

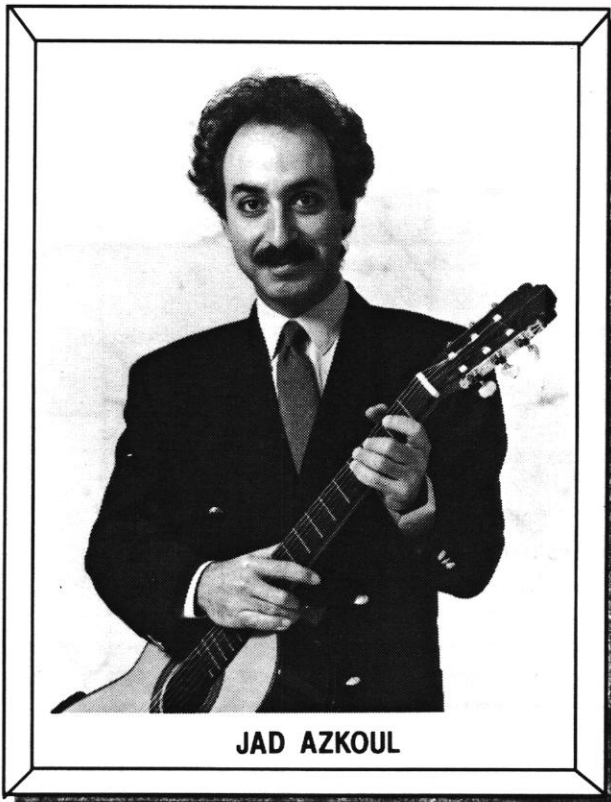
# Washington Guitar Society



No. 18

Volume 3 Issue 2

November/December 1994



JAD AZKOUL

## November Featured Performance

### JAD AZKOUL

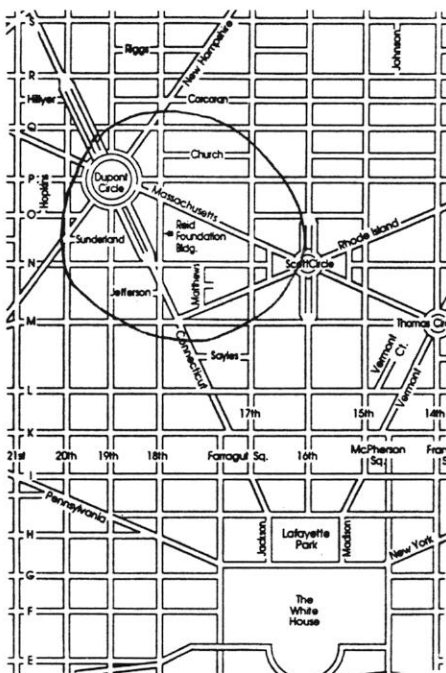
On Sunday, November 13, at 3 P.M., Jad Azkol will perform his classical guitar skills at the Reid Foundation Building, 1319 18th St NW, Washington, D.C. (see map below).

Mr. Azkoul is a highly accomplished guitarist and instructor, with international experience; his performance should be memorable. Please see the full biography on page 7. Jad will also be giving a workshop for the WGS on November 12; see the Calendar of Events for details.

Tickets: \$10 WGS Members  
\$13 Non-WGS Members

Send check to: Washington Guitar Society  
2301 Jefferson Davis Hiway  
Suite 726  
Arlington, VA 22202

Tickets are also available from:  
The Guitar Shop  
(202) 331-7333  
1216 Connecticut Ave. NW  
Washington, D.C.



