

Washington Guitar Society

No. 41

November/December 1998

Paco de Malaga Performs for WGS Friday, November 20



Paco, a native of Malaga, Spain hails from a long line of flamenco performers. His interest in music was fostered largely by his grandfather and uncle, both guitarists. At age fifteen, he began formal studies with Antonio Sanchez and Ramon de Algeciras, father and brother, respectively, of the famous Spanish guitarist Paco de Lucia. Only two years later he began performing with some of the world's leading artists in flamenco song and dance. To date, Paco de Malaga has

toured throughout the world, both as a soloist and accompanying his wife, Ana Martinez. He has worked on film recordings and soundtracks on Mexican productions, as well as performed for several Heads of State, including Presidents Carter, Kubitschek, Sadat, and Clinton.

For details about this exciting performance, please see the calendar of events on page 5.

President's Message

We had a great turnout for our September program with Risa Carlson. This was our first time at the Chevy Chase Community Center. After the Duo Con Brio performance on October 23, we'll be moving again due to extensive repairs being made on the center. Hopefully, we can return there in a few months.

Many thanks to those few of you who included a contribution to the John E. Marlow Guitar Series with your dues and renewals. I hope many more of us will continue to do this. Our dues are very low and they are presenting a fine series. Let's all support them so we can focus on presenting our free programs. Most of the performers at our meetings are playing elsewhere for large fees, and we are fortunate to have them here, so come on out and hear them.

I recently read Sophocles Papas: The Guitar, His Life by Elizabeth Papas Smith. This is great reading for anyone interested in learning more about how Washington became a center of guitar activity and about Mr. Papas' long and active life here. I highly recommend it. I obtained my copy from The Guitar Shop at 1216 Connecticut Avenue, NW.

That's all for now. I hope to see more of you at our meetings.

-John Rodgers

Paul Moeller Performs for WGS Friday, December 18



Paul Moeller was born in 1972 in Woodstock, Illinois. He received a Bachelor's Degree in music from Northern Illinois University in 1995 and a Master's Degree in Music Performance and Literature from Eastman School of Music in 1997, where he was awarded the honorary Performer's Certificate given only to students of the highest caliber. In fall of 1997 Paul began studies at Peabody Conservatory of Music in Baltimore, Maryland under the tutelage of world renowned guitarist, Manuel Barrueco.

During his undergraduate years Paul was the first place recipient of many major awards including the Northern Illinois University Concerto Competition, the Chandler Starr Scholarship Competition and the National Federation of Music Clubs National Guitar Competition. In May of 1996, Paul was the first place winner of The First of America Midwest Young Artists National Bach Competition, and on July 22, 1997, he won first place at the 1997 International Guitar Concerto Competition sponsored by D'Addario Strings Corporation. As a result he was awarded \$4000 and a performance of the concerto with the Connecticut Concerto Consort, McKenzie Albert conducting. The work performed was Guitar Concerto by the prolific English composer Lennox Berkeley (1903-1989) and the concert was broadcast on public radio. He has performed throughout the United States and in Europe.

Paul and Kerena formed a duo in Rochester, New York in 1996 and have since concertized throughout the United States and England. In August of 1998 they completed seven concerts in Southwest England. Of these concerts The St. Ives Times & Echo wrote: "The rich velvet tones of the cello harmonized so well with the classical guitar and together they invoked a whole range of emotions. In the Schubert Sonata in A minor (arpeggione sonata) lyrical passages flowed, at times reaching great heights as the cello soared above the racing rhythms of the guitar." The West Briton wrote: "The duo's fine rapport and excellent musicianship was evident throughout the recital."

For details about this performance, please see the calendar of events on page 5.

