

Washington Guitar Society

No. 69

September, October, November 2004

WGS September 17th Presentation Pedrick- Hutson Duo



The classical guitar duo of David Pedrick and Jeremy Hutson was formed in 1998. Hailed as “master guitarists” (*Annapolis Capital Gazette*), the Pedrick-Hutson Guitar Duo has given critically acclaimed performances throughout the eastern United States. Recent performance highlights include the Steinway 150th Anniversary Concert Series, the Philadelphia Classical Guitar Society Festival, The Philadelphia Fringe Festival, The Lancaster Summer Arts Festival, concerts at the Delaware Center for the Performing Arts, The Maryland Hall for the Creative Arts, and the Johns Hopkins University Concert Series.

Dedicated to both preserving the past and embracing the future, the duo’s concert programs typically sample over four centuries of music by composers from around the globe. They have been invited to premiere several new compositions for guitar duo, trio and quartet in addition to their own original pieces and transcriptions of works by the masters. Selections from their two critically acclaimed recordings, *Mirage* (2002) and *Environs* (2003) have been featured on over 175 NPR affiliates throughout the United States. The duo has also been heard on radio programs such as *All Songs Considered*, *Crossover*, *Desert Island Discs*, *An Hour with the Guitar*, *The Long and Dusty Road*, *Classical Air*, and *The Intimate Guitar*.

In addition to their busy performance schedules, the Pedrick-Hutson Guitar Duo has frequently been invited to give master classes, clinics, and lecture-recitals. Their expertise in guitar education has led to invitations from many school districts, colleges, and arts-based educational centers throughout the country.

David Pedrick is on the faculty of Lancaster Country Day School, where he serves as head of the guitar program, teaches general music, guitar classes, and conducts the LCDS orchestra. He has served as a contributing author for the Guitar Foundation of America and the Music Educators National Conference. Jeremy Hutson is on the faculties of Philadelphia Biblical University, The Lancaster Conservatory, and the Csehy Summer School of Music. He is a 1999 third prize recipient of the Pennsylvania/Delaware String Teachers Association Competition.

Both artists earned graduate degrees in guitar performance and have performed in master classes for some of the world’s leading guitarists.

Where: Chevy Chase Community Center
5601 Connecticut Ave. NW Washington DC
When: September 17 at 8 pm. Open Stage at 7:30 pm

The John Marlow Series Presents

Angel Romero in First Washington Recital



Angel Romero begins the 2004-2005 Season with an exciting program that will feature the Washington Premiere of Lalo Shifrin's Sonata especially written for Angel.

Hailed as the Spanish maestro of the guitar, Angel Romero is known throughout the world as a leading performer of his generation and continues in the tradition of great guitar

virtuosos like Segovia. As you know, fans, the Romero name is synonymous with guitar, passion and virtuosity.

WHAT A NIGHT THIS WILL BE! VIVA LA FAMILIA ROMERO!
Tim Healey

Saturday, October 23; 8pm
Westmoreland Congregational United Church Of Christ
Bethesda, MD



Curious About George ?

The Warm Personality of Bulgarian Guitarist George Vassilev , is back with us once more.

First prize winner of 4 prestigious international guitar competitions, George has been on tour as a soloist throughout Europe, Brazil, United States and South Africa. He has performed with major orchestras and this summer, 2004, is on a twelve concert tour with the Australian Chamber Orchestra in Australia.

Those of you who missed George's first visit will definitely want to take this opportunity to hear and meet this engaging young musicians. After all, when was the last time you heard a guitarist from Bulgaria?
Tim Healey

Saturday November 20; 8 pm at Westmoreland Congregational United Church Of Christ
Bethesda, MD

The Rest of the line up for the Marlow Series

TROY KING



SATURDAY, JANUARY 15, 2005

JOHN FEELEY



SATURDAY, FEBRUARY 19, 2005

MARGARITA ESCARPA



SATURDAY, MARCH 19, 2005

THE FRANK & JOE SHOW



SATURDAY, APRIL 23, 2005

WHAT'S NEW? The John E. Marlow Guitar Series is celebrating its **11th Season!** Join us in our celebration, make a donation, buy a raffle ticket!

*As part of the outreach program of the Marlow Series, Maestro Glen McCarthy's Guitar Orchestra from Robinson High School will give a short, complimentary pre-concert performance in the Reception Hall on March 19th at 7:15 p.m. What an experience: From talented youth to the mature artistry of Margarita Escarpa!

WGS October 15 Open Stage

Bill Dykes will host an open stage. Here is that chance to play. All levels welcome. Work out some of the kinks in your set.

