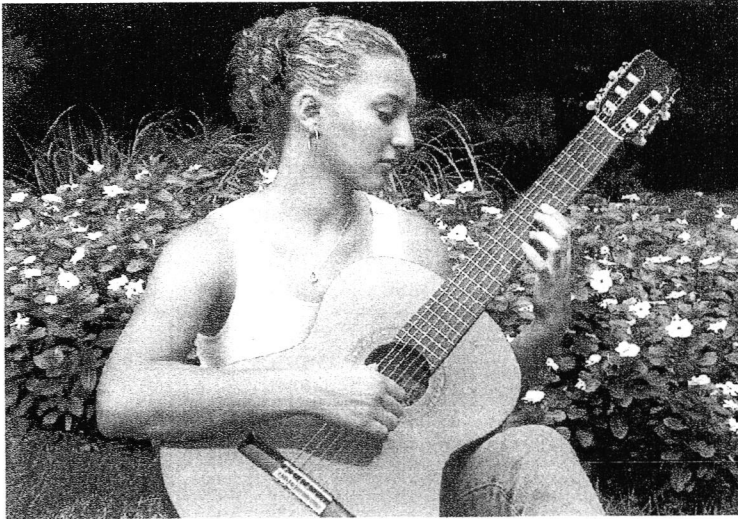


Washington Guitar Society

No. 62

December 2002, January, February, 2003



Nicki continues to study with Julian Gray from the Peabody Conservatory, striving to perfect her skills, because she loves what she does, and because she appreciates the people who come to hear her play.

Please welcome Nicki back as our featured performer on December the 13th at 7:30 PM, at the **Chevy Chase Community Center** (5601 Connecticut Ave. NW) when she will be releasing her new CD "*Crescendo*."

Nicki Lehrer WGS Featured Performer for December 2002

Although Nicki is only seventeen, many of us have been fortunate to hear her play, and watch her mature as a musician, as well as a young woman, for many years. Her public appearances began on the sidewalks of Georgetown at the age of 7, and at Borders Books at the age of 10. She first debuted for the Washington Guitar Society at the Lyceum Museum in Alexandria, Va. when she was 11 years old. Her recognition has grown, and her awards are numerous, but she still has that same innocent smile and generous personality that has endeared her to us throughout the years.

Her most recent accomplishments include being named a National Finalist in the ASTA solo guitar competition, the Segovia Scholarship winner at the National Guitar Workshop, and recognized as a "Maryland Distinguished Scholar in the Arts." Nicki has shared her musical gift with appreciative audiences from coast-to-coast and throughout Mexico, including the Universidad International in Cuernavaca, Yosemite National Park, and at the Kennedy Center's Millennium Stage.



Kathrin Murray WGS Featured Performer for January 2003

Kathrin Murray has performed, taught and studied music from an early age. Originally from Honolulu, Hawaii, she performed frequently throughout the islands as an ukulele soloist and with the Super Keiki's, a professional ukulele ensemble. She left Honolulu in 1994 to pursue her career in classical guitar, but still carries with her the warmth of the islands, as well as the understanding of music as a spiritual art that must be played from the heart.

Having performed in the United States and Europe, Kathrin has been featured as a guest artist at the Charlton Kings International Guitar Festival (England), on the BBC, and at the Dutch Embassy in Washington, DC. Recent performances have taken her to the Portland Museum of Art in Maine, Buffalo, NY, and guitar societies in Denver, CO and Cheyenne, WY. She has won the Rising Stars Recital Competition, and has received the Levine Faculty Development Grant, the Peabody Career Development Grant and the Bowdoin Summer Music Festival's Performing Associate Award. Also a sought-after teacher, Kathrin teaches guitar at Mount Saint Mary's College, and traditional and Suzuki Guitar at the Levine School of Music in Washington, D.C.

She holds a Master's degree from the Peabody Conservatory of Music, where she studied with Julian Gray, and a Bachelor's Degree from the Lamont School of Music of the University of Denver, where she studied with Ricardo Iznaola. She has also studied at the Berklee College of Music Summer Program, the Bowdoin Summer Music Festival, privately with composer Gilbert Biberian in England, and has participated in many masterclasses with many of today's top guitarists.