WGS Newsletter Recognized by French Press

Every so often the WGS sends newsletters to guitar magazines and other societies. Happily, the recent issue of the French guitar magazine, *Les Cahiers de la Guitare*, gave recognition to our own newsletter, with the following blurb (translated from the French):

"Anglo-saxon countries have a lot of guitar societies; guitarists and guitar lovers in a city, sector, or region join and organize meetings and concerts, which encourages contact among members. They also have newsletters which are informative, instructive, and never without humor. Such is the 10-page, bimonthly newsletter the *Washington Guitar Society* kindly sent us. Within, one finds an arrangement of a delicious piece of kitsch--the *Pansy Blossom Waltz*, diverse announcements, and a special edition on tablature where one reads: 'Fun with German tablature: German tablature is absolutely fantastic--for those who love solving puzzles...' Readers who have followed our own series on tablature will be, without doubt, in agreement! [with WGS contact info]."

Alors, merci pour votre comprehension! We need to give Don Sauter credit for picking the kitschy arrangements! Here's published proof that at least one reader enjoyed it. Francophone WGS members are encouraged to check out *Les Cahiers de la Guitare*. Published quarterly, out of Paris, there's a heavy focus on European events, interesting articles on all aspects of the guitar, and its own share of historically curious music. (Paris is, after all, the city with the longest history of classical guitar mania).

Contact: Les Cahiers de la Guitare
BP 83
94472 Boissy St.Leger Cedex
France

Beverly Ross

Sight Reading

Like most guitar players, I began by playing chords with strumming and picking patterns. When I began to play Rock and Roll, I learned scale and arpeggio patterns. Even though I knew all of these patterns, I didn't know what the heck I was doing. Trying to read these chords and patterns in musical notation was like trying to decode hieroglyphics. When I began my studies of classical guitar, I was in a deep rapid river without a life jacket.

I'm sure that I'm not the only guitarist that has experienced a sight reading problem. As a matter of fact, I have known very few guitarists that could read well at all. I even know some who pride themselves on the fact that they can't read one note of music. Would you be proud if you couldn't read the English language? My point is that many guitarists (dare I say "most") are musically illiterate.

What causes this problem in guitarists? Some say that because the same note can be played in several places, it's just too darn confusing. Some say that it's difficult to read more than one

voice part at once. Others are able to read well in first position, but once they're past the fifth fret, one fret looks the same as another. Some get addicted to tablature and can't break themselves of the habit. These are all legitimate concerns, but they are not impossible hurdles. *It is time for the excuses to stop!*

All instruments have their particular challenges. Pianists have to read in two clefs at the same time. Harpists have to navigate their pedals. The bowed string instruments have no frets. As a whole, all of the other instruments have overcome their challenges with a well developed pedagogy. Unfortunately, the guitar is just now coming out of its pedagogical infancy. Many guitar instructors can barely read their way out of a paper bag. Don't worry, there is hope.

How do you begin? The first step is to make a real commitment, not just two weeks. Give it everything you've got until you know the language well. That's right, learning to sight read is the same mental process as learning a foreign language. Most people learn languages well when in the environment every single day.

The next step is to have a lot of reading material. If you can't read at all, purchase some form of guitar method. Most methods introduce you to the notes in the first position. They also give you short little pieces to practice the notes you've learned. The only problem with most methods is that there are not enough pieces for each set of notes. If you practice the same pieces over and over, you eventually learn (or worse memorize) them. You need a ton of music at each level so that you are reading and not memorizing.

A good supplement for this purpose is *Sight Reading for the Classical Guitar* by Robert Benedict (published by Belwin Inc.). This is published in two volumes: Levels 1-3 and Levels 4-5. After you learn the first position notes on the first three strings, begin reading in third and fifth positions as well. These are explained in the back of the first volume.

After completing the first volume, go on with the second. At the same time, increase the amount of reading by working your way through some beginner guitar anthologies. Try not to play the same pieces over and over again, no matter how tempting. This is not to say that you can never play the piece again, but put a couple of weeks between.

Mel Bay has published two great books to work on sight reading. One is *The Complete Richard Pick School of Guitar*. The other is *Bach Chorales for Guitar* adapted by Bill Purse.