When: Friday October 15 at 7:30 pm
Where: Chevy Chase Community Center
5601 Connecticut Ave , NW, Washington DC

WGS November 19 Open Stage

Bill Dykes is hosting again. This open stage will feature the second performance ever of his duet for classical guitar and electric guitar with Gray Snead helping out on the classical part. The two players will also attempt converting flute and classical guitar duets composed by Dr. John Patykula of VCU.

All levels welcome to stage time. Bring a friend. If you haven't dusted off that guitar, now is a good time. Back up available for the timid!

(See next page)

(From previous page)

When: Friday November 19 at 7:30

where: Chevy Chase Community Center

5601 Connecticut Ave, NW, Washington DC

Tim Healey Checks In

Just for the record: question #10. (That's question 10 from last year's Alexandria Guitar Festival, something Tim read about in a previous newsletter – Hah Donald Sauter, people do read the thing!)

10. Who wrote the earliest known guitar music?

Hint: published in 1546

Hint: included in a volume of music for the vihuela

Hint: one of the pieces for guitar was "Guardame las vacas" ("Watch the cows").

Hint: first name, Alonso.

10. Alonso Mudarra. The 6 pieces were for 4-course guitar.

1. The earliest known published Vihuela music was written by Luis Milan in 1536 in a book entitled, "El Maestro." This was reprinted by Emilio Pujol from Cervera in Spain.
2. Luis de Narvaez wrote "Guardame Las Vacas" in 1546, not Alonso Mudarra. Mudarra wrote some other fabulous Vihuela music, including a piece called "Conde Claros" and another one in the style of Ludovico.
3. The Vihuela had 6 courses, double strung and tuned in unison. The pitches were EE, AA, DD, F#F#, BB, EE. This same tuning turns up in some Italian lute works in the Renaissance, though the tunings and tablature were not regulated by anyone and were sometimes upside down (at least from the way we conventionally read them)

We have a lot of signs in Wyoming (my home state) where it says, **Open Range**, and means that livestock are loose on the range and may wander out onto the highway. Somehow, I don't think this applies to the situation in 1546 Spain, where the big concern was keeping from getting burned at the stake by a bunch of wild-eyed "auto de fe" types, intent upon enforcing the "one people, one faith," mantra of Queen Isabella and the Grand Inquisition. These court pieces were written before the Spanish Armada disaster of 1588. If you go to St. Augustine, Florida, they play some of this music in the films that describe the history of the founding of that city by the Spanish conquistadors.

By the way, that Guardame Las Vacas has some auxiliary variations, written a fourth above the original key. Most people just play them as written, a fourth higher, but I am not sure if he wrote them for the Requinto? Anyone know?

I think Myrna used to perform on a Vihuela, so you could get a photograph of that for the Newsletter. By the way, it might be useful to take a picture of the guitar Raphaella Smits will play later this summer, as I think it was the one Narciso Yepes gave her that used to belong to Tarrega. As I recall, she said it was in a famous picture of F. Tarrega, playing for a few of his students.

Tim Healey

Potomac Guitar Workshop at George Mason University

As I go to deadline, the workshop is just ending. I make my promises and sometimes arrangements don't work out. Would someone who did attend care to send a report to dcguitar.net for the next issue? – Ed.

Reviews

Gray Snead WGS June Featured Performer

Big Sound – In a set that featured older standards like Tarrega's *Capriccio* and new music like the now standard *Koyunbaba* by Domeniconi as well as less known but none the less satisfying pieces from de Falla, Torroba, Villa-Lobos, Turin, Walton and Brouwer, the artiste proved to be a master of the big guitar sound of Segovia. Old school but not out of style, Gray played with smooth control and delivered powerful sound where needed to stir the crowd.

Performing on a Tom Rodriguez Special, the player worked in flamenco techniques and a sense that somewhere in here it's rock and roll. Infectious rhythms kept the music moving.

With mastery of all dynamic techniques, sweet passages mixed with ferocious display. An intense delivery with clean and perfect play round out a player with a promising future. He is someone to watch!

A little slice of life: Gray was working part time in a restaurant for the few weeks before he left on his cross country tour, to make a few bucks for his trip. He said he was training on his bike daily as well as finishing this semester's work on his Phd. in performance at GMU. He also teaches at Music Master's in Tysons Corners and is the guitar teacher for the program at Mary Washington College in Fredricksburg. That is busy.

A guitar builder review: he let me play on his instrument after the show! Mercy, there's some guitar making going on in Richmond by Tom Rodriguez. I'm always looking for the good bottom end and the sweet sounds in the higher register for that passionate tone, the sweet stuff. This guitar was a mature instrument so it was a true representation of durability and one could assess the more permanent sound an instrument will take on in its middle age.

Bill Dykes

NSO & Marc Ribot (Electric Guitar), Leonard Slatkin Conducting; world premiere of Wallace's *Skvera* Concerto for Electric Guitar plus works by Vaughan Williams and Stravinsky.

