece. No composer was attributed to the sonata – just the initials SP. From other hand

written manuscripts it was incorrectly deduced the sonata was written by Stephen Pratten (1799 – 1845) who lived in Bristol. Was this some long forgotten British champion of the classical guitar? When David played the piece some time later in Australia, someone recognised the 2<sup>nd</sup> movement & it transpired that it was written by Wenzeslaus Matiegka, a Czech (Bohemian) who lived from 1773 – 1830. Stephen Pratten had merely copied the original piece to add to his collection. It was a wonderful

piece and a great opener for the concert. It is a pity that it is not more widely heard, but with his tours of Europe, New Zealand & the US, David will be attempting to rectify that situation.

The concert included pieces by Bach, Mertz and Villa Lobos. There were even some Scott Joplin Rags arranged by David – very busy pieces not to be attempted by the faint hearted! David plays with great feeling and can play at amazing speed with every individual note being clearly heard. His own atonal composition the *Sonata Nel Mezzo* (written during a mid life crisis) although played with great technicality and conviction left a divided audience – some bewildered but others understanding completely what he was saying. David can rightly be considered one of the US's finest classical guitarists.

David is essentially self taught, but had a few lessons with John Duarte & others. A hand injury held back his playing and forced him to develop a different

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### New

#### Members

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

Jeremy Saffery  
Southsea

David, Dids, James &  
Lucy Blanchflower  
Storrington

Paul Thomas  
Lymington

Peter & Nan Nobes  
Purley

Susan & Mathew  
Farrant Felpham

Kate Morris  
Cranleigh

We hope you enjoy many happy evenings at the Club!

### STOP PRESS

Many thanks to Helena and Graham Bengé for organising a very successful flamenco workshop on the 14th May in aid of the WSGC. They raised a staggering £675 for the club!!! We are extremely grateful for their continued support.



*650 Guitar Solo Novice Age 9 and under*



*653 Guitar Solo Age 12 and under*



*657 Bach Class Age 13—18*



*679 Recital Class Open*



*652 Guitar Solo Novice*

*50th Chichester Festival*

*5-13 February 2005*

## 50th Chichester Festival

Once again there was a record number of entries (over 180) for the guitar section of the Chichester Festival – this year being the 50<sup>th</sup> such Festival. Yet again Sasha and Nina were in the hot seat for the two long weekends. The smooth running of the event requires a lot of effort from them both, not forgetting Richard Prior who organises the timetables and others for generally helping. Many thanks to all concerned and particularly to the teachers who are so supportive of their pupils. We had three adjudicators for the different days and as always, there is much to be learnt from their words of wisdom. In addition, the event is very enjoyable for spectators – if you are not taking part, do try to come along and watch the proceedings – there is some wonderful music played.

Helen Sanderson judged the junior (12 and under) entries and as always, she was very cheerful and encouraging to the very brave and very young entrants. The family group category was especially entertaining. The 5 members of the Burford family gave a wonderful rendition of *Yellow Bird* with guitar, piano, recorder, banjolele, maracas and bird whistle. The Barnett family production of *Chinese Takeaway* was equally memorable with guitar, ukulele, gong and triangle. In addition, there was excellent playing from guitar and violin and guitar and piano duos.

The following day, the Helen Kalamuniak was presiding over the under 18s. The day started with an ensemble of some 20 electric guitars with individual amplifiers including some bass guitars and a superb drummer who kept the beat throughout. Mitch Callow did a good job in controlling this enthusiastic group. It must be very difficult to achieve a good balance of sound with so many individual volume controls on amplifiers and the instruments. All players obeyed Mitch's commands – pianissimo and fortissimo as required – and the result was a superb rendering of Layla. It was a rare treat to hear such an orchestra of electric guitars. Many of the players also play classical guitar and if they keep up the good work then we can look forward to some formidable pop stars in the future. Maybe then we can get some real 'music' back into pop which has been absent for past few decades. Other performances included some fine Schubert songs from the Rikyo Japanese School accompanied by guitar.

Mark Ashford was the adjudicator for the

adult section. He had many words of wisdom to offer. Not so much with musicality nor guitar technique, but with more basics of performance – for example:

Vary your practice regime. Do not always play in the same cosy room at the same time of day. Practice in a different room on a different chair, perhaps in a cold room and at different times of the day. Then, to some extent you can cope when you are confronted with an alien environment at a competition where the room may be cold, and the chair at a different height and at a time of day when you are not at your best.