## *In this month's WGS Newsletter Issue:*

*Interesting Music Reviews...  
Performance Announcements...  
Article on Lute Tuning...  
Savings on Music Books...  
Sessions You Can Participate In...  
Special Events and Entertainment...  
And of course, Classifieds for that  
special item you're looking for.*



**NAME THE NEWSLETTER CONTEST**

The following names have been entered in our "Name the Newsletter Contest:

- Free Strokes      PLUCK!
- Potowmack Pluck      The Potomack Guitar Journal
- String Notes      PIMA
- WGS Classic Notes      WGS Classic Columns
- Fretworks      Classical Fretwork
- Notes on the Fingerboard      Rosewood and Rosettes
- Classy Axe      Washington Guitar
- Washington Classical Guitar
- Sound Reflections      Sounds from Afar

Please vote on your name of choice by sending your first, second and third choices to:

Kevin Vigil  
 Washington Guitar Society  
 P.O. Box 3120  
 Arlington, VA 22203

Votes are due by December 15.

**SOME CHANGES ON MEETING DATES!!!  
 PLEASE READ THIS!!!**

In the scheduling of our monthly meetings with the Public Library System, there was some confusion. Please note the following meeting dates and mark them on your calendar. This list will be published in all following newsletters until the confusion is gone.

**DATE/PLACE**

- Dec. 10, 1994 Chevy Chase Library
- Jan. 21, 1995 Bethesda Library
- Feb. 18, 1995 Bethesda Library
- Mar. 11, 1995 Bethesda Library
- Apr. 8, 1995 Bethesda Library
- May 6, 1995 Bethesda Library
- June 10, 1995 Bethesda Library

The Chevy Chase Library is located at:  
 8005 Connecticut Ave.  
 Chevy Chase, MD

The Bethesda Library is located at:  
 7400 Arlington Rd.  
 Bethesda, MD



PM78012

**Simple Gifts**  
 Philip Mathieu

**A**coustic guitarist Philip Mathieu and contemporary jazz producer Ken Navarro have combined forces to create a fresh new eclectic Christmas album in sync with the music of today. Philip's arrangements of traditional and contemporary holiday classics are exciting and sophisticated and Navarro's production is crisp and natural. This beautiful, all acoustic album features Phil on classical, steel string, and 12 string guitars with supporting performances by Ken Navarro on guitar and Dan Reynolds on acoustic piano.

• Also available on cassette.

P O S I T I V E  
 music

## REVIEWS

by Steven Seidenman

### JOHN GIUNTA

For the October WGS meeting we were treated to an informative workshop on "Yoga for Musicians" by John Giunta, M.A. Among the points covered were limbering up before practicing (he had us do quite a bit of this), maintaining good posture while practicing, the benefits of meditation and related concepts.

Mr. Giunta gave testimony to how meditation helped him to focus during his preparation and performance for his degree recital. Given the pressures of practice and/or performance schedules, it is easy to lose sight of the artistic and spiritual motives which lead us to music in the first place. He portrayed meditation as a means of achieving equilibrium with ourselves and of discovering who we really are; a very important and worthwhile enterprise, to say the least (I've often thought of music, at its best, as a form of meditation). Finally Mr. Giunta left us with a useful visualization technique geared towards preparing for performances of any sort.

John Giunta is available for group and private workshops and may be reached at (703) 281-5498.

### PHILIP MATHIEU - SIMPLE GIFTS

Philip Mathieu's debut CD, "Simple Gifts" (Positive Music PMD 7801-2), presents a judicious selection of Christmas favorites in tasteful arrangements for classical guitar and small jazz combo.

These very skillfully crafted arrangements are all by Mathieu himself, except for "In Dulci Jubilo," one of John Marlow's many arrangements for Guitar, Flute and Cello.

Mathieu's guitar playing is clean and polished, and the sound of his Ramirez guitar adds a glow of instrumental warmth to this timeless seasonal music. Above all, however, he instills a tastefully improvisatory slant to the music, admirably combining the spontaneity of a jazz ensemble with the clarity and control of the classical guitar. Such favorites as "Sleigh Ride," "Let it Snow," and "Have Yourself a Merry Little Christmas" are re-cast in a fresh and convincing new light.

His one solo rendition, dedicated to the memory of his be-loved teacher John Marlow, provides adequate testimony to his sensitivity as an interpreter.