Kathrin will be playing works by Barrios, Tarrega, Biberian, Pujol, and Walton, as well as Hawaiian Slack Key guitar pieces.

WGS Guitar Orchestra Featured Performer for February 2003

The WGS meeting for February will be a guitar orchestra. At this time we don't know all of the particulars, such as the piece we will play and record, or who will conduct us, but that doesn't matter - it'll be fun.

If you think you need a part in advance, the best thing to do is **SHOW UP AT THE JANUARY RECITAL**, where parts will be available. Failing that, I can send out parts. See the contact information at the bottom; telephone much preferred over email. If you get my answering machine, or if you send an email, please tell

me 3 things: your name; your complete mailing address; and whether you want an "easier", "intermediate" or "harder" part. Simple as that. But getting a part in advance is not a requirement - come on down in any case. As always, we welcome everyone, whether or not a WGS member. Teachers, this is a great opportunity for your students.

What: WGS Guitar Orchestra

When: Friday, February 21 2003

Time: 7:30 pm sharp. (There is no preceding "open stage".)

Where: Chevy Chase Community Center; 5601 Connecticut Avenue NW; Washington DC.

Contact: Donald Sauter; 301-577-5589; donaldsauter@email.com



Tony Morris Quartet Invited to Perform at White House And Alexandria VA's Lyceum

Tony Morris, host of the internationally broadcast public radio program Classical Guitar Alive! From Austin Texas has been officially invited to perform at the White House in Washington, D.C. on Monday, December 16, 2002. The private performance is for White House staff members and will feature music for solo guitar, and guitar chamber music with guest musicians Renata Green, flute; Shu-Yi Scott, cello; and James Fenner, percussion.

In addition to that, they will perform for a public fundraiser concert on Saturday, Dec. 14 at 8:00pm at the Lyceum, Alexandria Virginia's History Museum, in the beautiful historical Old Town District, located at 201 S. Washington Street, Alexandria, Virginia.

Classical Guitar Alive! is a one hour weekly program that features music, interviews, and live performances with many of the world's greatest guitar performers, composers, and personalities. The program has been acclaimed by both the critics and the public alike. Classical Guitar Alive! is consistently ranked among the most popular music programs by public radio listeners nationwide.

In January 2003, Classical Guitar Alive! begins its 7th year of national distribution, and is currently broadcast in over 200 cities across America, including several stations in upstate New York. Beginning in 2003, the program expands internationally as it begins distribution via the European Broadcasting Union's Euroradio network.

For more information, contact Marcia Williams or Jeff Ware:

Marcia Williams, public relations:
mwilliams@kmfa.org (512) 476-5632

Jeff Ware, corporate relations:
jware@kmfa.org (512) 476-5632

Thanks goes out to John Politte for this find. He just happened to be at the right place and time to get Tony Morris connected. Now that is how a Society works!

Point Of Order

Bev Ross, our Treasurer, pointed out that Morris Lancaster has been out of touch for sometime thus leaving the position of Secretary open.

All members interested should email or slow mail an intention to volunteer to be considered by the Board. Please see later in the newsletter for those addresses.

Secretary of an organization is a lot different than a person taking shorthand and typing. Most Secretaries of corporate identities are responsible for over-seeing such

functions but are not necessarily tied to such-even a robot like a tape recorder can keep track of a meeting. Delegation of multiple tasks would look good on a resume. What writing there is helps sharpen the skills and this too is a good thing.

How about it? Sometimes the game is difficult because all the positions on the team aren't filled. Would someone out there like to help?

WGS Guitars Record "Summerset Follies"

At our October get-together, we rehearsed and recorded "Summerset Follies", for six guitars, by John Duarte. Sorry about sounding like a broken record, but we all had a great time. Those of you who weren't there missed a really fun aspect of guitar-playing.