The Richard Pick book takes the student through every major and minor key with scales, chords, arpeggios and pieces in every position. This is possibly the best book available to apply basic music theory to the guitar.

The Bach Chorales, however, are becoming a personal favorite. Each chorale is arranged as a quartet with four single voices; a trio with the top and bottom parts as single voices and the middle part playing the two inner voices; three different duet arrangements... one version with the parts equally split (2 on top, 2 on bottom), one with the top part as a single voice and the bottom as three and one with the top as three and the bottom as one. Finally there is a solo, where one person plays all four

voices at once. There is no better book for increasing one's abilities to read chords in any position!

(You may be able to find these in your local music store, but if you can't, I'd suggest mail order. Because I'm using these books with my students, I've asked Mike Kirkpatrick at Kirkpatrick Guitar Studio to carry them in stock. His number is (410) 242-2744. You may also try Guitar Solo Publications at (415) 896-1144.)

As well as having plenty of reading material, it also helps to be more familiar with the layout of your instrument. Most people know the 5th fret tuning method. If you do, then pay attention to the fact that by knowing how to tune, you already know the note names at the fifth fret.

The seventh fret is also a good reference point. If you play the open 6th string and the 5th string at the seventh fret, you have an octave (E). If you play the open 5th string and the 4th string at the seventh fret, you have an octave (A). Continue this pattern across the strings with the exception of the open 3rd string to the 8th fret on the 2nd string for an octave (G).

The 12th fret should be a "no brainer". It is simply the octave of each string. After the 12th fret, the guitar starts all over again. It's like first position, only an octave higher. That means that the 17th fret is an octave higher than the 5th fret, which you know from tuning. The 19th fret is an octave higher than the 7th fret, which you know from the octave relationships described in the previous paragraph. See..... it's not so bad!

Knowing these reference points at the 5th, 7th, 12th, 17th and 19th frets is very helpful. Instead of counting up the neck from 1st position, you can simply count from the nearest reference point. Eventually, you will have no need to count frets, because you will know the fingerboard.

AVOID TABLATURE!!!! Tablature is an ancient form of notation that is only readable for your instrument. All other instruments had some form of tablature in their history, but they realized early on that they couldn't communicate with each other. Using tablature is equivalent to using phonetic spelling. If publishers keep publishing tablature, guitarists will stay illiterate and separated from the rest of the musical world. I will not buy anything if it has tablature in it, even if it's a good arrangement. Tablature is yet another contributor to illiteracy among guitarists. Tablature sells because it's easy. I was at a very good and reputable music store and the guitar music bin must have contained at least 40% tablature. I was shocked to see that Scott Tennant's book *Pumping Nylon* is now available in tablature. Ouch!!!! It may be profitable, but it is only contributing to the decline of musicianship and pedagogy among guitarists.

Last and possibly most importantly, get a sight reading partner (any instrument). Read through duets, trios, quartets, etc... Playing with another person helps your rhythm, phrasing and listening skills. It also humbles you as inspiration to be a better reader.

The ability to sight read well opens up a whole new world to the musical experience. Fight musical illiteracy and learn to read well. You'll be glad you did.

Kevin Vigil

The John E. Marlow Guitar Series presents Two Lutes La Trek

Ronn McFarlane and Howard Bass
Friday, Nov. 6, 1998

The first known written reference to lutes in Europe comes from around 1270 in *Le roman de la rose*. By that time, lutes had begun to appear around the continent in paintings and sculptures. Lutes of the medieval period were small, with a rounded body and a short neck carrying four or five pairs of strings. As was true of almost all musical performers in artistic depictions of the late Middle Ages, the players are shown as angels. Rather than plucking the strings with the fingers of the right hand, these angelic lutenists played with a plectrum, usually the quill end of a feather.