To simulate an audience, try recording your performance. A tape recorder is a very demanding audience which can make you lose concentration.

Change strings a fortnight before the performance in order to achieve the best from your instrument.

Beware of false starts. Take your time and always think through the first couple of bars before beginning to play. Some competitors had even started playing as they sat down!

Beware of playing similar sounding pieces in a set. If the class asks for a contrasting set of pieces then make sure that there is a variation in what you play so that your whole array of wares is on display. For example, play a slow piece say and then a fast piece – an early piece and then a modern piece etc.

Imagine you are playing a wind instrument or you are singing the piece. Do insert pauses as you take 'breaths' while playing the guitar.

Bach is difficult to play well and generally contains lots of black ink on the page! Try to look for cadenzas in the music and bring these out. Listen to the music as played on the original instruments and this can give an indication of the linking themes.

Duos and ensembles should dress similarly, stand and bow together and also clearly indicate when the piece is over – this all makes for an overall polished performance. Indicate on the music who has the tune and the accompanists should watch and follow this leader while they have control. Watch for and give cues – a nod of the head or change of hand position etc.

Do try to come along to these festivals even if only as a spectator I guarantee that you will be inspired.

	CLASS	FIRST	SECOND
650	Novice 9 & under	James Branchflower	Patrick Sowden
651	Beginner 10 -12	Mathew Farrant	Harry Johnson
652	Novice 13 +	Tom Emery	Anthony Maker
653	Solo 12 & under	Zack Franklin	Tamzin Barnett
654	Family Ensemble	Burford Family	James & Connor Sharp
655	Solo 12 - 15	Ryo Saida	Joe Dunn
656	Bach 12 & under	Zack Franklin	
657	Bach 13 - 18	Ian Murphy	Francesca Gerard
658	Solo Open	Kay Hepworth	Ross Godon
659	Duet 12 & under	Arpeggio Duo	The Dancing Duo
659a	Family Duet	Simon & Jacob Keet	Sam & Jonathan Allen
659b	Novice Duo	Oakwood Duo	James Branchflower & Guy Forsyth
660	Duet 13 - 15	Forte Duo	
661	Duet 15 - 18	Samurai Duo	Felix Kellaway & Cameron Bradshaw
662	Trio/Quartet 12 & Under	Connor Sharp, Andrew O'neill, Kayleigh Gal-des-Giappone	Oakwood Juniors
663	Trio/Quartet 13 +	Regis Harmonics	Kaen Trio
664	Guitar Orchestra	WAMC Intermediate Guitar Ensemble	Oakwood Ensemble & WAMC Advanced Guitar Ensemble
664a	Electric Guitar Ensemble	WAMC Electric Guitars	
665	Guitar in Ensemble	Shingo Hosomi & Isao Nakamatsu	Keiichiro Maejima & Kensuke Miyata
665a	Self accompanied Song	Tamzin Barnett	Soraya Williams
666	Recital 12 & under	Zack Franklin & Tamzin Barnett	
666a	Intermediate Recital	Francesca Gerard	Karim Bedda
667	Advanced Recital	Samuel Groth	Crystal Briggs
668	Technical Perfection I	Simon Keet	Lawrence Bird & Tamzin Barnett
668b	Technical Perfection III	Cameron Bradshaw	

## *Chichester Festival Results Under 18*

	CLASS	FIRST	SECOND
670	Novice	Alexander D'authreau	Julian Bobak & John Mills
671	Solo Intermediate	Lindsey Barron	Roy Barron
672	Duet Intermediate	Ian Burt & Debbie Burford	Kit Crowhurst & John Mason
673	Duet Advanced	Mitch Callow & John Mason	Southsea Duo & Minor Duo
674	Guitar in Ensemble	Sally Paice & Frances Jones	
675	Trio/Quartet	"The Accidentals" Ensemble	Gala Guitar Quartet
677	Solo Open	Terry Woodgate	Paul Thomas & Steve Gartshore
678	Bach Open	Steve Gartshore	Mitch Callow & Paul Thomas
679	Recital	Steve Gartshore	Linda Kelsall-Barnett
680	Song with guitar accomp.	Sally Paice	John Mills

## *Chichester Festival Senior Results*

### *Finger Nails*

I wonder what techniques professional guitarists use to keep their finger nails in shape. I find that they become extremely brittle in cold weather and can break just by lightly touching a surface or steering wheel of a car on a cold day. Sometimes the break will be some way down into the nail. Perhaps the solution is to wear gloves in the cold. It can be annoying for the amateur guitarist, but could be devastating for the professional – that could be your livelihood gone – imagine a crocodile or shark without teeth – how would they survive?