Phyllis Fleming worked her usual magic, pulling together a bunch of guitarists of all different playing levels. Phyllis, a career violinist, never once cussed us out for our plodding, turtle-like guitar fingers, our lousy tuning, lousy reading, lousy ensemble and lousy conductor following - the likes of which she surely hasn't seen since junior high school orchestra. *JUST JOKING!* By the end we sounded pretty darn good. Still, those of us without orchestra playing experience stand to learn a lot from Phyllis about how the professionals do it. For instance, if you goof up during a recorded take, don't say the s-word until after the tape stops rolling.

Our fearless guitarists were: Bill Dykes, John Politte, Dale, Andrew Waldron, Gwen Frederick, Cathy Harrison, Bev Ross, Bob Nagle, Bob Wysong, Donald Sauter and Matt Weiner. Bev Ross recorded the affair, and Matt Weiner volunteered his expert services in converting the tape into a format for the web.

I should have mentioned something about the piece in the previous newsletter. "Summerset Follies" is a set of variations on a famous melody called "La Folia" (folly, or fool) which has been used by many composers since the 17th century "as a theme for continuous variations, similar in form and treatment to the Chaconne and passacaglia" (Harvard Brief Dictionary of Music.)

There's a really impressive website devoted just to this tune. It's called "La Folia, a musical cathedral (1672-2002)". Go to <http://www.folia.tk>, or just search for "la folia" in Google.

Baroque guitarists included early versions of the folia in their tablature books. In fact, Francesco Corbetta's version in his 1671 book had several important features that became part of the standardized "later folia" which is the familiar tune that Duarte and many others have set. The first example was by Jean-Baptiste Lully in 1672.

I've included a folia by Gaspar Sanz in this newsletter, although it's not the later folia. It's from **his Instruccion de Musica Sobre la Guitarra Española**, the second of the three volumes, dated 1675 (I think). You have three choices: playing from Sanz's tablature; playing from the modern tablature which is completely faithful to Sanz's; or playing a transcription in music notation. There's one in a highly-recommended anthology called **Easy Classics For Guitar**, edited by David Nadal, published by Dover, 2000.

It seems that Sanz played a guitar without bass strings - both strings of the 4th and 5th pairs were tuned to the higher octave. Gaspar, you hadda be nuts! Your music sounds **great** with bass notes! Anyhow, I'll bet not many of the 17th C. guitarists who bought your book restrung their guitars like that. Still, the modern performer should consider adding the high octave wherever he sees a 4th or 5th string note. Let me call your attention to the first beats in these measures: m35, m37, m39, m41, m43 and m45 - but you be the judge of what sounds good.

Other guitar composers have jumped on the Folia bandwagon. Fernando Sor did it in his Op. 15; Mauro Giuliani got around to it in his Op. 45. If you want another nice baroque guitar example, you can play Francisco Guerau's Folio (1694) right from your computer screen.

Go to:

<http://www.geocities.com/donaldsauter/fg37.htm>
or search for "guerau" and "tablature" in Google.

Explanation of ornament symbols:

~ = trill (starts on higher neighbor).

^ at foot of fret number = mordent (main note to lower neighbor and back up.)

= vibrato.

Sanz's instruction, "Esta Glosada Toda se Corre" at measure 50 means to play fast: "This whole gloss (variation) races."

Donald Sauter

Eric Waters Wins

Eric Waters, GMU graduate, 1972, and a prominent player and teacher in the Washington area sends this notice:

"I've just been informed I've won:
Mid-Atlantic Song Contest
Latin Music Category - 2nd Place"

He has been invited to perform the piece Exodus at the "awards gala" at the Hard Rock Cafe (Nov. 24, 7:00-10:00).

Eric is an Adjunct instructor at George Washington University and is published with Mel Bay- Guitar Music from Tres Libros de Musica.

Reviews

Piotr Zielinski


The Prince

A commanding stage presence, Piotr possesses all the right tools. Skillfully interpreting a variety of old and new styles of guitar pieces, he displayed particularly outstanding playing on the Mangor *Allegro* and the Rodrigo **Invocation et Dance**. His interpretation of Bach's **Chaconne** is equally noteworthy. You can play Bach for me anytime.

