

Washington Guitar Society

No. 68

June, July, August 2004

WGS June 18 Concert



Gray Snead Kicks Off Summer Bike Tour Across Country For American Lung Association

Born in Richmond, VA, Gray has been performing classical guitar in the D.C. Metropolitan area for nearly a decade. He has studied with virtuosic figures of classical guitar, including Larry Snitzler, a protégé of Andres Segovia, and John Patykula, who studied extensively under the renowned Mexican guitarist Jesús Silva. He received his Bachelor of Music Education and Performance degrees from George Mason University and his Master of Music degree in Performance from Virginia Commonwealth University.

Recently, he was a guest artist with the McLean Symphony, playing Ponce's *Concierto del Sur*, and with the Mary Washington College Orchestra performing Rodrigo's *Concierto de Aranjuez*. He has also commissioned and premiered new works for guitar, including pieces for guitar and string bass, and guitar and voice by composer Glenn Smith. He is a member of the VCU Guitar Quartet that was a featured artist at the 2002 Alexandria Guitar Festival, and that premiered a piece of music from composer Frank Mullen Jr. for guitar quartet and classical banjo.

He teaches guitar and string bass at Mary Washington College in Fredericksburg, VA, and guitar and strings at Music Master's in Tyson Corner, VA. Gray plays a custom guitar by Virginia luthier Thomas W. Rodriguez. He is pursuing doctoral studies at George Mason University.

Contributions for the bike ride for the American Lung Association can be directed to Gray Snead. Contributors of \$50 or more will receive a DVD of the live performance of the Concerto.

Where: Chevy Chase Community Center
5601 Connecticut Ave., NW, Washington DC
When: June 18 at 8 p.m. Open stage at 7:30 pm

WGS July and August Meeting

Due to the number of guitar events in the Washington area, the July and August Meetings will not occur. The September show will be the **Pedrick Hutson Duo**. Watch your Newsletter and Web Site for updates.

Bill Dykes, your host for the last while of WGS regular meetings, will be away for July and attending the **Alexandria Guitar Festival** and **The Potomac Guitar Workshop** in August. WGS wants everyone to attend an event in place of the regular meetings. This summer offers many opportunities. Get out there and tell everyone WGS sent you.

You may continue to make arrangements to play at meetings through the web address or leaving a message at 703-536-6929.

The Master Works Festival June 20 – July 18, 2004

This is a classical music festival with a Christian atmosphere for dedicated musicians. This is our second summer to have a Classical Guitar Program. It is open to any serious student of classical guitar aged 14 - 26 wishing to pursue the development of their God-given artistic gifting. This program is designed to give the maximum encouragement to musical growth through private instruction, discussion and both formal and informal performance situations.

Each guitarist will receive private instruction from the guitar faculty, and participate in corporate classes with the purpose of learning from the constructive comment and performance analysis of peers and faculty. Students assessed to be appropriately prepared will be selected to perform in weekly student recitals, and a masterclass with **Christopher Parkening**.

Every weekday small ensembles and soloists perform for approximately an hour at various locations throughout the village of Winona Lake including the coffee house, ice cream parlor, and outdoor venues, and the retirement village, according to faculty-assessed readiness for such opportunities. Participants in the classical guitar program may also enter the concerto competition, the winners of which will perform a concerto movement with the MasterWorks Festival Orchestra.

Audition Requirements: Submit a recording (audio or video), representing your current capabilities, including: A study/etude, 2 works of contrasting styles and periods of your choice.

For further information, visit: www.MasterWorksFestival.org

2004 Alexandria Guitar Festival

It's that time once again for the annual Alexandria Guitar Festival. In the intimate setting of the Athenaeum, concerts will touch the hearts of the most faithful guitar enthusiasts. The inaugural event in 2002 was described as "guitar heaven" by the *Mount Vernon Gazette*, and the 2004 event promises to be better than ever.

The Alexandria Guitar Festival offers special thanks to Northern Virginia Fine Arts Association and the Washington Guitar Society for their continued support. The 2004 event will take place August 4-7, and will feature classes, concerts, seminars, and a vendors' fare. All activities will be located in the Athenaeum at 201 Prince Street in the heart of picturesque Old Town Alexandria. All concerts begin nightly at 8:00 PM. For a detailed schedule of the concerts, classes, and additional activities please visit our web site. If you wish to receive a brochure you may request one at 585-385-9729, or at www.alexandriaguitarfestival.com.

Adding to the success of last year, the Alexandria Guitar Festival will include guitarists of international stature. These performers include Denis Azabagic (Bosnia and Herzegovina), and Raphaëlla Smits (Belgium). Both guitarists have received highest honors in international guitar competitions. Our additional newcomer is Elliot Frank (East Carolina University). The program will also include the famed Nicholas Goluses (Eastman School of Music), Nathan Fischer and James Piorkowski (State University of New York in Fredonia), Risa Carlson (Levine School of Music), and Ken Meyer (Syracuse University). Each performer and teacher has been selected for their dedication to excellence in teaching and critical acclaim received as performers.

