

Washington Guitar Society

No. 44

May/June 1999

Julio Ribeiro performs for WGS/WCM Friday, May 21



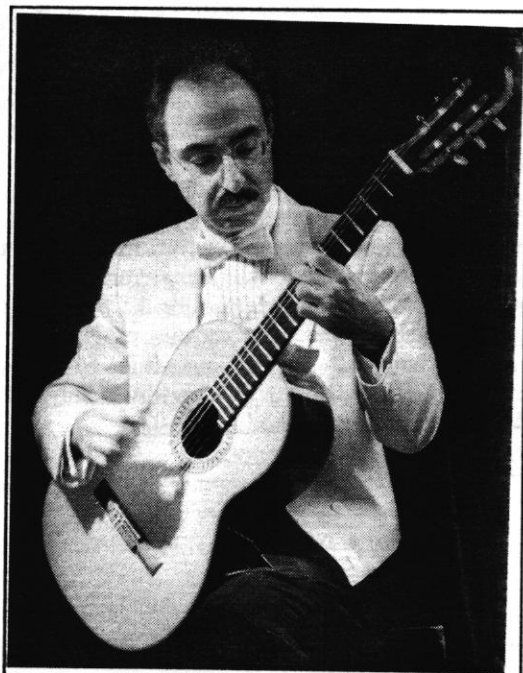
Brazilian guitarist Julio Ribeiro studied at the University of Brasilia, with Eustaquio Grilo, who later became his partner in the Duo Grilo-Ribeiro. In 1996 Ribeiro received the "prominent guitarist award" in the XVI International Guitar Seminar in Porto Alegre, where he studied with Eduardo Isaac and Mario Ulloa. In 1997 Capes, a

Brazilian governmental organization, granted Ribeiro a full scholarship to the Peabody Conservatory of Music, where he studied under Ray Chester. He recently received his Master's Degree from Peabody. Ribeiro has performed in many Brazilian cities, including Sao Paulo, Brasilia, Pouso Alegre, Passos, Uerlandia, Barreiras, and Pirenopolis e Porto Alegre.

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

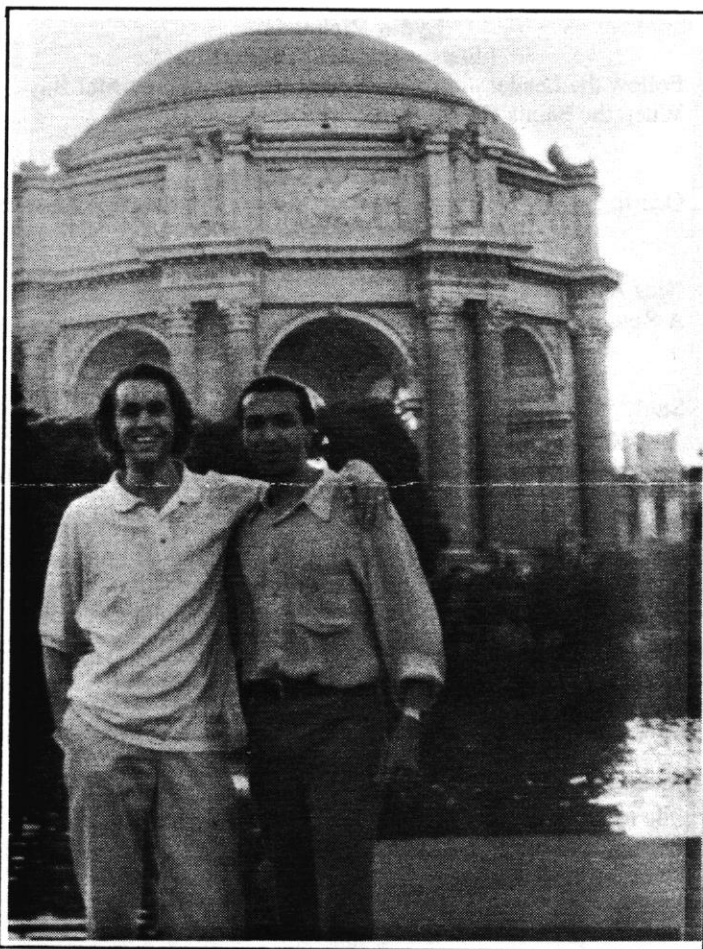
Jad Azkoul Returns to Washington for Concert and Master Class

Many of you may remember our dear friend Jad Azkoul as he lived and worked among us here in Washington while on sabbatical from the Geneva Conservatory. He will be giving a concert at the Maison Francaise on May 27 and a master class at the Washington Conservatory of Music on May 29. *(continued on page 3)*



Michael Bard and Munib Jewad Perform for WGS/WCM Friday, June 18

The WGS is proud to have its former vice-president Michael Bard back for a performance... and he's bringing along a friend.



