

Washington Guitar Society

No.70

December 2004, January, February 2005

Extra: Sensational New WGS Web Site and Forum

Bev Ross, our Treasurer, has been constructing on the Web Site. If you haven't visited lately, you are missing a winner.

The Site now has a Forum page where anyone can find out what has been listed in many categories from comment, to teacher listings, to event postings etc. You're not even licking a stamp, it's a button you push.

Go there. <http://www.dcguitar.org/>. Or go to the Forum: <http://forum.dcguitar.org/> Bill Dykes

January 21, 2005 WGS Open Stage February 19, 2005 WGS Open Stage

Weather permitting, WGS' Open Stage hosted by Bill Dykes will continue. Any level is welcome to play in a fun loving, non-competitive atmosphere.

Meet people, enjoy the neighborhood, work out the kinks from your classical set. Try out something new.

When: Friday January 21, 2005; Friday February 19, 2005
at 7:30 pm

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

The Marlow Series Presents:



"Return of the King" Troy, that is... To Play a Full Recital

Those of you who were fortunate to hear the performance given by Troy King and Raphael Padron two Seasons ago, will

remember the inspiring music and the thunderous standing ovations given to both players.

We knew that with such an enthusiastic response, we had to bring them back for their own night of musical offerings. This season, we bring you Troy King.

Classical Guitar Magazine (UK) calls Troy King a "guitarist of the highest order".

We welcome Troy to our Series once again.

Saturday January 15, 2005; 8 pm
Westmoreland Congregational United Church Of Christ
Bethesda, MD or call: 301-654-6874



Wear the Irish Green to welcome Ireland's John Feeley in his February performance to commence the St. Patrick's Day season.

John Feeley, the good Leprechaun, returns with his brand of merry notes that form the musical gifts he brings to the audience of the Marlow Guitar Series.

John promises a program of beautiful, inspiring and interesting music that will be suitably wrapped with the exciting and varied colors of musicality. However, you must be present to receive your gift of music.

Saturday February 19, 2005; 8 pm
Westmoreland Congregational United Church Of Christ
Bethesda, MD or call: 301-654-6874

The Rest of the line up for the Marlow Series

MARGARITA
ESCARPA



SATURDAY, MARCH 19,
2005

THE FRANK &
JOE SHOW



SATURDAY, APRIL 23,
2005

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

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

Dear Friends,

When **Andres Segovia** strode the earth with his fine music, he built goodwill and comity for the classical guitar in particular and music in general. He left a legacy of inspiration and love of music, of musical, powerful and intuitive expression. He was not the first guitarist in our history to appear nor the first to have achieved greatness, but he was a great, great guitarist who affected all who heard him or even just heard of him. As he played and played, touring the wide world, tremendous things occurred, almost like the plot line of a movie. Young people who heard him were so inspired that they dedicated their lives to the classical guitar. Chairs of guitar appeared at 4 year colleges around the world, guitars were built and sold, and strings and accessories were made and sold. An entire industry was created! His tremendous achievement, built upon the shoulders of the guitar giants who came before, continues with us in its wake, as High School programs take shape and inspiration continues to unfold. We all aspire to re-create a little of the sound of the Maestro's touch...and for doing the best we can.

As we end this year of our 11th season of the Marlow Guitar series (the command module), and the 24th season for the International Conservatory of Music (the mother/father ship), I just want to thank you for being a part of our efforts to mirror that dedication and energy. We greet each program we present with one simple question: will it add to or subtract from the energy left to us by the masters of the guitar who came before?

Not every program has been great, but over the time of our series, we hope and trust you have felt some of that inspiration. We hope that we have added and continue to the stature of the guitar in our community. We believe that our latest effort with **Georgi Vassilev** was a wonderfully elevated event. Further, his assured performance at the Roosevelt High School created such a profound beginning for our Artists in the Schools program. We are hopeful that these efforts will raise the level of inspiration in our community, one program at a time.

Happy Thanksgiving!

See you at the Troy King program on Jan 15, same time, same location!
Tim Healey

From President John Rodgers Desk

Although Springtime seems an awfully long way off, John Rodgers sends a heads up for our area. Two terrific guitarists are coming.

Chris Anderson, a fine classical player and student of Franco Platino, will be WGS' Featured Artist on April 22, 2005 at the Chevy Chase Community Center. Chris is from Hagerstown MD and has been around the classical guitar scene playing master classes and concerts. See the calendar of events and watch the Charlestown WVA and Fredrick MD areas for other shows leading up to his Spring performance.

April 8, 2005 **Rico Stover** will be featured artist at the Chevy Chase Community Center. Mr. Stover is the foremost authority and biographer of Augustine Barrios. You can check out his Web Site at www.quericopub.com.

Keep an eye out, you won't want to miss these players.