The Alexandria Guitar Festival remains committed to providing quality performances and education. All participants of the festival are advocates for the performance of new music and the expansion of the repertoire for the guitar. As the director of the Alexandria Guitar Festival, I am passionate about the guitar and I select performers and teachers who embrace and share my passion. I hope you will join us in our 2004 season, as I believe it will be the finest event yet.

Nathan Fischer

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79 Alaimo Dr.
Rochester, NY 14625 www.alexandriaguitarfestival.com

Potomac Guitar Workshop at George Mason University

August 21-24, 2004 is the official date for this end of summer offering and opportunity.

Guest artists include Larry Snitzler, Berta Rojas, Glen McCarthy, Roger Bennett, Corey Blake, Chuck Redd and Gray Snead. Master classes, concerts, and four day classes on:

Guitar in the public schools,

Guitar methods for undergraduate music majors and non-majors,

Recitals/ lectures

A one day class on mind/body synchronization and how it relates to the guitar.

Students are able to obtain one credit hour through GMU, and public school teachers can earn in-service credit. The cost is \$350 for students seeking credit and \$75 for observers. All are welcome!

-Gray Snead

For more information:

potomac_guitar_workshop@yahoo.com and/or
GMU Department of Music 703.993.1380

Aleksander Tansman 5th International Competition of Musical Personalities

The 5th International Musical Competition, organized by the Alexander Tansman's Association of the Culture Promotion, City of Lodz Office, Lodz History Museum, Lodz Philharmonic and the Musical Academy in Lodz, will be held in Lodz from November 14th-20th, 2004 in the following artistic disciplines: flute, bassoon, violin, cello, piano, and guitar. The competition will be held in the halls of Lodz History Museum.

For further information and application contact
Stowarzyszenie Promocji Kultury im. Aleksandra
Tansmanul. Krzywowa 14/5191- 457 Lodz, Polska
Tel./fax +48 42 65 78 666

mobile + 48 601 295 495

<http://www.tansman.lodz.pl>

E-mail: wendland@tansman.lodz.pl

wendland@lodz.msk.pl

before the closing date of September 9th 2004 Prizes

Grand Prix -	12.000 USD
2nd Prize -	7.000 USD
3rd Prize -	4.000 USD
4th Prize -	2.000 USD

Special prize for the best performance of a piece composed by Alexander Tansman - 1.000 USD.

For information on the requirements to participate use the information provided. Included in this article are the guitar pieces participants must play:

1. Aleksander Tansman - Cavatina (1950) - æa
12 min.

¹ Andres Segovia

I Preludio - allegro con moto

II Sarabande - lento

III Scherzino - allegro con moto

IV Barcarole - andantino grazioso e cantabile

V Danza pomposa - andante pomposo

B.Schott's Söhne, Mainz GA 105

2. Competitor's choice of compositions from the world concert repertoire.

3. The performance is to last 40 (+ -2) minutes (including A. Tansman's piece); all pieces to be played from memory.

Music is to be supplied at the jury's request.

The Berta Rojas & Friends Terrace Theater Concert, March 17, 2004

✓ *A Presenter's Perspective*

By Tim Healy

President, International Conservatory of Music

Director, John E. Marlow Guitar Series

with editing by Larry Snitzler

We knew going in to meet with Derek Gordon, (Vice-President of the Kennedy Center and head of the Education department, who co-sponsored this event with the John E. Marlow Guitar Series), that we were going to do it: present Berta Rojas and her friends of the Quarteto del Sur, at the Terrace Theater. Following the meeting, we were a bit troubled by the timing. The performance was to be on a Wednesday, in the middle of a school week, and on the feast of St. Patrick as well! After some agonizing and consultation with our Board of Directors, we decided to accept the date, despite these concerns.

Of all of the concerts we did in our 10th season, this one took the most energy, mainly because of the surprises that appeared one by one and for which we hadn't planned in our budget. When Regis set up the guitar series in the 60's he organized the work visas for out of country artists and it was easy. Now, it is hard, the office is in Vermont with an unlisted phone number and it costs \$1,000 to have your case "considered." Couple that with an insurance policy which costs a cool \$660 for one evening and you begin to sense some of the problems. I won't go into the per-ticket surcharges of the Ticket office of the Kennedy Center except to mention them here lightly.

In the end, notwithstanding a knockout performance consisting of wonderful solos, fabulous ensemble playing and "smoldering" tango dancers, and even with a *sold-out* house, the John E. Marlow Series was not even able to cover expenses, let alone contribute anything to its non-profit coffers to allow for a reserve fund against the unforeseen, like 9/11 or the sniper.