Michael Bard and Munib Jewad met when they were hired as backup musicians for the Higher Octave/Virgin recording duo Shahin and Sepehr.

Embracing a unique mix of styles from jazz, pop, Arabic, and Reggae, Ethiopian bassist/guitarist Munib "Moon" Jewad came to the U.S. ten years ago to pursue a degree in Political Science. After a change in plans, he decided to do music full-time. He has concertized with various artists including Tom "Bones" Malone and Blues sensation Jonny Lang. He has performed throughout Ethiopia, Saudi Arabia, Lebanon, and Egypt.

Michael Bard started playing guitar at age 11. His main influences were those of the '70's rock genre, but his focus changed to the classical guitar *(continued on page 2)*

WGS/WCM Youth Concert, April 23**From the President**

The April Youth Concert was another big success. The house was full with the students and their families. All of the students that performed study with one of the following teachers: Michael Bard, Peter Richardson, John Rodgers and Kevin Vigil. There was no program available at the recital, but Debbie Bard (former WGS treasurer) made a list of the performers and what they played. Thanks Debbie! Here is the program as taken from her notes:

Folksong

Study in A minor

Lydia Richards

(duets with John Rodgers)

Follow the Leader

When the Saints Go Marching In

Enzlor Floreno

(duets with Peter Richards)

Ode to Joy

Phil Collier

(duet with Kevin Vigil)

Ojos Azules

A Rosa Vermelha

Chilean Folksong

Brazilian Folksong

Claire and Alexis Beveridge
guitar and violin

Study in E minor

Andantino in C

Allegretto in A minor

Corey Speisman

Waltz in E minor

Carrura

Carulli

Brazilian Folksong

Teddy Kahn

Russian Waltz

Farruca

Russian Traditional

Spanish Traditional

Val Klavens (G-13)

Lagrima

El Vito

Tarrega

Spanish Traditional

Matthew Butterfield

Fur Elise

Ode to Joy

Beethoven

Beethoven

Aaro Tanner

Etude in E minor

Bolero

Tarrega

arr. Williams

Loise

Brazilian Folksong

Jesu Joy of Man's Desiring

Bach

Michael Cunningham

Black Orpheus

Malagueña

Jobim

Roberto Coffey

Allegretto in A minor

Tears in Heaven

Clapton

Jordan Hepner

Polka

Julia Florida

Milwaukee

Tarrega

Barrios

Verdery

Yves Cretien

If you weren't at the Youth Concert on April 23, you really should have been. This was a most enjoyable program with many fine performers. Everyone brought friends and relatives and a great time was had by all. I think we need to have these at least twice a year in addition to our members' recitals.

I'm really pleased that so many of you are coming to our monthly meetings. I've been getting great help with ideas for programs and would like to hear suggestions from more of you. Give me a call with your ideas, especially if you can help us put it all together. We are all booked through July, but have nothing definite beyond that.

I hope to see you soon.

John Rodgers

Michael Bard and Munib Jewad*(continued from page 1)*

repertoire after hearing a recording of Andres Segovia. He has given concerts throughout Europe, Japan, and the U.S. and has performed for such notable personalities as President Bill Clinton and General Colin Powell.

Michael and Moon's program will consist of various original compositions, songs, and ethnic Ethiopian and Brazilian pieces. Their playing can also be heard on Shahin and Sepehr's fourth CD entitled World Cafe, which peaked at #18 on the Billboard charts.