A well-balanced presentation, Piotr knows when to get on and off stage. He left us wanting more which is a

Gaspar Sanz

[illegible][illegible][illegible][illegible][illegible][illegible]

folias. 

Esta Glosada Toda se Corre.

Gaspar Sanz Jovenil.

3

tom. 2.

good thing especially since he will be here for a while studying at Peabody and teaching at the Levine School. Watch for his next show.

One of the nice things about catching a concert at a WGS offering is the chance to meet the artist and find out what life is like wherever home is. Poitr reported that in Poland there is a lot of support for guitar playing. He mentioned the many festivals and competitions as well as crowd support that helped him as he developed his talent.

Vincent Airault

Old Time Rock 'n Roll

A sharp dressed Frenchman, Vincent shows that there is plenty of life left in the old masters. He plays with the good tone and dynamics. He also plays some outstanding right hand tricks as shown in his "Songes" (Dreams), two concert studies he has written for arpeggios and trills. Reminiscent of Chopin piano works, I could swear he has the same amount of fingers as everyone else, but it sure sounds like there must be one or two more.

An imperturbable stage presence, he never lost concentration even with a rowdy (for a classical presentation) crowd. Dropped objects sound like a shot at Levine's Recital Hall. Restles audiences could effect a performer since one can hear a pin drop in the hall.

Vincent presented a well thought out program with something to please everyone.

There was enough time left before the appreciative crowd had to leave to get a slice of life from him. It seems he had taken the bus up from Radford University in Virginia where he played a concert for Robert Trent's music program. Linking a few spots together makes the most of travel expenses. Having product to sell- a cd and a book of arrangements- is equally worthwhile. Watch for his next concert, he may have charts of the right hand studies.

When viewed collectively, our featured performers show their differences in taste, but with the same skillful delivery and sense of timing. Their set lists are impressive. Their love for the instrument is obvious. And they get the internet award for having the easiest web sites and email to deal with. Rock on.

Roland Dyens

The Guitar Man

A rare performance indeed, this reviewer has long suspected that even classical musicians "wing it" and Roland admitted to ad-libbing his opening Prelude. Cool! He brings that spontaneity to the rest of the performance as well.

Counting Sor as his favorite composer, from his first piece, the Andante Largo, to his original compositions and arrangements of jazz standards, he masterly infused the music with the Sor's compositional technique of three well-defined lines of music interplaying their way through the pieces. At one point the audience was treated to a full jazz combo realized on classical guitar, with each instrument getting a moment in the sun as Roland played a drum, then bass, then rhythm section and finally a guitar solo.

The music is infused with elements from all the style periods, but this is not your mother's classical guitar. He is well versed in the modern school of classical composition and he calls Jazz the greatest American gift to music in the 20th Century.

He is amazing, with technical mastery and a wide dynamic range and passionate presentation. The playing brings to mind the pianists Oscar Levant and George Shearing. Seeing him play it is best. Listening can make one forget just how difficult all of this approach to playing can be. He makes it sound easy, but the audience can see how hard he works to bring this off.

Aldo Minella

Fortunate Son

Elegance and class, the tall, aristocratic Minella took the stage and with hardly a word, played a brilliant and well-conceived concert of standards of the repertoire in his tribute performance to our beloved Segovia. My guess is to call it classic classical.

Hearing how a master player handles such well-known works was well worth the best priced ticket of the season. Aldo left no doubt about his ability. He delivers all of the tricks and flourishes so crisply that the listener forgets how well and fast he plays them as he mesmerizes the audience with the beauty of the music. A passionate presentation, his command of dynamics brings that passion and love for the music out front.

This music is the kind of classical playing that caught the world's imagination in Segovia's day. Aldo delivers the music well. How many guitar players to this day become attracted to it? A good piece is always that and still works that same magic in the right hands.
Bill Dykes

Two women, two guitars too superb not to love

By Punch Shaw
Special to the Star-Telegram

FORT WORTH - Think of it as music for guitar four hands.