For a presenting organization, what could possibly be better than having sold every ticket before the doors even open? The answer is having about 20 tickets still available at the last

moment, so that you don't have to listen to plaintive stories about someone having driven all night to get here from West Podunk and, why should they have to reserve in advance, because that would have cost them a long distance call!

One "rose amongst the many thorns" of being a concert promoter is the joy of being able to watch performers fulfill long held dreams. That evening, watching Berta Rojas and her many, talented friends perform so marvelously before a hushed, spellbound audience, Regis Ferruzza, Artistic Director of the Marlow Guitar Series and I were able, for a brief moment, to simply enjoy the fact that we had enabled these wonderful performers share their artistry with all of us.

The program opened with a set of dazzling solos, sensitively presented by the star of the evening, Berta Rojas. Following this, fellow guitarist, Magdalena Duhagon, joined Berta to form the Rojas-Duhagon guitar duo. They regaled their audience with sounds from Brazil, offered up with musical charm and flawless precision.

Following this, the guitaristic talents of Nestor Ausqui and Marcelo Cornut augmented the musical resources of the Rojas-Duhagon duo. Suddenly, faster than your nephew can say, "transformer-robot", we were presented with the *Quarteto del Sur*.

Nestor Ausqui's arrangements for the quartet were masterful, taking full advantage of *scordatura*, (altered tunings), and of an oversized bass guitar, played with such expertise by Marcelo Cornut. Listening to the ensemble's interpretation of selections from Bizet's *Carmen* was a treat. As the quartet moved onto the Washington premiere of their arrangement of Rodrigo's *Concierto de Aranjuez*, the music became more involved, though never tangled, just pierced by notes darting in and out, reminding us of melodies otherwise played by brass, strings and winds. Most guitarists feel they have more than enough to do while playing the Aranjuez guitar part, *as written*. So, Berta's performance was even more stunning when you consider that she had to fill in with extra orchestral parts that couldn't be handled by the other three members of the quartet!

Things took a dramatic turn when a beautiful, sensuously clad Maria Gonzalez appeared on stage. After a few moments of tantalizing twists and turns, accompanied all the while by tango music knowingly played by the Quarteto del Sur, Maria was joined by Luis Olivera. Decked out in a dark pin-stripe suit, and replete with a jauntily angled fedora, he seemed the very embodiment of a 1930's tough guy: elegant with an undertone of danger. He and Maria had come all the way from Uruguay to dance the tango and *dance they did!* Fortunately, they allowed the rest of us to watch.

Later, the musicians asked me if I thought the dancers drew attention away from the music, to which I replied, "What music?"

Of course! How could anyone's blood not be stirred by such an incendiary performance? They all laughed as each recognized the truth of the matter.

What Is a Cuatros

What an experience: both difficult and rewarding. Nonetheless, next time the Marlow Series presents someone at the Kennedy Center, we'll walk in with our eyes open and better prepared to deal with the myriad difficulties, *in advance!* The audience loved it and the musicians had a great time. What more could you want? Well, a newspaper review reflecting that fact so that, on the next occasion, even more Washington area music lovers would know the performer's names and want to come. Speaking of newspaper reviews, the Washington Post told us they were sending a critic. They even told us his name, and we saved two front row seats for him. He never showed up. Later, when I inquired about it, they simply said, "He just forgot." What a pity for the performers, for the guitar community, for the Washington Post and for the critic: he missed a great concert!

WGS Newsletters at the Library of Congress

The Library of Congress now has a complete set of Washington Guitar Society newsletters from No. 1 (September 1992) through No. 65 (September 2003). While they politely declined my request to build a new wing for the collection, or at least install a fancy case for it where everybody walks in, they were very appreciative. They wrote,

"The Library is delighted to have the complete run of your newsletter. While we are national in scope, it is good that we can offer local materials as well, especially our hometown."

Patricia Baughman, reference librarian in the music division, spelled out what's in store for the newsletters. She has "forwarded the issues to the cataloging section of Serial Record. There it will be officially accessioned and a cataloging record completed. This means a record is generated which will eventually show up in the on-line catalog. I have no way of knowing how long this process may take, it depends on the work flow and how many other titles are ahead of it in the queue. Then, when it returns to me, I will prepare it for binding and six weeks after it gets to the bindery it will be returned to Music Division and be ready for use."

I think everyone who has had a hand in the newsletter over the years has a right to feel proud. If you're going to end up in a library somewhere, LC is a tough act to beat.

Looking at it from "the glass is half empty" point of view, I admit to a touch of disappointment that there was never any support for my idea that the newsletter document all known guitar performances, WGS and non-WGS, in the Washington area by printing the concert programs. How interesting that would be in the here and now, and how fascinating for future music historians. And what a great "equalizer" - your own open stage performance could have appeared right beside a Pepe Romero program, and who from the year 2525 would know the difference?