As Mattieu acknowledges in the liner notes, credit also goes to the musicians who contribute on the album: Ken Navarro-guitar and keyboards, Jon Nazdin-acoustic bass, Dan Reynolds-acoustic piano and keyboards, Tim Murphey-flute, and Barbara Brown-cello.

As far as I can tell, "Simple Gifts" is the answer for anyone seeking Christmas carols performed in a light jazz context highlighting the classical guitar.

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## Some Thoughts On Lute Tuning

by Don Sauter

Almost from the moment I started playing guitar I've been on the lookout for guitar duet partners. Duet playing is a lot of fun. You probably already know that, but, if not, don't take my word for it - give it a try. Opportunities for duo playing have increased greatly with the formation of our guitar society.

One good source of guitar duet music is transcriptions of Renaissance lute duets, such as those in Frederick Noad's "Renaissance Guitar" book. These are generally lively note-y and not too hard, at least if you play them with the guitar tuned like a lute - that is, with the 3rd string tuned down a half step. But there's the problem - almost no one I've played with is willing to tune the 3rd string down. A few have grumbled and gone along with it reluctantly, but most become hysterical at the mere suggestion.

Not retuning almost always creates a few stumbling blocks in an otherwise easy piece. (Relatively speaking, that is. I would argue that no guitar piece is truly easy). I can see it coming a mile away - the cranky chord with the 4th string F# that would be child's play with an open string F#. Yep, there goes my partner, doing the usual crash and burn.

Come on, people! It's not that hard getting used to the lute tuning. All you have to think is "F# can now be played open, and add one fret to all 3rd-string notes." What was an open G is now at the first fret, the A is at the 3rd fret, etc. You won't be required to go too far up the 3rd string, but even if you have to, it's no big deal - just add one fret! Neatly written fingerings will keep you on track.

Frederick Noad was kind enough to let me reprint the "Round Battle Galliard" by John Dowland from Mr. Noad's "Renaissance Guitar" anthology (p.43). I've refingered it here for lute tuning. If you have the book (and all guitarists should), try it both

ways to see if Dowland's tuning doesn't work better. It ought to!

In his introductory remarks to the book (p.20), Mr. Noad says that he occasionally had to drop a note when transcribing to guitar tuning, but "inexperienced players have such a resistance [to tuning the 3rd string down a semitone] that I have in general avoided the expedient." In my view, that's downright heart-breaking. (To restore dropped notes in the Round Battle Galliard, add an open string F# to measure 3/beat 1; measure 9/beat 1; and measure 20/beat 1. Add a 4th string D# to measure 7/beat 3 and measure 16/beat 3.)

This tuning applies to vihuela music as well as the Renaissance lute. After you've started to play this music in the tuning intended by the composer, you won't turn back. It solves many more problems than it creates, and it just "feels right" for these pieces. Playing your "lute" or "vihuela" is sure to transport you back about 400 years. The only problem is the future shock you may experience when the last notes fade away and you find yourself back again in the modern world. Bummer.

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# The Round Battle Galliard

by John Dowland

Transcribed by Frederick Noad.

Published in "The Renaissance Guitar" by Ariel Publications.

Refingered for lute tuning by Don Sauter.

Printed here with the kind permission of Frederick Noad.

Note: "C" implies position only.

③ = F#

5

9

15

20

**PERFORMANCE**



**SERGIO AND ODAÏR ASSAD**

The Assad brothers will be playing works by Lawes, Bach, Albeniz, S. Assad, Morel, Dyens and Ginastera on Saturday, November 12 at 8:00 p.m. at the Center for Adult Education at the University of Maryland (University Blvd. and Adelphi Rd., College Park).

Tickets are: \$19.00 full price; \$16.50 Seniors; \$16.50 Washington Guitar Society Members; and \$9.00 for full-time students with ID. For phone charge and information call: (301) 403-4240

**Start Spreading the News...**

**JAY KAUFFMAN Gets Ready For His New York Debut**

by Kevin Vigil

The Washington Guitar Society presented its first ticket selling concert on Sunday, October 16. The concert featured classical guitarist Jay Kauffman, who will be giving his Carnegie debut in early December.