Lutes did not originate in Europe. They are products of the ancient world, and in one form or another were played from the Middle East to the Far East. The Arabic oud is the direct ancestor of the European lute. Mediterranean trade, returning Crusaders, and the Moors who invaded the Iberian Peninsula in 711 all played a role in bringing the lute to Europe. In Arab countries the oud is still played, much in the same way as it was centuries ago. Europeans, however, were not content to leave well enough alone. The addition of frets, the development of finger-style playing for the right hand, and the eventual use of tablature to notate the music were all European ideas. Lutes in Europe also got bigger, more strings were added, and tunings were altered. By the late eighteenth century, the instrument had pretty much developed itself out of existence, supplanted by the keyboard and the guitar.

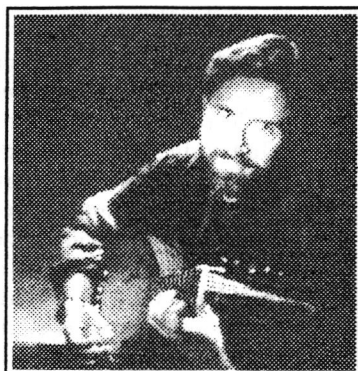
The 16th century constitutes the great age for the lute in Europe. Much of the credit for what happened can be given to Italian musicians. In 1508 in Venice, the first lute music printed from movable type appeared. Published by Ottavio Petrucci, the works of Joanambrosio Dalza included dances, song settings, and fantasia-like *ricercars*. Petrucci's lutebooks set a pattern that was to be continued as the new printing technology spread throughout the continent. Toward the end of the 15th century the idea of plucking the strings with the fingers took hold, transforming the lute from a monophonic into a polyphonic instrument. With the new right hand technique, lutenists could play solos and accompany songs. And they could play duets, with one player supplying a chordal foundation while the other player embellished and improvised above the harmony, as in Dalza's "Saltarello and Piva." In England, such pieces were known as treble and ground duets. "Chi passa," the "Queen's treble," and the "Pazzamezzo galliard" provide examples on this program.

By the middle of the 16th century, lute music was being published in much of continental Europe, and much more music was in personal manuscripts of the players. Depictions of lutenists in this time, by the way, are decidedly more secular looking. Francesco da Milano was the leading lutenist of the first half of the century. He was employed by three successive popes, traveled widely, and had his music published in several cities. The "Canon" and "La Spagna" are his only known duets, but Johannes Matelart supplied second parts to several of Francesco's solo compositions. Many of these pieces were composed for lutes tuned a step apart, tenor and alto lutes. Pietro Paolo Borrono's "Pavana and Saltarello" demonstrate the typical Renaissance

pairing of duple and triple meter dances, adopted by the English in pairings like the "Flatt Pavan and Galliard." Alessandro Piccinini's "Toccata," composed for lutes a step apart, published in 1617, provides a good example of the flowery early Italian baroque style.

We include on this program a brief survey of French lute repertoire of the 16th and early 17th centuries. Pierre Attaignant was the first to publish lute music in France. Adrian LeRoy's mid-century publications appear to have been very influential in England. Jean-Baptiste Besard's massive Thesaurus Harmonicus, published in 1603, is the richest anthology of continental lute composers of the time. The "Branles de Village," originally set for lutes tuned a fourth apart, is from Besard's second, and last, publication, Novus Partus (1617).

Nine decades after the Venetian publications of Petrucci, the English finally got into the act; the first publication of lute music in England was in 1596. But most of the Elizabethan lute solo and duet repertoire survived in manuscript, not publications. Although they may have been late arriving on the Renaissance lute scene (and the Italians were already on the cusp of the baroque), lutenists such as John Dowland, John Johnson, and John Danyel, not to mention the ever-beloved Anonymous, left us some of the most striking, gemlike examples of equal duet compositions for lute, including "La Rossignol," "Drewries Accordes," and Danyel's "A Fancye." "My Lord Willoughby's Welcome Home" is one of only two known duets by John Dowland. "Equal" duets, perfected by English lutenists, are compositions where the players trade leads and accompaniment, echoing and embellishing the melodies.