Still, the WGS newsletter has always been in a class by itself. No brag; just fact.

Donald Sauter

There are at least two kinds of cuatros, one from Puerto Rico and one from Venezuela. The Puerto Rican one is five courses, double strung and is played mostly with a plectrum. The Venezuelan cuatro, which we presume is the one Gustavo Colina played with Carlos Barbosa-Lima, has four strings, mostly tuned like the inside four strings of the guitar, that is A D F# and B. This tuning is more like what we see in the Vihuela tuning of the 1500's in Spain, in the music of Milan, Narvaez, Valderabano, etc., and is simply the lowering of our g string (string 3) to F#. I am not sure if they are all tuned up an octave or what to expect, but I think it is conventional pitch orientation.

I fielded a call the other day from a fellow who has written a treatise on the cuatro. He was calling because we had written the word "Quatro" on the website and he wanted clarification. He asked what a "Quatro" was. I told him "...apparently a mistake." In the meantime, just to show you that grass doesn't grow under our feet over here, we have corrected this malaprop and are now more secure in our guitar presentations.

Onward and upward

-Tim Healey

A Special Report on Los Romeros

For those of you who are fans of "The Royal Family of the Guitar" aka "Los Romeros", this past weekend in Pittsburgh was quite a thrill.

The hosts of the Romeros family, the Guitar Society of Fine Art, <http://www.gsfpittsburgh.org> was started at Duquesne University in September, 2001 and has grown rapidly with several grants and assistance from local arts societies. Pepe Romero will be returning this October for a solo performance sponsored again by the GSFA in Pittsburgh for their 2004-2005 season.

Friday evening started the weekend off with a radio show on local WQED followed by a workshop with all four of the Romeros: Celin, Pepe, Celino and Lito at the music building on Duquesne University's campus. Guitar students and enthusiasts were welcomed to perform a piece for the honorable guests, if they dared. In a room of about 30 people, the majority having a guitar in hand, only about 3 people volunteered to play, myself included. For those guitarists who have difficulty with nervousness during performances, there was no better time to "face your fear" than this. It was an honor to perform for such first-class artists and not an opportunity to be missed. A half an hour later, approximately 10-12 guitarists had finally performed, and the Romeros thanked all of those performing. The Romeros' all gave their valuable advice, guidance, insights and practice suggestions for the next hour as well as entertaining anecdotes of growing up with their father and grandfather, Celedonio.

The next night was an exciting performance at a small venue seating only about 250 people, the Manchester Craftsmen's Guild. The building was packed with an appreciative, enthusiastic crowd who, of course, gave standing ovations as well as whistling and yelling Bravo at the end of not only the entire night, but a few of the more "Spanish-flavored" flamenco pieces. The rasqueados rolled on through the night, especially with their explosive encore piece, "Malaguena". Pepe and Celino matched each other on their quick scale runs, but Pepe outshined the group at times with his dominating clear and rapid executions.

It was similar to the Marlow Series Romero's concert in October, 2002, but the more intimate venue made it more intense. See the article from the local Philadelphia paper at <http://www.post-gazette.com/pg/04117/306559.stm>

There was then a mobbed CD signing after the concert with the accomodating artists shaking hands and signing anything and everything from CDs to posters, flyers, etc..

Sunday was another performance at a local venue, Synod Hall followed by a dinner with the Romero's family for a limited number of people. Of course, each event was priced accordingly and fans had several options of how to enjoy time with the artists.

I recommend members check other area guitar societies for events such as these.

Hopefully, the Marlow Series will be able to sponsor Los Romero's again in the near future. It's a definite must-see, must-hear guitar event.

Jarrett Laskey

Reviews

✓ Benjamin Verdery Master Class

This fellow is fun! He has a personality and manner that set everyone at ease so that he could work his magic on their playing.

Each player was well rehearsed, so it made for an interesting evening as to what someone would do with such good playing.

Mr. Verdery went right to work giving each player pointers on how to make good playing even better with tips on technique and presentation. Nothing new under the sun, but no stone unturned, no part undeveloped and enough chutzpah to make it seem new and original and just plain fun.

The listener also caught snatches of his playing. Keep an eye out for one of his shows. He is a winner!

Bill Dykes

✓ Larry Snitzler

Following his concert at Fairfax Unitarian Church, Mr. Snitzler presented yet another very different concert at the Lyceum in

Alexandria VA. As a long time fan, this reviewer has seen many performances and I must say *each* has been different.

On this occasion he presented many new pieces to his repertoire. This presentation gave the effect of surrounding his own hit composition, *Romanza Siennesa*, in a sympathetic aura, bringing out how well the composition sounds. Gone for the present were the cubist, atonal, and modern compositions thus giving the show an impressionistic sound and feel.

He also presented two great sounding arrangements for guitar of Joaquim Malats piano compositions.