An admirable effort at sparking new interest in the sound of the Symphony Orchestra, Stewart Wallace served up a four movement tone poem, *Skvera*, about his ancestral home town of that name in the Ukraine.

Featuring the grittier, percussive, and synthesized and sampled sound of the electric, Ribot sweated but ably handled the difficult assignment. How often do any of us get to jam with the NSO?

With the usual classical approach, the lush sound of the NSO was a delight. I thought they were playing a recording. The players enjoyed themselves showing off their technical skill.

Performing to a packed house of young people from the Midwest, there as a part of a tour of our capitol, the nights performance covered the gamut of very traditional music to the very modern and atonal. Wallace's piece compared well with Stravinsky and Vaughn Williams. Leonard Slatkin treated the audience to about a minute of his own piece *Fin*, appropriately at the end, dazzling the audience with more of the NSO's tight and intricate play.

Now its been done, although somewhere in my memory there is another electric guitar concerto. In our area 103.5 on the radio always plays a broad variety of classical music and if memory serves correct I heard that piece in the 70's and the piece was from the Fifties? Anyone care to comment?

Regardless, updates are in order and thanks goes out the Leonard Slatkin for the effort. Good idea!

Bill Dykes

World Guitar Congress Towson State Md

I could write a novel, and I only managed to make two days! Towson State is a charming school just up the road from Loyola in Baltimore's western suburbs. For me it was a two hour hop from just south west of Winchester VA., super highway all the way.

I attended a terrific and thorough symposium on publishing hosted by Wolf Marshall. The session was very informative about the ins and outs of publishing music books.

I also attended a lecture by the legendary Aaron Schearer. Though I've worked with his books for many years, I never had a chance to see him up close and personal.

At 84 he is just as excited about playing as ever. His passion continues to be helping players overcome their aches and pains as far as the demands of an intense practice schedule can

sometimes bring about. A DVD about his life with comments from his many students was premiered.

While waiting to see the Schearer lecture, I heard some young fellow playing like Frank Vignola. Guess what? It was Frank, right there in the lobby, wailing away. In the hallway to one of the displays a young man was furiously playing the *Aranjuez*.

More guitars than any place I've ever been, at one of the kiosks for a Midwest jazz school I heard a young lady and gentleman playing great jazz. During one moment one could hear awesome progressive flamenco as a master class went on.

Dr. Helene Breazeale choreographed a fantastic event. It took a dancer to get all of that guitar together. Bravo!

Bill Dykes

2004 Alexandria Guitar Festival

Nathan Fischer deserves another round of applause for successfully presenting the third annual Alexandria Guitar Festival. The newly titled, "Dr. Fischer" has blessed the guitar community of the metropolitan area with his unique and competent style of management, his charm and grace as a host for the event, and of course, his musicianship and performance talents. It is no easy task to coordinate a four-day festival, and we are fortunate that Nathan travels each year from upstate New York to Alexandria, and assembles a cast of friendly, approachable, and superb musicians to instruct and entertain us. Nathan told me that next year the festival will offer Suzuki and early childhood guitar programs to children ages 4 - 12!

This year, there were returning faculty and also some new ones. Denis Azabagic, from Bosnia Herzegovina (now teaching at the Chicago College of Performing Arts); Elliot Frank, currently chair of the guitar program at East Carolina University; and Raphaella Smits, currently chair at the Lemmens Institute in Belgium, were new this year. Returning faculty included Nathan, James Piorkowski, Risa Carlson, Ken Meyer, and Nicholas Goluses. The students came from New York and the local area, and Tom Rodriguez (www.rodriquezguitars.com), and Kirkpatrick Guitar Studio (www.kirkpatrickguitar.com) were returning vendors. Thanks, Tom, for putting the tap plate on my guitar!

The listing of the seminars presented were:

Ken Meyer - "Scarlatti"
Ross Gutmeier - "Overview of the Luthier Craft"
Glenn Caluta - "The Period Instruments"
Denis Azabagic - "Preparing for Auditions and Competitions"
James Piorkowski - "Composing for the Guitar"
Elliot Frank - "Antonio Lauro"
Nicholas Goluses and Raphaella Smits presented a Q&A session on promotion, practicing, managing, and recording

Unfortunately, due to work demands, I was not able to be a participant this year, as I have been the past two years; and even

more unfortunately, I was able to attend only two concerts. But they were dazzlers, and I was delighted to see that the Athenaeum was filled to capacity each night with an enthusiastic audience.