David Leisner's solution is to drink more milk. We saw the guitarist Clive Carroll a couple of weeks ago and he recommended using ping pong balls and Loctite Super Glue! However, rather than glue the sliced balls onto the top of the nail – where the plucking motion is trying to

unstuck the appendage - he glues the slithers of celluloid underneath the nail. This also prevents the garish look of bright white finger nails (or even more gaudy coloured nails if coloured balls are used). They last for a few days before peeling off. However, he does not recommend clamping the celluloid to the nail with the teeth while the super glue sets – as a colleague of his did recently when a finger nail broke on stage.

Once glued, the nails can be filed as normal. On this subject a sheet of very fine (1200 grade) wet and dry paper (used to flatten paintwork after car spraying) can be draped over the strings of the guitar and all the nails shaped to the correct profile by sanding at the same angle as normal playing. Each finger can then be individually finished and finally buffed with a block of leather.

### *David Leisner Concert...*

*(Continued from page 1)*

technique based on the physical aspects of playing the guitar. His advice is sought from many guitarists. He maintains that RSI is not a result of over practising, but rather of practicing with an incorrect technique. It was interesting that he held

the guitar with a very high support, rather reminiscent of a flamenco player. His 1982 John Gilbert guitar has clearly seen sterling service and it is a credit to the maker that it still sounds so fine after 23 years of hard labour.

## *Editor's Piece*

Yet another successful Guitar Section in the Chichester Festival. Many thanks to all concerned, but in particular Sasha and Nina who were on duty throughout and ensured that it all ran smoothly. Thanks must also go to the hard working teachers who do so much to encourage our younger members and ensure that we have an enthusiastic generation of future guitarists.

This year I seem to have attended many guitar concerts. In addition to the WSGC concerts, we have seen two performances of *Rodrigo's Aranjuez* – one by the young Morgan Symanski (with the Reading Symphony Orchestra) - who must surely be a name to watch for in the future - and the other by John Williams and the English Chamber Orchestra. John Williams also played the *Giuliani Concerto no. 1* in the same concert. Interesting that ECO of some 30+ players did not require a conductor. They seemed to follow the animated movements of the principle violinist. When, if ever, I wonder is it necessary to have a conductor? With so many wonderful up and coming younger guitarists these days, it is reassuring to see that John Williams can still hold his own at the top after so many years.

At Easter there was a guitar Festival at Windsor run over 4 days by the supreme Australian guitarist Tommy Emmanuel supported by

various guests. Not classical guitar, but extremely advanced finger picking and some plectrum playing that would give many an experienced classical guitarist a run for their money. Most are solo players, but if you shut your eyes you would swear there were 3 or 4 guitarists on stage. If ever you have the opportunity to see Tommy Emmanuel you must go – few players could ever hope to approach his performances and have such wonderful stage presence.

It is a costly business running a guitar club such as ours and your support in attending the concerts and club evenings is urgently required. We are also very grateful to our sponsors who ease the financial burden. We are very fortunate that Ian Barnett through his business TAKBRO is sponsoring our next two concerts the Eden-Stell Duo and Xeufei Yang. Please do try to come and see these top performers and please try to support our sponsors wherever possible since they in turn help our club.

Please, please send in some articles – address on back page. It is *your* magazine – let us hear what *you* have to say – about our concerts, club nights, (what do we do right or wrong, how we could improve) write about guitars, techniques or composers or artists you have seen – in fact write about anything, but please write!

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## *WSGC Joins Federation of Guitar Societies*

West Sussex Guitar Club has recently joined the Federation of Guitar Societies.

The FGS was formed in June 2003 to raise the profile of the guitar, and in particular stimulate interest amongst younger people. The current means to this end is by forming a network of existing societies to offer mutual support in the interest of promoting the classical guitar and related instruments, and providing a source of help and advice

to enthusiasts. Patrons of The Federation of Guitar Societies include Amanda Cook, John Mills, Peter Nuttall and Gary Ryan.

John Mills said in his acceptance letter "A body such as this is I think vitally important to the future of the instrument in the U.K. I think this is a really exciting prospect for the guitar scene, but the support of member-societies is a crucial element in all this, and I hope the Federation receives all possible co-operation and encouragement".