While all the pieces represented the various performance periods, sound wise they were related in that he kept everything on a tonal and standard rhythmic direction.

It should prove interesting to hear where he will go with this approach.

Bill Dykes

✓ Shenandoah Conservatory Orchestra Concert Series

Sunday, March 21, Glenn Caluda performed the Concierto de Aranjuez by Joaquin Rodrigo with the Shenandoah University Symphony. This show proved to be a great opportunity to hear a top player with a terrific orchestra.

Supported by a lush and gorgeous sound, the Professor inspired the band to the heights. Able and beautiful solos from the various orchestra players with special mention going to Keri Humphreys on Oboe highlighted an enjoyable presentation and pushed Dr. Caluda to terrific guitar playing.

The players couldn't conceal the high fives at the end. And all of it was free to the public and presented in a fabulous music hall.

The Symphony also performed music by Borodin and Shostakovich, well worth staying to hear.

Bill Dykes

✓ WGS Presents Spring Guitar Orchestra

Four valiant players showed for the recent WGS Guitar Orchestra. Scott Chung, our friend from Korea became a very able leader. Kathy Harris, new to the area from Corpus Christi, Texas, Mike Brave, a newcomer to WGS, and Bill Dykes filled out the band. Ya shoulda been there. These guys can play!

Bev Ross, our long time treasurer, provided the music, 3 part pieces by Pieter Van Der Staak. There were 5 movements with parts that fit all levels of play. The group made them sound well after a few run throughs.

Scott's comment: "Where's the Orchestra?" To which Bill Dykes responded: "We're it."

Mike Brave played Albeniz *Mallorca* beautifully and well for the open stage. Mike is studying guitar when he can with Troy King at Towson State.

Bill Dykes

✓ WGS Performance by Peter Pakhomkin May 14

Peter Pakhomkin, the sensational young guitarist, returns.

Playing to a packed house, Peter wowed an enthusiastic audience on a hot Spring evening.

Playing selections that included *The Caprichio Arabe* and Villa-Lobos *Etude 7*, the young artist stuck to works with catchy hooks. Flying fingers could also slow down for passionate adagio and mid tempo sections that showed mastery of a wide range of dynamics.

His right hand brought out punchy bass lines as he aggressively played his selections. He is a powerful guitarist with a hunger for the stage and his enthusiasm is inspiring. *Bill Dykes*

✓ An Extraordinary Mother's Day Gift

I gave my mother a unique gift this Mother's Day, a ticket to hear **Nicki Lehrer**. Nicki played two magnificent "standing room only" concerts at the Gaithersburg Arts Barn on Mother's Day. She played an array of traditional classics, old favorites and one of her newest pieces *Schertzino Mexicano* by Manuel Ponce. Her incredible rendition of *Mediterranean Beauty* written by Michael Bard was spellbinding and received enthusiastic applause from the audience. As always, Nicki connected with the audience not only with her music but also with her smile and her voice. She sang Eva Cassidy's *Over the Rainbow* like an angel. It's one of my mother's favorite pieces. This was the only concert Nicki did in the area this year. She is studying Aero/Astro Engineering at MIT in Cambridge, MA and has been studying with Eliot Fisk at the New England Conservatory of Music. We were all grateful for this exquisite gift to the mothers and grandmother on their special day. *-Christopher Lester*

✓ The 2004 Mid-Atlantic Guitar Ensemble Festival From the Judges Table by Kevin Vigil

Fairfax County Public Schools sponsored the 8th Annual Mid-Atlantic Guitar Ensemble Festival on March 20, 2004. This years festival took place at Centreville High School (CHS) in Clifton, Virginia and was organized by CHS guitar instructor William Burke. Credit also goes to Pamela Latt, CHS Principal and Roger Tomhave, Fine Arts Coordinator.

Here is a synopsis of the event in the words of William Burke (the festival director). "Fifteen high school and college guitar ensembles participated, involving more than 350 guitarists in the day long event. Ensembles traveled from North Carolina, and the Norfolk area as well as 3 local VA counties. The largest ensemble had 56 members, the smallest 8. Guitarists were also able to attend workshops on electric guitar and blues guitar."

Band, orchestra, chorus, and jazz band are perhaps the most familiar musical ensembles associated with junior high and high

schools. In the past decade, there has been exponential growth of guitar programs in the schools as well. The Fairfax County Public Schools (FCPS) are representative of this development. The traditional ensembles have had established festivals and competitions as performance and developmental outlets as far back as they have been in the schools. (I remember playing saxophone in all-state and quad-state band in 1980). Guitar ensembles have not had such outlets in the past.

The first guitar ensemble festival in this area was held in 1992 with the late John E. Marlow as the adjudicator. There wasn't another festival until 1997, when several FCPS guitar instructors worked together to present the Northern Virginia Guitar Ensemble Festival (Julian Gray and I were adjudicators that year). The festival changed from the Northern Virginia Guitar Ensemble Festival to the Mid-Atlantic Guitar Ensemble Festival when it was held at Shenandoah University in 1999. The festival has been an annual event since 1997 and for the past three years has been sponsored by FCPS.