Ronn McFarlane is one of America's leading lutenists, known for his work as a soloist, accompanist, and as a member of the Baltimore Consort. His recordings for Dorian include four solo albums, lutesong recordings with Julianne Baird and Frederick Urrey, and five with the Consort; all of them have received the highest critical acclaim. Ronn graduated with

honors from Shenandoah Conservatory and continued his training on classical guitar at Peabody Conservatory before turning his full attention to the lute. He has since received an honorary degree of Doctor of Music from Shenandoah for his achievements in bringing the lute and its music to the world. As a soloist, member of the Baltimore Consort, and with Julianne Baird, Ronn has toured extensively throughout the United States, Canada, and Europe. He records exclusively for Dorian.

Howard Bass studied classical guitar and lute with John Marlow at the American University and with Jose Tomas in Spain. He has performed throughout the United States as a soloist and has been a guest accompanist with the Santa Fe Opera, Houston Ballet, and the Chicago Ballet. He is a founding member of La Rondinella, which recently recorded its third CD for the Dorian label, and he has also performed and recorded with the Smithsonian Chamber Players, HESPERUS, the Folger Consort, the Baltimore Consort, Ensemble Galilei, and many

other groups. His recently released lute song recording with mezzo-soprano Barbara Hollinshead, *Love's Lost... and Found*, has been nominated for a Wammie award. Howard works at the Smithsonian National Museum of American History, where he produces concerts and recordings of traditional American music.



For details about this performance, please see the calendar of events below.

Call for Volunteers

Like any volunteer organization, the Washington Guitar Society is in need of volunteers. If you are interested in helping in any fashion, we can more than likely use you. If you are interested in volunteering, please call John Rodgers at (202) 686-1020.

Newsletter Folding Session: On the last Sunday of every other month, there will be a newsletter folding, stapling, labeling and stamping session. It should be quick, easy and fun for anyone who participates. The next scheduled session is for Dec 27. If you are interested in joining the team, please call John Rodgers at (202) 686-1020.

Calendar of Events

If you know of a performance that does not appear, please send the information to us to include. This includes everything from professionals, degree recitals to teacher studio recitals.

Nov. 3 (Tue.) 8 pm - Duo Con Brio presented by the United States Army Band on their Brucker Hall Recital Series. The recital will take place at Brucker Hall's Minor Studio located at Ft. Myer. For information call (703) 696-3399.

Nov. 4 (Wed.) 7:30 pm - Mandolin X 4 - featuring Neil Gladd (classical), Barry Mitterhoff (new acoustic), Terry Pender & Amy Duggin (mandolin/voice) and Charlie Rappaport (ethnic). This is a CD Release Concert. Concert will take place at the Washington Street United Methodist Church, 115 South Washington Street, Alexandria, Virginia. Admission is \$10. For reservations and information, call Norman Levine at (301) 530-1749.

Nov. 6 (Fri.) 8 pm - Two Lutes la Trek with Howard Bass and Ronn McFarlane presented by the John Marlow Guitar Series at the Church of the Annunciation, 3810 Massachusetts Ave., NW, Washington, DC. For information call (301) 654-6874.

Nov. 10 (Tue.) 8 pm - Greg Garrett, tenor/counter tenor, lute and vihuela presented on the Brucker Hall Recital Series, at Fort Myer, Building 400, Arlington, Virginia. Works by Narvaez, Milan, Verdallot, Champian, Morley, Dowland and more. Free and open to the public. For info. call The Army Band Concert Hotline at (703) 696-3399 or visit www.army.mil/armyband

Nov. 20 (Fri.) 8 pm - Paco de Malaga presented by the WGS at the Washington Conservatory of Music, 5144 Massachusetts Ave., Bethesda, MD in the Chapel. Free and open to the public. For further information, see WGS Meetings on page and/or call John Rodgers at (202) 686-1020.