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

ECU Summer Guitar Workshop

The East Carolina University Summer Guitar Workshop solo competition for workshop participants will take place on Sunday June 27. The semifinals will be held in the afternoon and the finals will be that evening. The finalists will perform in the AJ Fletcher Recital Hall and their performances will be open to the public. Participants should select and prepare a twenty minute solo program of works from the standard solo repertoire. This program will be performed in its entirety should the contestant be selected for the finals. The panel of judges will select pieces from this program to be heard during the semifinal round. Contestants will be stopped if their program lasts longer than twenty minutes. First prize will be a minimum award of 750 dollars. Interested parties should contact:

Dr. Elliot Frank, School of Music
East Carolina University
Greenville, NC 27858
(252)328-6245
E-Mail: muelliot@eastnet.educ.ecu.edu

Jad Azkoul Concert and Master Class

(continued from page 1)

On Thursday, May 27 Jad Azkoul will be performing a recital presented at the Maison Francaise. For details on this performance, please see the calendar of events on page 5.

While in town, Jad will be sharing his knowledge and experience in the form of a master class. It will take place at the Washington Conservatory of Music on May 29 at 1 pm. This class is being sponsored by the Washington Conservatory of Music, but all are invited to participate. The tuition is \$40 for performers and \$10 for auditors. Washington Conservatory students can participate at no charge.

If you are interested in performing, please contact Kevin Vigil (guitar chair WCM) at (703) 644-1659. Auditors may simply show up and pay at the door.

For further details on the master class, please see the calendar of events on page 5.

For those not familiar with Jad as a performer and teacher, here's some info. you might find interesting...

Concert Guitarist

"Azkoul can make his instrument sing. This is a skill far more important than the ability to whip out thousands of notes per minute accurately and expressively, which he also can do."

(Joseph McLellan, WASHINGTON POST)

Teacher

"Jad's master class was another revelation. He came across as a superb teacher. His knowledge of the repertory and its different stylistic elements is impressive."

(Matanya Ophee, SOUNDBOARD)

Internationally recognized, Jad Azkoul was featured at the Festival Estival de Paris, the Menton and Monflanquin Festivals (France) and the Jerash Festival (Jordan). He has appeared at numerous guitar festivals such as the Guitar Foundation of America (USA), Ezstergom (Hungary), Kraków (Poland), Voronezh (Russia), and Montreux (Switzerland) and performs in London, San Francisco, Los Angeles, Washington, Beirut, Geneva, Moscow, Warsaw and cities in France, the Middle East, and North and South America.

Honors he received include the Affiliate Artists Award, the Lebanese government Order of the Cedar, and several government fellowships. He gives Master Classes worldwide, publishes articles in music journals, and speaks several languages.

Jad Azkoul studied the guitar on five continents: Australia at age 13; Lebanon while getting his MA in psychology at the American University of Beirut; Boston when studying

arranging and composition at the Berklee College of Music; Paris under Alberto Ponce, Alexandre Lagoya, and Oscar Caceres, while studying composition, orchestration and analysis with Pierre Petit and Nadia Boulanger.

Finally, in Uruguay from 1978 to 1981, he totally overhauled his guitar playing under the guidance of Abel Carlevaro, whose teaching assistant he later became. This methodology served as the basis for the enrichment of Azkoul's technique.

The synthesis of such a musical experience along with work in psychology and the Alexander Technique is what enables Jad Azkoul to cultivate a

personal yet clear and powerful approach to the guitar. The intimate bond between interpretation and the appropriate use of the body is always evident, both in his performing and in his teaching. With precision he is able to employ, as well as to teach, striking variations in timbre and dynamics, in addition to eliminating all undesirable noises.

The CD "Latin Illustrations for Guitar" (on the French label Forlane) has been widely acclaimed. Jad Azkoul has taught at the American and Catholic Universities in Washington, D.C. After a long leave of absence, he has now returned to teach at the Conservatoire Populaire de Musique in Geneva, Switzerland.

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 June 27. If you are interested in joining the team, please call John Rodgers at (202) 686-1020.

Paco de Málaga

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Summer Guitar Seminar Radford University

The Guitar Seminar of the Radford University Summer Arts Conservatory is an intensive week-long festival of study JULY 11-18, 1999, master classes and performances, primarily but not exclusively, for secondary/high school and college students. Recording artists Julian Gray and Ronald Pearl (the Pearl and Gray Guitar Duo) and Dr. Robert Trent (recording artist and Director of Guitar and Lute Studies at Radford University) will both conduct the seminar and appear in performance during the Guitar Seminar.