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### *THE MYSTERIOUS CASE OF A MISSING CASE*

Did anyone accidentally mix up guitar cases at the Club evening on 19<sup>th</sup> March. Sasha's case has been swapped. If you discover that you or your child have mistakenly picked up the wrong case, please give him a ring to arrange an exchange.

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## Concerts Sponsored by Takbro Limited



I am delighted to announce that terms have been agreed with Ian Barnett's company Takbro Limited for the sponsorship of the last two concerts of the season; The Eden-Stell Guitar Duo on 21 May and Xuefei Yang on 25 June. This has alleviated some of the financial pressures on the Club for which your Treasurer is extremely grateful and he extends our thanks to Ian and Takbro Limited on behalf of all our members. I am delighted to include Takbro's press release:

"Takbro Limited is a worldwide distributor of electrical, electronic and labelling products to original equipment manufacturers, wholesalers

and industrial end users who operate in a diverse range of industry sectors.

Takbro is an established company whose head office is in Burgess Hill, West Sussex with sales and warehouse functions operating from a further two sites in the UK.

The company has long been recognized as one of the UK's leading suppliers of crimp terminals and associated tooling, electrical interconnection products, heatshrink materials, marking and labelling systems, interface devices, conduit, cable ties and much more. Please do visit their website for further details.

As a company with long established links in West Sussex we are delighted to be associated with these concerts and wish the performers, organizers and audiences successful and enjoyable evenings."

*Jonathan Parrott (Treasurer)*

## Library News

The library continues to expand and this season we have added the following CDs to our collection:

- |                      |   |   |
|----------------------|---|---|
| Gary Ryan            | – | Worlds Apart  |
| David Leisner        | – | La Romantique, music by Mertz and Schubert                      |
| David Leisner        | – | Heitor Villa-Lobos, complete solo works                         |
| Pro Arte Guitar Trio | – | Scenes From Childhood, music by Bizet, Ravel, Debussy and Schu- |

## Baroque Club Evening

The Club evening of 7<sup>th</sup> May, saw the first of our themed evenings which was well received. The evening started with a short concert of early music by WSGC members – the Jeffers family. Tom played the lute and guitar, his wife Jackie sang Contralto (in French, German and English) and their daughter Kate Morris played guitar. This was then followed by some pieces from our junior members. There was then a 'short intermission' with plenty of food.

(Incidentally, if you can bring any food along to the club evenings, not the concerts, it will be most welcome and makes for a sociable meeting). An impromptu orchestra conducted by Tom then played a piece by Handel which sounded quite good after only some 20 mins. As always, the more capable sight readers set the foundation for the less able readers to follow. The evening followed with some Baroque pieces from our members.

### Pro Arte Trio Concert

It was gratifying to see nearly a full house for the Pro Arte Trio on the 16th April. Support like this is needed for every concert in order to balance the books and keep our treasurer Jonathon happy.

The trio (not to be confused with the New Pro Arte Trio) was formed in 1987 and comprises Richard Hand on requinto guitar (a small instrument tuned a 4<sup>th</sup> higher than conventional tuning), Peter Rueffer (founder, play-



ing an 8 string guitar with extra bass strings) and Tom Dupre on a standard guitar. This combination gives a wide spectrum of sound to the trio who produce such wonderful pure bell-like timbres. All the pieces were executed with wonderful precision and feeling.

The programme covered pieces as diverse as Schumann to Chick Corea, many written for children. A particular favourite must be Debussy's *Golliwog's Cake-walk* from the Children's Corner.



The Eden-Stell Duo

### Do not miss the Eden-Stell Concert

Sandwiched between their concert tours to Australia earlier this year and then to Germany and Canada in June and July, we are very proud that the dynamic duo will be coming to the WSGC on May 21st. Because of an unfortunate illness they were unable to appear last year and so they are especially welcome back later this month. To witness a virtuoso performance from the foremost guitar duo in this country please reserve your tickets as below or get to the concert early since the Eden-Stell Guitar Duo are always very popular.

### Dates for your Diary

May 21st	Eden-Stell Duo Concert	June 25th	Xuefei Yang Concert
June 4th	Club Evening	July 9th	Summer party (invitation only)

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](http://www.westsussexguitar.com)

Please send copy for the next edition of Club News by **15th August** to Terry Woodgate, 75 College Road, College Town, Sandhurst, Berks GU47 0RA  
Tel: 01276 34042 or e-mail to: [terry\\_woodgate@btinternet.com](mailto:terry_woodgate@btinternet.com)

West Sussex Guitar Club is grateful for the continued support