Nov. 21 (Sat.) 7:30 pm - Ernesto Tamayo, guitar and Boris Gurevich, piano presented on The Distinguished Artists Series of the Columbia Institute of Fine Arts at the Columbia Baptist Church, 103 W. Columbia Street, Falls Church, VA. Tickets at door \$10-Adults, \$8-Seniors (60+), \$5-Students. Childcare-\$5 available only with reservations by the Wed. before the concert). For information call CIFA at (703) 534-2508.

Dec. 18 (Fri.) 8 pm - Paul Moeller presented by the WGS at the Washington Conservatory of Music, 5144 Massachusetts Ave., Bethesda, MD in the Chapel. Free and open to the public. For further information, see WGS Meetings on page and/or call John Rodgers at (202) 686-1020.

Jan. 29 (Fri.) 8 pm - Aldo LaGrutta presented by the John Marlow Guitar Series at the Performing Arts Hall of the Womens Club of Chevy Chase, 7931 Connecticut Ave., Chevy Chase, MD. For information call (301) 654-6874.

Feb. 19 (Fri.) 8 pm - Roland Dyens presented by the John Marlow Guitar Series at the Church of the Annunciation, 3810 Massachusetts Ave., NW, Washington, DC. For information call (301) 654-6874.

Feb. 20 (Sat.) 2-4 pm - Charlie Byrd Master Class presented by the Lillian R. Spracker Master Class Series 1998-99 at the Jane Lang Recital Hall, Levine School of Music, 2801 Upton Street, NW, Washington, DC. Free and open to the public, reservations required. For reservations and information, call (202) 686-9772.

Mar. 12 (Fri.) 8 pm - Elena Papandreou presented by the John Marlow Guitar Series at the Performing Arts Hall of the Womens Club of Chevy Chase, 7931 Connecticut Ave., Chevy Chase, MD. For information call (301) 654-6874.

Mar. 20 (Sat.) 8 pm - Christopher Parkening guitarist with Jubilan Sykes baritone - Presented at the George Mason Center for the Arts in Fairfax, Virginia. For ticket information, call (703) 993-8888.

Apr. 11 (Sun) 3 pm - Duo Con Brio (Kevin Vigil, guitar Barbara Vigil, flute) presented by the Montpelier Cultural Arts Center as winners of their competition. 12826 Laurel-Bowie Road, Laurel, MD. For information call (301) 953-1993 or (410) 792-0664.

Apr. 9 (Fri.) 8 pm - The Charlie Byrd Trio presented by the John Marlow Guitar Series at the Performing Arts Hall of the Womens Club of Chevy Chase, 7931 Connecticut Ave., Chevy Chase, MD. For information call (301) 654-6874.

Apr. 16 (Fri.) 8 pm - The Katona Twins Guitar Duo - Performing on the Music in the Mansion Series at Strathmore Hall, 10701 Rockville Pike, North Bethesda, Maryland. For ticket information, call (301) 530-0540.

WGS MEETINGS

Meeting Dates

November 20
December 18
January 22
February 26
March 19
April 23

Performers/Workshops

Paco de Malaga
Paul Moeller
TBA
TBA
TBA
TBA

The Washington Guitar Society has meetings one Friday of every month. Specific dates are listed above. Meetings with a featured performer begin with an open stage from 7:30-8:00 pm and continue with the performance at 8 pm. Meetings are free and open to the public. A hat will be passed for voluntary contributions to the artist. For information call John Rodgers at (202) 686-1020.

All meetings take place at the Washington Conservatory of Music which is located at 5144 Mass. Ave, Bethesda, MD...just 1/2 block from the District line. Housed in the Briggs Memorial Baptist Church. Plenty of free parking.

As you enter the parking lot, drive around to the other side of the building. There is a sign above the entrance to the Washington Conservatory. Enter *only* through this door as the church doesn't appreciate people wandering around the rest of the building.

Officers/Editors

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