Interested participants will have the additional opportunity to study 19thc. performance practice with Dr. Trent on an authentic 19thc. guitar. Daily group classes will be conducted in technique and the development of good practice and rehearsal skills; workshops focusing on the attainment of a holistically healthy posture, the healthy use of the body, hands and fingers and the avoidance of performance related injuries. Daily masterclasses and individual lessons in solo repertory are offered as well as a Guitar Ensemble. The culmination of the Summer Arts Conservatory Guitar Seminar features a unique opportunity for young guitarists, whereby faculty and student participants will collaborate in rehearsal and guitar orchestra performance on the Radford University campus.

SOLO CLASSICAL GUITAR COMPETITION

The Solo Classical Guitar Competition will occur during the festival week and entrants must be full-week tuition registrants in the summer arts conservatory.

Winners will receive 1/2 tuition reimbursement from the 1999 festival and a full solo recital during the year 2000 Radford University Summer Arts Conservatory. Registrants must submit 40 minute, free-choice, program for the final stage along with all fees for the festival week.

Radford University is a beautiful campus nestled in the foothills of the equally beautiful Blue Ridge Mountains 45 minutes from Roanoke airport.

Further information regarding tuition, room and board can be found at: <http://www.runet.edu/summerarts/> or by contacting:

Dr. Robert Trent,
Director of Guitar and Lute Studies
RADFORD UNIVERSITY

Box 6968

Radford, VA 24141

EMAIL: rtrent@runet.edu

URL: <http://www.runet.edu/~rtrent> or

DUOFIRENZE: <http://www.runet.edu/~rtrent/duofirenze.html>

Classified

Concert Guitar by Randy Angella - Redwood Top, Brazilian Rosewood Sides and Back. Like new condition. Call Dennis Utterback at (202) 986-9211.

**The Washington Guitar Society (WGS) &
The Washington Conservatory (WCM)
A Working Relationship**

For the past several years, the Washington Guitar Society has been meeting at the Washington Conservatory of Music. The conservatory has two great rooms that the WGS has been privileged to use at absolutely no cost. The guitar sounds great in them and both are laid out in a very usable fashion.

The Washington Conservatory rents their space from the Briggs Memorial Baptist Church. The conservatory does not sublet space for use by third parties. For that reason, it is very important for us to recognize that all of our events that are held at the conservatory are, in fact, co-sponsored events.

Recently, the church and conservatory worked together to remodel the chapel. The pugs were taken out and carpet was laid. The choir pugs were even taken off of the stage, thus creating a better performance space. At a recent event (not one of ours), the carpet was torn by some chairs that did not have the plastic footings on them. To maintain a healthy relationship with the conservatory, we must take special care to leave whatever room we use in the same condition as when we enter.

The WCM has been very helpful to us. We should return the favor, by spreading the word about the conservatory. When someone asks you if you know a good music teacher (any instrument), suggest the Washington Conservatory of Music. It's good for them and for us.

-Kevin Vigil

Past President, WGS

Guitar Department Chair, WCM

The Washington Guitar Society***Come Join the Fun!***

Free Monthly Programs

Bi-Monthly Newsletter

Members Recitals

Youth Concerts

Open Stage

\$15/year

A membership application is on the back
of this newsletter.

Join/*renew today!

**WGS members check the expiration date on your mailing label.*

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.

May 21 (Fri.) 8 pm - Julio Ribeiro presented by WGS/WCM at the Washington Conservatory of Music, 5144 Massachusetts Ave., Bethesda, MD. Free and open to the public. For further information see article on page 1, "WGSWCM Meetings" on this page or call John Rodgers at (202) 686-1020.

May 27 (Thu.) 8 pm - Jad Azkoul presented at the Maison Francaise, 4101 Reservoir Rd., NW Washington, DC. Across from the Georgetown Hospital. Admission at the door is \$15 - General and \$10 - Seniors and Students. For info. call (202) 944-6091.

May 29 (Sat.) 1 pm - Jad Azkoul Masterclass presented by the Washington Conservatory of Music in conjunction with the Washington Guitar Society. The class will take place at the Washington Conservatory of Music at 5144 Massachusetts Ave., Bethesda, MD. Performers \$40, Auditors \$10. Free to students of the Washington Conservatory. For information, please call Kevin Vigil at (703) 644-1659.