Two rising young classical guitarists, Duo Erato, brought their tag-team act to the PepsiCo Recital Hall on Thursday in an evening of plucking and strumming that was so tightly coordinated that it often seemed that the two women were playing a single instrument.

Expectations were high for this performance, given the credentials these two players -- Risa Carlson and Martha Masters -- bring to the stage. They finished first and third in the 2000 Guitar Foundation of America competition, a sort of Cliburn for the guitar (and I challenge anyone who was there to guess the winner).

They both studied with one of the most respected of all guitar masters, Manuel Barrueco. And each has enjoyed success on her own.

Consider those high expectations met. The duo glided through a program that included works by Pasquini, Sor, Brahms, Piazzolla, Albeniz and Rodrigo.

That reads like the usual suspects except for the Brahms -- a transcription of a movement from his String Sextet in B flat. Guitar recitals are usually rich in transcriptions from a variety of composers, but they rarely come from the Romantic era. While the piece did make the German composer speak with a vaguely Spanish accent in places, it was quite satisfying and true to its source overall.

When they played together, their contrasting styles complemented each other nicely. Carlson offers a sharp, ringing attack, Masters a softer, more blended tone.

Their duets were broken up by brief solo sets from each artist. Masters' choice was three tunes by Paraguayan composer Agustin Barrios Mangore. Her soft, richly nuanced reading of Julia Florida so thoroughly seduced the larger-than-usual audience of about 200 that they seemed to be holding their collective breath as she played.

Carlson's solo set was three works by Argentine tango great Astor Piazzolla that were dispatched with appropriate sass and verve.

Finally, I suppose it is necessary to express a view as to which of these virtuosos was better. All right. The pretty one was better. And, again, I challenge anyone who was there to take a guess on that one.

The Brazilian Guitar Quartet Musical Men In Black

What a treat for the guitar community of D.C.! The Voice of America's (VOA) Noontime Concert Series presented a free concert by the Brazilian Guitar Quartet. Sorry, no door prizes or guitar raffle, but who's

complaining? Last year, the VOA presented Berta Rojas, who was also featured in the Marlow series.

On Wednesday, Oct. 23, the Brazilian Guitar Quartet (BGQ) played a program of Bach, Villa-Lobos, Albeniz, and other Brazilian composers. All dressed in black, they took the stage a bit somberly, hardly cracking a smile throughout the entire performance, but who needs a smile when the playing is so technically brilliant, and the ensemble is so unique? What sets the BGQ apart is the use of two 8-string guitars, along with two 6-string guitars. The 8-string increases the lower and upper ranges, has a slightly wider neck to accommodate two extra strings, has an inclined bridge, and is held like a cello. Grammy award nominee, Paul Galbraith, plays the "lead" 8 string, which is supported by a metal endpin, just like a cello, which rests on a wooden resonance box.

Have you ever tried holding your guitar like a cello? Go ahead. Stand it upright on your thighs, now let it fall back on your chest so the neck can almost touch your left cheek. Now, try to play. In a strange way, I thought I was producing a nicer tone with my right hand, but after 15 minutes, my left shoulder and arm were so tired, I couldn't continue! Besides not being able to see the neck and frets, it's hard to keep your left arm raised! It also takes a great deal of getting used to compensating for the extra height of your left arm.

With the 8-strings on the outside, and the 6-strings in the middle, the extended range produced a quality that at times sounded like more than four guitars. The one-hour program featured the well-known "Air on the G String" from Bach's Orchestral Suite No. 3, played so lyrically and delicately, and the Bachianas Brasileiras No. 1, which so beautifully demonstrated the Bach fugue influence. Other Brazilian composers represented were Ronaldo Miranda, and Francisco Mignone.