Thank you to the Chevy Chase Community Center

For the past year the Chevy Chase Community Center has been the location of our Friday meeting. President John Rodgers arranges the nights and Bill Dykes has been hosting.

The staff of the center deserves a huge thanks for being there. A well-run facility, it is located in the heart of one of DC's oldest and most charming neighborhoods. Everyone at the center is friendly and accommodating.

No WGS Meeting for December

We hope everyone enjoys the holiday at one of the many musical events offered in the area. Thank you to everyone for your participation and see you in January!

Developing a Good Tremolo

by John Patykula

John Patykula is the Assistant Chair and Head of the Guitar Program in the Department of Music at Virginia Commonwealth University

The tremolo is one of the most beautiful techniques of the classical guitar. The tremolo gives the impression of a sustained, shimmering note---a continuous thread of pure sound. It is a delicate effect that still mesmerizes audiences, especially when a jewel like Francisco Tàrraga's *Recuerdos de la Alhambra* is performed.

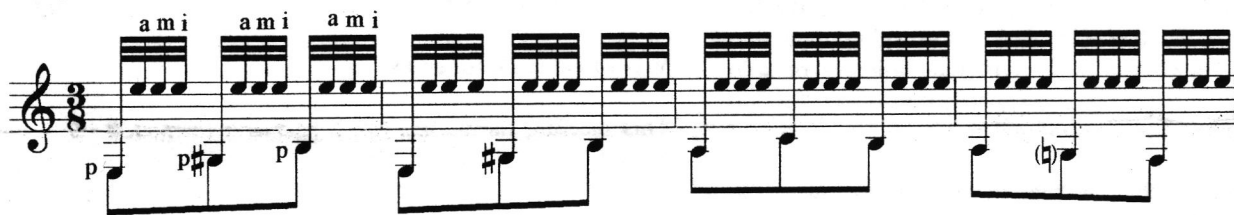
Basically, the tremolo is created by playing a bass note with the thumb followed by three repeated higher notes; traditionally the ring (a), middle (m), and index (i) fingers play the higher notes. When played rapidly, this technique creates the illusion of a sustained upper line with a bass accompaniment. In the example below, the melody is in the top voice.

Example 1 (excerpt from Tàrraga's *Recuerdos de la Alhambra*)



Occasionally one will encounter a tremolo with the melody in the bass, as demonstrated in the next example.

Example 2



The Mexican guitarist and pedagogue Jesùs Silva (1914-1996), with whom I had the good fortune to study with for many years, had an excellent exercise for developing an even tremolo. He would have his students play a scale using the tremolo technique.

Example 3



By playing the tremolo on one note – *and by listening very carefully* - the student is able to hear more clearly the quality of each tone produced and also control any rhythmic imperfections. This should first be practiced very slowly with each tone being equal, and then one can gradually increase the tempo.

Below is a tremolo exercise from the *School of Tàrraga* which will help the student move from string to string with confidence.

Example 4



(continued from pg 3)

It is interesting to note that the great Spanish guitarist Andr s Segovia thought of the tremolo as "an arpeggio on a single string". Vladimir Bobri wrote in a 1948 *Guitar Review* article that "the advice given (by Segovia)... many years ago was to play rapid arpeggios until they were perfectly even and then practice the tremolo."

The touch used to produce a good tremolo is very important. The tremolo should have a smooth, singing quality. Silva always emphasized the creation of a mellow tone by using more flesh than nail; for this reason, the nails should not be too long. It is important for the right hand fingers to be "on" the strings, caressing the strings, and not "flying" or with an exaggerated motion. Silva advised his students to "...loosen the fingers and play lightly. The tremolo needs to be smooth, fluid like water....like a little stream. Don't play heavy and don't play each note so individual."

In his article *How to Write For the Guitar*, Julian Bream describes the tremolo as a "delightful technique on the guitar....This effect should be used very sparingly, and I would advise composers to limit their use of it to extended compositions such as a sonata, suite, or concerto, where it can effectively be used to give textural variety, when all the other 'stops' have been pulled!" Bream continues that "when played at a reasonably fast speed, it (the tremolo) can achieve a highly sustained musical line."

Many important composers for the guitar, including Ponce, Castelnuovo-Tedesco, Torroba, Rodrigo, Tansman, and Barrios have utilized the tremolo in their works. This delicate and, at times, *mysterious* technique is one of the most poetic sounds of the classical guitar. Through the works of the great composers, the tremolo captivates the ears of the listener and penetrates the musical soul of the guitarist.

John Patykula

Reviews

Angel Romero

A rare opportunity to hear a class act that hasn't been to town as a solo act, this performance was special. Angel played standards, but I always say, let's see what the Spanish guys have to say. Though we have heard "The Leyenda" and several other selections many times, there is always something new that someone so well versed can add. Different voicings or solo pieces done as duet arrangements or concerti transcribed for duo guitar made a wonderful evening of music.