The festival has attracted ensembles from as far South as Florida as well as colleges and universities such as: North Carolina School of the Arts, East Carolina University, Radford University, Rowan University, Shenandoah University, Old Dominion University and others. Most of the high school ensembles have been from Fairfax and the surrounding counties. Adjudicators and guest performers have included: Julian Gray, Ron Pearl, Garth Baxter, Michael Nicollela, Glen Caluda, Manley Mallard, the Alexandria Guitar Quartet, Richie Marlow, Steve Smith, Risa Carlson, Benjamin Verdery, and more.

Previous hosts for the festival have been: Lake Braddock Secondary School, John Graham, director, Robinson Secondary School, Glen McCarthy, director, Shenandoah University, Glen Caluda, director, and this year's festival was hosted by Centreville High School with William Burke, director.

This year the headliner was Benjamin Verdery who performed the noontime concert and adjudicated for the rest of the day. His concert program included movements from Cello Suite IV by JS Bach, Soepa for guitar with digital delay, and 11 Etudes for Guitar by Verdery. For an encore, he treated listeners to Purple Haze by Jimi Hendrix. This was a perfect program for this audience of up and coming guitarists and I still hear the raves from my own students.

I asked Ben to give me a brief quote in review of this festival. Here is what he had to say:

As I went out on stage and saw such a large audience I thought "who are all these students, they can't all be guitarists?". They were all guitarists and were excellent listeners. It was an inspiration to play and later to listen and coach the different guitar ensembles. This was an event that one would hope to be documented on video or on a web page so the rest of the world could be inspired by what the teachers and their pupils are doing. If concert music is going to survive it will be because of teachers, students and parents like these who put so much effort and love into their music making on a weekly basis.

In addition to Verdery, there were three other adjudicators: Risa Carlson, Steve Smith, and myself. Steve adjudicated small ensembles in the morning and switched hats in the afternoon when his ensemble from the Duke Ellington School of Music performed. Risa and I adjudicated large ensembles in the morning and small ensembles in the afternoon. Ben adjudicated large ensembles in the afternoon.

This was not a competition. The adjudicators gave written comments and coached each ensemble with objective, constructive criticism and lots of praise. This, in my opinion, is what makes this such a successful festival. When competition element is taken out of the formula, each group really plays their best without any pressure. It makes music making all the more fun to know that everyone is on your side, even the judges.

Steve Smith had this to say about his experience at the festival:

It was great to be a part of such a fantastically organized, brilliant idea of an event. I don't think I will forget hearing the performance Debussy's The Snow is Dancing as performed by Westfield High School (Michael Viega, director). I will remember it for a long time. Perfect!!! See you next year!

With the festival being organized in Fairfax County, I was curious as to how it was received by those who traveled from outside the area. I called Michael Murphy from Old Dominion University and asked him for feedback. He said that it was an eye opening experience for his students. Not only did they benefit from their coaching with the adjudicators and Ben Verdery's concert but they thoroughly enjoyed the other workshops presented by Ray Kaminsky, John Connolly, Kerry Nelson, and Jeff Bragg. He was excited to learn of the festival and said that it was well worth the trip as there is nothing of its kind elsewhere.

Congratulations to Bill Burke, all of the ensemble directors and participants for a successful event!!!!!!

Ensemble Participants and Programs

Annandale High School

Russell Kee, Director

Musette (J.S. Bach)

Shenandoah (Trad./Kee)

Jumechi (Godofredo Nunez/Savia Andina/Russell Kee)

Centreville High School - Wildcat Guitar Ensemble

Bill Burke, Director

Evil Ways (Sonny Henry/Rob Goldsmith)

Classical Gas (Mason Williams/Bill Purse)

Recuerdos de la Alhambra (F. Tarrega/Abner Rossi)

Portraits of Spain (M. Christiansen)

Duke Ellington School of the Arts

Steve Smith, Director

Cuban Landscape with Rumba (L. Brouwer)

Valse No. 2 (G. Biberian)

Durham School of the Arts

James Baird, Director

Anitra's Dance (E. Grieg/Guy Cantwell)

September Evening (G. Tocher)

Toccata (L. Brouwer)

Kecoughtan High School

Vanessa Angelone, Director

Selections from Baroque Dances for Guitar Ensemble (J.P.