The crowd, although sparse, could have been a little more enthusiastic. I tried to keep the applause going for an encore, but to no avail. It was over as quickly as it began. This was a lunchtime crowd, the majority of whom are government workers (the concert was held in a Federal building auditorium) who happened upon the event. Considering the audience, I would have

suggested to the presenters that the BGQ engage the audience with some explanation of the repertoire, some smiling, and adding in some more "crowd pleasers." For example, in browsing their website, I see they perform Pachelbel's Canon. What a great piece that would have been to expose the audience to the classical guitar.

-John Politte-

Middle C Music Store

Myrna and company play on. Saturdays are live music days at the store. To get in the loop email: ricebill@aol.com or call 202-244-7326 or visit 4530 Wisconsin Ave N.W. D.C. 20016. Myrna says: "Come on by and listen or get booked in to perform."

The store has been voted "Best Boutique" in the Washington Area. Their Christmas music is in and they offer lessons on all instruments.

The lucky catch Myrna there where customers can get that special word or advice.

Announcements:

John Marlow Series 2002-2003 Continues

Troy King/Raphael Padron - Jan 4.

John Feeley with the National Chamber Orchestra - Feb 6,7.

Linn Barnes/Allison Hampton- Mar 15.

Jason Vieaux - Apr 26.

All performances begin at 8 p.m. For more information call: 301-654-6874; or go to the web site: www.marlowguitar.org. They have Pay Pal and that has to be the easiest way yet to purchase tickets.

All concerts except John Feeley are at the Westmoreland Congregational Church. The John Feeley performance with the National Chamber Orchestra in Feb at the Rockville Civic Center, where Berta Rojas played last year. The concertos that John Feeley will play with the

NCO are Giuliani and Castelnuovo-Tedesco #2 in D major.

The cost is \$100 per series with a requirement of an extra \$50 to sit in the front area.

It is a terrific Series this year, you won't want to miss the rest of the line up!

Calendar of Events

For complete information on the following events, please find it elsewhere in this newsletter, or visit the appropriate website.

December 7 (Saturday) 8:00 pm - Third Annual BCGS Benefit Concert. Baltimore Guitar Society.

December 13 (Friday) 7:30 pm - Nicki Lehrer. WGS Program. Chevy Chase Community Center. Open Stage at 7:00.

December 14 (Saturday) 8 pm - Tony Morris Quartet. The Lyceum. 2015 Washington St. Alexandria VA.

December 16 (Monday) - Tony Morris Quartet
Private show at The White House

January 31, 2003 - Kathrin Murry
WGS Program. The Levine School of Music. Open stage at 7 pm.

January 4 2003 (Saturday) 8:00 pm - Troy King/Raphael Padron. John Marlow series.

February 6,7, 2003 8 pm - John Feely and the National Chamber Orchestra.
John Marlow Series at the Rockville Civic Center.

February 21 (Friday) 7:30 pm - WGS Guitar Orchestra.
Chevy Chase Community Center, Connecticut Ave.

February 22, 2003 8 pm - Ron Pearl
Baltimore Museum of Art

WGS Meetings

The Washington Guitar society (WGS) has meetings on Friday of every month. Specific dates and performers are listed in the calendar of events. Meetings with a featured performer begin with an open stage from 7:00 - 7:30 pm and continue with the featured performer at 7:30 pm. Meeting locations currently alternate between the Chevy Chase Community Center (5601 Connecticut Ave., NW, Washington DC) and the Levine School of Music (2801 Upton St., NW, Washington, DC).

WGS Open Stage

The WGS hosts an open stage at the start of those meetings which spotlight a featured performer. It's not a competition, just plain fun. The open stages start at 7:00 pm and are followed by the featured performer at 7:30 pm. WGS 'Members Recitals', 'Youth Concerts', and 'Ensemble Sessions' do not feature an open stage.

WGS Web Site

The WGS now has a web site thanks to the generosity of Christine Fortin. At the site, you will find newsletter articles, links to other guitar sites and much more. Since the hard copy of the newsletter only comes out every three months, this is a way for the WGS to inform you of up to the minute events. Please visit the site at: <http://home.att.net/~dcguitar>
e-mail: dcguitar@att.net

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