The opening night concert featured Nathan playing Agustin Barrios, Dusan Bogdanovic (a modern day composer from former Yugoslavia), Dionosio Aguado, and Bach. I particularly enjoyed the *Sitni Vez*, one of the 6 *Balkan Miniatures* of Bogdanovic. Nathan stylishly demonstrated the Turkish and Gypsy influences with flamenco type strumming. Nathan's superbly interpreted Bach's *Sonata in C Major* capped the first half of the program.

After intermission, Denis Azabagic played a program of Vojislav Ivanovic, Antonio Jose, and Tarrega. I was unfamiliar with the first two composers. Mr. Azabagic, the 1998 GFA winner, plays with such emotion and it shows in his expressive posture. I think his eyes were closed about 70% of the time, too! His fingers produced the smoothest, sweetest, and most even tremolo I have heard on one of Ivanovic's *Café Pieces*. He showed a tremendous command of dynamics and particularly crescendo in Jose's *Sonata*. Then came the crowd pleaser. It was time for Tarrega's *Variations on Carnival in Venice*, and oh, how the variations kept coming and coming, getting faster and faster, and even more humorous as they did. I now pronounce his fingers, "fastest in the west." For his encore, Mr. Azabagic played the Villa Lobos *Prelude No. 1*. Played at a somewhat faster pace than I typically hear, the audience was astounded at his passionate interpretation. This piece can never be played too often, because it never gets old.

I attended the student recital on Saturday afternoon and heard very impressive students with a range of abilities playing *Lagrima*, *Julia Florida* (Barrios), and works from Villa Lobos, and de Falla. Also returning this year was the crowd-pleasing guitar orchestra, and I saw almost all the instructors playing with the students.

The closing program on Saturday, Aug. 7 promised to be an exciting event, and it did not disappoint. Nicholas Goluses played his famous Greg Smallman guitar, and showed his technical brilliance as well as the guitar's sound with works by Sor (the very beautiful and melodic *Fantasia pour guitare seule, Op.58*), and two modern composers I did not know – Joseph Schwantner and Phillip Houghton. This being the year of the Olympics, it is appropriate that Nicholas showcased Greek music with Houghton's *Stele*, which means "monument" in Greek. Mr. Goluses' encore was also a Greek work. He added in to the program Manuel de Falla's *Homage to Debussy*, which was also played by a student during the student recital.

After the intermission, Raphaella Smits treated the audience to a mesmerizing performance of traditional works by Giuliani, Schubert, Mertz, and Rodrigo. Although the composers are all in the standard, traditional repertoire, her choice of instruments was different! She played on a Romantic period, French 7 string guitar for the Giuliani, Schubert, and Mertz pieces. Nicholas Goluses joined her for a duet on Rodrigo's *Tonadilla*

for two guitars, and she played an eight-string guitar. What a pleasure it is to hear different types of guitars used in concerts, as it was hearing the *cuatro* last year in Carlos Barbosa Lima's concert. I can't wait to order some of Raphaella's recordings.

Readers of this newsletter, and fellow WGS members, take note! Don't let next year's opportunity to participate pass you by. Keep checking the website (www.alexandriaguitarfestival.com), and plan to register early next year. This is good stuff. Students like me, who are not formally enrolled in university programs have very few opportunities like this. Plan your vacations next summer around this festival!

In fact, I just learned the dates for next year. They are July 21 – 24, 2005 (Thursday – Sunday). The inaugural Suzuki Guitar Institute will take place during the same week, but may be as much as eight days long.

The 2005 Alexandria Guitar Festival (AGF) is looking for qualified Suzuki Guitar instructors from the Washington DC area. If that's you, please call Nathan Fischer at 585 385 9729, or email the AGF at info@alexandriaguitarfestival.com

John Politte

Calendar of Events:

The Pedrick Hutson Duo. September 17th WGS Concert.
8 pm Open Stage at 7:30 pm
Chevy Chase Community Center
5601 Connecticut Ave., NW, Washington DC

WGS Open Stage Friday, October 15 at 7:30 pm
Chevy Chase Community Center
5601 Connecticut Ave., NW, Washington DC

Angel Romero Saturday, October 23; 8pm
Westmoreland Congregational United Church Of Christ
Bethesda, MD

WGS Open Stage Friday, November 19 at 7:30
Chevy Chase Community Center
5601 Connecticut Ave., NW, Washington DC

George Vassilev Saturday, November 20; 8 pm
Westmoreland Congregational United Church Of Christ
Bethesda, MD

Gray Snead Sunday December 5, 2004: 7:30 pm Gray Snead and the McLean Symphony will perform the *Aranjuez Concerto* by Rodrigo.
The Alden Theater
1234 Ingleside Av McLean VA 703-790-0123

Troy King Saturday January 15, 2005; 8 pm
Westmoreland Congregational United Church Of Christ
Bethesda, MD