Rameau/M. Mallard)

Air

Entree

Sinfonia XX

Lake Braddock Secondary

John Graham, Director

Rumba (S. Rak)

Danza di cala luna (H. Salinas/J. Maurtua)

Twang (B. Johanson)

Loudoun Valley High School

Jeff Tanner, Director

Kemp's Jig (J. Willard/C. Gagnon)

Irish Folk Melody (J. Sparks)

Old Dominion Guitar Ensemble

Michael Murphy, Director

Three Chorales from St. Matthew Passion (J.S. Bach)

Nos. 3, 21, and 31

Fughetta and Passacaglia (J.S. Bach/Carlton)

Robinson Secondary School

Glen McCarthy, Director

Catira, Frevo, Caterete, Xote (C. Machado)

Moonlight Sonata (Beethoven/Mayeur)

Kalimba (Kindle)

West Potomac High School

Rosemary Gano, Director

Bonaparte Crossing the Rhine (Trad. British Isles/N. Marsters)

Concerto in G Major (L. Welch)

Pizzicato, Please (N. Marsters)

West Springfield High School Guitar Ensemble

Keith Owens, Director

El Gato Montes (M. Penella/ E. Thorlaksson)

Funeral March of the Marionette (C. Gounod/G. Caluda)

Rumba (S. Rak)

West Springfield Advanced Guitar Ensemble

Keith Owens, Director

Toccata (L. Brouwer)

Toreadors, from Carmen Suite (G. Bizet/W. Kanengiser)

Djembe (A. York)

Westfield High School

Michael Viega, Director

O'er Wintry Hills (Croatian Folk Song/ D. Miller)

Julia (Lennon/McCartney/A. Couasnon)

Romanza (Spanish Folk Song/A. Stang)

Westfield High School Bulldog Guitar Ensemble

Michael Viega, Director

Neighbors' Chorus (J. Offenbach/D. Miller)

The Snow is Dancing (C. Debussy/L. Levesque)

Canon in D (J. Pachelbel/ I. Gamme)

A Theme from Star Wars (J. Williams/ Akijama)

Yorktown High School

Ken Hall, Director

Spring Song (Mozart/E. Thorlaksson)

The Mermaid (Traditional Sea Shanty/D. Hasted)

Purple Haze (J. Hendrix/K. Hall)

Sea Reivers (Traditional/D. Hasted)

L'Hereu Riera (Catalan Folk Song/E. Thorlaksson)

Carlos Barbosa Lima

What a great way to conclude the 10th John E. Marlow Guitar Series! I hesitate to say the best was saved for last, but it really is hard to find a more satisfying concert than one given by Barbosa-Lima. Last year's concert was a display of his dazzling fingers, excellent choice of repertoire, and his lyrical interpretation. This year, he gave the audience the same, and more. We were introduced to Gustavo Colina, playing the cuatro, a four-string instrument. Both artists demonstrated their talents on solos and duets, with a decidedly Brazilian flavor.

Barbosa-Lima took the stage first. For those of you who use some of Scott Tenent's exercises ("Pumping Nylon"), you know the "spider" exercise, where the fingers resemble a spider's legs moving up and down the fret board. If you speed-up that exercise by a factor of about ten, you get some idea of how fast Barbosa-Lima's fingers move. He chooses some of the most crowd-pleasing selections, and he is a perfect recitalist for introducing someone new to the classical guitar. At intermission, I heard a few people humming "Perfidia," and "Frenezzi" (A. Dominguez). Even if you do not know the songs by the names, you would definitely recognize the tunes – they're as recognizable as "La Paloma." We were also treated to several Gershwin numbers, as well as Jobim's "One Note Samba."

How can anyone stay so cool under such pressure? I mean literally "cool." A broken air conditioner made the temperature so hot that Regis gave us permission to remove our coats (hey, Regis, it's OK to remove yours, too)! Despite sitting in my shirtsleeves, I was sweating. Yet, there was not one bead of perspiration on Barbosa-Lima's face. He never wiped his brow or his hands, despite being under the hot lights.

The second half solos by Mr. Colina on the cuatro were equally entertaining, and played with great artistry. The technical aspects of strumming on the cuatro separate it from the full-scale classical guitar, but it is a very difficult instrument to master, and Mr. Colina played with the same intensity as Barbosa-Lima. During the duets, they seemed to relax more, and enjoyed themselves as evidenced by their smiles and laughter. I longed for a good Cuban cigar and coffee while listening to the "Three Venezuelan Waltzes" (A. Lauro).

The capacity crowd included guitar dignitaries Larry Snitzler and Berta Rojas. It was also great to see a review in the Washington Post the next day. I brought a friend who had never attended a guitar concert, and she made the ultimate compliment at the end. "Wow, that was great – when's the next one!"

John Politte

Calendar of Events:

NSO & Marc Ribot (Electric Guitar), Leonard Slatkin

Conducting: June 3 – 5 @ The Kennedy Center. World premiere of Wallace's *Skvera* Concerto for Electric Guitar plus works by Vaughan Williams and Stravinsky.

World Guitar Congress June 2 – 9 @ Towson State Md

For info see web page: www.towson.edu/worldmusiccongress

Gray Snead Performance Kicks Off Summer Bike Tour Across Country For Lung Cancer Cure.