Seemingly effortless technique that never overshadowed the music held a packed house through the entire show. One crowd pleaser after the other wowed the audience. Angel's student Eric Symons was just as adept. Joining together to play several duets, the players showed the possibilities of familiar pieces usually done solo. Symons had his moment in the spotlight with a well played rendition of his piece "Rain".

A standing ovation brought Angel back to play "Maleguena" like his Pop used to. And why not?! There is plenty of life left in those pieces.

Bill Dykes

Pedrick Hutson Duo

These fellows are great! They obeyed the oldest show biz adage: The show must go on.

In spite of tornado reports and drenching rain, the Duo traveled down from outside of Philadelphia. Unfortunately for the audience, the Community Center had to cut the show early because of the weather.

Still, the players shared a Bach Partita, a Giuliani Polonaise and "Modinha Brasileira" by Celso Machado. Tight interplay and shining moments from both players showed off their masterful abilities leaving the audience wanting more.

They also took a moment to allow me to play on one of their guitars made by William Henderson. Described as "German construction", the instrument had a big sweet sound with a solid bottom end.

Come on back sometime!

Bill Dykes

WGS Friday October 15

This meeting turned out to be just as a member's open stage should.

A small audience enjoyed the diversity of play from the participants. Brothers Drake and Clyde Dixon, students of Cathy Harrison, lead off and members Bill Dykes, Cathy Harrison, Gary Miller, and newcomers Guy Tayner and Dugan Terber played classical, jazz, and blues in various combinations all evening.

Bill Dykes

WGS November 19 Open Stage

Something different, host Bill Dykes was joined by Gray Snead in the first public performance with Bill on electric guitar of an original piece by Bill Dykes, "Duet in Memory of the Gettysburg Address" for classical guitar and electric guitar.

Also playing that night were Cathy Harrison and two of her students, Drake and Clyde Dixon. Guy Tayner also showed up to entertain us with a few selections. (See the calendar of events for Guy's December 10 show). Newcomer Gary Miller also played for his second time. (See next page for photos).

Bill Dykes



Gray and Bill sweat it out



Clyde and Cathy



Drake and Cathy

Calendar of Events:

Guy Tayner Friday December 10, 2004; 8 pm
Brazilian-American Cultural Institute
4719 Wisconsin Ave NW Washington DC

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

Chris Anderson Friday February 4, 2005; 7:30 pm
Trinity Episcopal Church, Upperville, VA

John Feeley Saturday February 19, 2005; 8 pm
Westmoreland Congregational United Church Of Christ
Bethesda, MD

Margarita Escarpa Saturday, March 19, 2005; 8 pm (7:15 pm
special presentation of Glenn McCarthy and the Robinson HS
Guitar Orchestra).
Westmoreland Congregational United Church Of Christ
Bethesda, MD

Chris Anderson Saturday March 26, '05; 7:30 pm
St. James Episcopal Church, Leesburg, VA

Rico Stover Friday April 8, 2005; 8:00pm
Chevy Chase Community Center
5601 Connecticut Ave, NW, Washington DC

Chris Anderson Friday April 22, 2005; 8:00pm
Chevy Chase Community Center
5601 Connecticut Ave, NW, Washington DC

The Frank and Joe Show Saturday April 23, 2005; 8 pm
Westmoreland Congregational United Church Of Christ
Bethesda, MD

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

Mike Brave (guitarist) seeks partner for duets - flute, violin, clarinet, oboe. bravem@cder.fda.gov or call 301-827-1513

Notes from the Editor: Thank you again to all contributors. Deadline for next Newsletter: February 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://www.dcguitar.org/>. Email: dcguitar@att.net Forum address: <http://forum.dcguitar.org/>

Officers/Editors

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Secretary: John Politte	703-765-5364
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Edit/Print/Mail: Bill Dykes	703-536-6929

Washington Guitar Society

Application for Membership

Name _____ Date _____
Address _____ Phone: (H) _____
Phone: (W) _____

Include me in the Membership Directory ☐ Yes ☐ No

Check whichever applies: ☐ Performer ☐ Teacher ☐ Hobbyist ☐ Luthier

☐ Guitar music lover ☐ Student ☐ Interested in ensemble playing ☐ Other: _____

Would you like to be called as a volunteer from time to time? ☐ Yes ☐ No

☐ New Member ☐ Renewal

<input type="checkbox"/> Regular Membership	\$15
<input type="checkbox"/> Family Membership	\$20
<input type="checkbox"/> Non-local Membership	\$10
<input type="checkbox"/> Contribution to John E. Marlow Guitar Recital Series (optional)	\$

Total _____

Checks are made payable to the Washington Guitar society and should be mailed to:
The Washington Guitar Society; c/o Beverly Ross, Treasurer; 4607 Guilford Place; College Park MD 20740

For further information, call John Rodgers, President at (301)767-3383

Washington Guitar Society

c/o John Rodgers

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