June 18 (Fri.) 8 pm - Michael Bard and Munib Jewad presented by WGS/WCM at the Washington Conservatory of Music, 5144 Massachusetts Ave., Bethesda, MD. Free and open to the public. For further information see article on page 1, "WGSWCM Meetings" on this page or call John Rodgers at (202) 686-1020.

WGS Mission Statement

from our Articles of Incorporation

1. To further the understanding, knowledge, and appreciation of the guitar by presenting public performances, educating students of the guitar and the general public about all of the forms of the guitar and its repertoire; and providing performance opportunities for both professional and amateur guitarists;
2. To organize, sponsor, or present, alone or in conjunction with other persons or organizations, public performances of solo and chamber guitar music in concerts and workshops;
3. To publish a newsletter and other educational materials about the guitar.
4. To apply the receipts from performances, workshops, and other programs, after paying all expenses of the corporation, to the goals enumerated above; and to acquire, receive, and maintain funds, deposits, securities, and property of all kinds in order to accomplish the purposes of the corporation; and
5. To engage in all other activities, consistent with law and these Articles, necessary or convenient to accomplish the purposes of the corporation.

WGS/WCM MEETINGS

The Washington Guitar Society (WGS) has meetings one Friday of every month. These meetings are co-sponsored by the Washington Conservatory of Music (WCM). 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.

Oops, We Goofed

The *Silent Night* arrangement in the Jan/Feb issue was by John Duarte. Check out Duarte's new book, *Andres Segovia, as I knew him* (134 pages, published by Mel Bay.) It's available from Kirkpatrick Guitar Studios for \$10.95.

Officers/Editors

President:	John Rodgers	(202) 686-1020
Vice-President:	Bill Carlson	(703) 548-3703
Treasurer:	Beverly Ross	(301) 927-7833
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	e-mail: iz710@cleveland.freenet.edu	
Newsletter Publisher:	Kevin Vigil	(703) 644-1659



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(WIEGENLIED.)

GUITAR DUETT.

M. HAUSER.

Arr. by WALTER JACOBS, Op. 134.

Andantino.

PRIMO.

con molto espressione.
p

SECONDO.

The first system of musical notation for the guitar duet. It consists of two staves, PRIMO (treble clef) and SECONDO (bass clef), both in G major (two sharps) and 2/4 time. The PRIMO staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. It contains five measures of music, each starting with a '+' sign above the first note. The SECONDO staff begins with a bass clef, a key signature of two sharps, and a 2/4 time signature. It contains five measures of music, each starting with a '+' sign above the first note. The PRIMO staff has a dynamic marking of *p* and the instruction 'con molto espressione.' above the first measure. The SECONDO staff has a dynamic marking of *p* above the first measure. The PRIMO staff has a dynamic marking of *p* above the first measure. The SECONDO staff has a dynamic marking of *p* above the first measure.

The second system of musical notation for the guitar duet. It consists of two staves, PRIMO (treble clef) and SECONDO (bass clef), both in G major (two sharps) and 2/4 time. The PRIMO staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. It contains five measures of music, each starting with a '+' sign above the first note. The SECONDO staff begins with a bass clef, a key signature of two sharps, and a 2/4 time signature. It contains five measures of music, each starting with a '+' sign above the first note. The PRIMO staff has a dynamic marking of *p* above the first measure. The SECONDO staff has a dynamic marking of *p* above the first measure. The PRIMO staff has a dynamic marking of *p* above the first measure. The SECONDO staff has a dynamic marking of *p* above the first measure.

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First system of musical notation. The right hand features a melody with notes beamed in groups of 2, 3, and 4. The left hand provides a steady accompaniment. Dynamics include *p* and *pp*. A *rall.* marking is present in the fifth measure.

Second system of musical notation. The right hand continues the melodic line. Dynamics include *p*, *a tempo.*, and *pp*.

Third system of musical notation. The right hand includes a triplet of eighth notes. Dynamics include *dim.* and *p*.

Fourth system of musical notation. It begins with a first ending bracket labeled "1." and a second ending bracket labeled "2.". Dynamics include *dim.*

Fifth system of musical notation. The right hand features a descending scale. Dynamics include *rall.* and *pp*. The system concludes with a double bar line and a final chord.