Where: Chevy Chase Community Center
5601 Connecticut Ave., NW, Washington DC

When: June 18 at 8 p.m. Open stage at 7:30 pm

June 9-13 **Manuel Barrueco** will hold his Summer Masterclass. Special guests are Lukasz Kuropaczewski and David Tanenbaum. For more information, visit: www.barrueco.com

Larry Snitzler, The Tour – Summer schedule

Saturday, June 5, Performance/lecture, Bethlehem Guitar Festival, Moravian College, Bethlehem PA (610)861-169

The Master Works Festival 2004

June 20 – July 18 @ Winona Lake, Indiana

Open to any serious student of classical guitar aged 14 – 26.

For further information, visit: www.MasterWorksFestival.org

Alexandria Guitar Festival 2004

August 4-7 @ the Athenaeum at 201 Prince Street, Old Town Alexandria. All concerts begin nightly at 8:00 PM. for more info visit ourwebsite:www.alexandriaguitarfestival.com. or call 585-385-9729

Potomac Guitar Workshop at George Mason University

August 21-24, 2004. \$350 for students seeking credit and \$75 for observers. All are welcome! For more information:

potomac_guitar_workshop@yahoo.com and/or

GMU Department of Music 703.993.1380

Monday August 9 through Sunday, August 15, **Benjamin Verdery Seventh Annual Guitar Class** on the island of Maui in Hawaii. Please call/email Rie Schmidt for further information. Rieschmidt@aol.com www.benjaminverdery.com (212) 662-8795 phone; (212) 864-9166 fax

August 8 – 18, **Fifth Annual Adult Piano, Classical Guitar and Music Appreciation Workshop in Hradec Králové, Czech Republic.** for more information contact Spencer Fellows, Musical Director, through email address: annewilliams@starpower.net. Spencer and Jennifer Fellows,

Greek guitarist Eleftheria Kotzia and Pamela Thompson will be teaching.

Pedrick Hutson Duo. September WGS Concert. Watch your Newsletter and Web Site for up-dates.
Chevy Chase Community Center
5601 Connecticut Ave., NW, Washington DC

Aleksander Tansman 5th International Competition of Musical Personalities November 14th-20th, 2004 Lodz, Poland For further information and application contact Stowarzyszenie Promocji Kultury im. Aleksandra Tansmanaul.
Krzyzowa 14/5191- 457 Lodz, Polska
Tel./fax +48 42 65 78 666
mobile + 48 601 295 495
<http://www.tansman.lodz.pl>
E-mail: wendland@tansman.lodz.pl
wendland@lodz.msk.pl
before the **closing date of September 9th 2004**

Summer Workshops

If you are interested in a summer guitar workshop, you must purchase the April edition of *Acoustic Guitar* Magazine. *Acoustic Guitar* annually lists the most complete list of summer guitar festivals of any guitar magazine. The list includes classical and non-classical styles as well as guitar building workshops. Expanded listings of these workshops and festivals can be found at www.acousticguitar.com.

Looking for Camp Song Leader

Hello. I'm the Associate Director of a day camp in the Baltimore area and we are looking for someone to fill our music specialist position this summer. I found your site on the net, and thought I would just put this question out to you to see if you have any contacts in our area who might be interested or helpful in finding someone who is.

The position is for 8 weeks from June 21 -August 13. It would involve teaching and leading camp song (both secular and Jewish) to children ranging in age from 5 - 11 years old.

Thanks very much in advance for your assistance.

Jodi E. Fishman
Associate Director, Camp Milldale
JCC of Greater Baltimore
(410) 356-5200 x 572

Guitar for Sale: 1996 Siencio Diaz classical guitar. Cedar top, Brazilian Rosewood back and sides. Good condition. \$4,000. For more information, contact Manuel Martinez at (410) 895-0824 or mamboteacher@hotmail.com

Help Wanted:

Anyone interested in doing scholarly features in the newsletter. Contact WGS

Guitarists - to play in the guitar orchestra. Contact WGS

The WGS needs people - must have a real desire to see it grow and prosper. Write articles, reviews, volunteer to help at events

Notes from the Editor: Thank you again to all contributors. Deadline for next Newsletter: August 25. Format for 8½ x 11 paper size. If possible, Times New Roman, Font 10 point, .txt., right and left justified, as an attachment.

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 7:30 - 8:00 pm and continue with the featured performer at 8:00 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 that spotlight a featured performer. It's not a competition, just plain fun. The open stages start at 7:30 pm and are followed by the featured performer at 8:00 pm. WGS 'Members Recitals', 'Youth Concerts', and 'Ensemble Sessions' do not feature an open stage.

WGS Web Site

The WGS has a web site where 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>. Email: dcguitar@att.net

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where are my 2 contributions?