Jay's presentation for the WGS was a run through of his debut program which consisted of: Three Studies by Frederic Hand, Lute Suite, BWV 996 by J.S. Bach, Grand Overture by Mauro Giuliani, Night Shade Rounds by Bruce McCombie, Assertions/Reflections by Sebastian Currier, Song of the Vampire by David Bond and Two Waltzes by Augustine Barrios.

With tone that reaches for the very depth of one's soul, Jay took the audience on a tour of music that spans a wide range of emotion. Of particular interest was the Assertions/ Reflections by Sebastian Currier (winner of the Prix de Rome) and Song of the Vampire by David Bond. It is wonderful to hear such incredible new music written for the guitar by such gifted composers as these.

From witnessing this concert, it is apparent that Jay Kauffman will perform beautifully in his New York Debut.

The attendance was moderate, but promising for this first concert. About half of those in attendance were WGS members and the other half were there in response to advertisement. This "Start spreading the news..." is about our next concert featuring concert guitarist Jad Azkoul. Details are provided on the cover, page 7, and in the Calender of Events.

**GUITAR INSTRUCTION**

*Kevin Vigil*

*has openings available for new students in the following locations:*

*The Guitar Shop  
1216 Connecticut Ave.  
Washington, D.C.  
Call (202) 331-7333*

*Performing Arts Ministries  
405 Glenn Dr.  
Sterling, VA  
Call (703) 444-5289*

*Springfield Music Center  
6125 C Backlick Rd.  
Springfield, VA  
Call (703) 451-1404*



## JAD AZKOUL

Classical Guitarist Jad Azkoul is a frequent performer at music festivals all over the world. He has played in England, France, Belgium, Italy, Switzerland, Poland, Russia, Hungary, the United States, Uruguay and Venezuela, as well as in countries of the Middle East.

Among the better known festivals are the "Festival Estival de Paris", the "Festival International de Musique de Chambre" in Menton, France, the "International Festival of Jerash", Jordan, and the International Guitar Festivals of Esztergom in Hungary, and of Krakow in Poland, as well as the D'Addario Series and the Guitar Foundation of America in the U.S.A. In addition to being a guest performer, he is often invited to teach as well as to adjudicate at international guitar competitions.

Several composers have written for him, notably Lourival Silvestre (Brazil), Bernard Schule (Switzerland), Abel Carlevaro (Uruguay) and Francis Schwartz (USA).

Among the awards he has obtained are the Lebanese government decoration "Order of the Cedar", the American "Affiliate Artists Award", and French and Uruguayan government music scholarships, as well as the inclusion of his biography in the prestigious "International Who's Who in Music" published in England.

His full-time classical music training started in Paris where for five years he worked under some of the most eminent teachers: Alexandre Lagoya, Oscar Caceres and Alberto Ponce for the guitar, and Nadia Boulanger and Pierre Petit for composition and orchestration. Then he went to Uruguay to study for three years under Abel Carlevaro, the creator of an innovative approach to the guitar.

As a professional classical musician, Jad Azkoul's background is varied: he obtained a Master of Arts degree in psychology from the American University in Beirut, Lebanon, has studied jazz at the Berklee

College of Music in Boston, and speaks four languages fluently.

He records for the French label Forlane. His CD "Latin Illustrations for Guitar" has received the praise of the public and of music critics alike.

He is presently on the music faculty of the American University in Washington, D.C., and is on an extended leave of absence from his tenured teaching position at the Conservatoire Populaire de Musique in Geneva, Switzerland.

Jad Azkoul was born in New York when his father represented Lebanon to the United Nations.

Jad Azkoul will be giving a free workshop for the Washington Guitar Society on Saturday, November 12 and a concert the following day. Please see cover and Calendar of Events for details.

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