

# Washington Guitar Society



No. 24

January/February 1996

## CONGRATULATIONS TO THE WASHINGTON GUITAR QUINTET FOR WINNING WAMMIE!

*Washington Area Music Association Award for 1995 Best Classical Chamber Ensemble. Congratulations also go to Charlie Byrd for Best Classical Instrumentalist and to Myrna Sislen for being nominated for Best Classical Instrumentalist.*

past ten years.

As you can see this concert will be a bringing together of the various musical elements that have kept us together for these ten years. Charlie, Jeff, Larry, Phil and myself hope that you will join us in our celebration. We especially want to thank the Washington guitar community for supporting us through the years. See you on February 3.

*Myrna Sislen*

## WGS PRESENTS A YOUTH CONCERT for January 6 Program

On Saturday, January 6 at 2 p.m. at the Bethesda Public Library the WGS will be presenting a Youth Concert featuring students of high school age and younger. We already have about 10 students lined up, but as they say, "The more the merrier!" We welcome additions to this lineup all the way up until the last minute. A program will be typed up on the morning of the performance, so do not hesitate to join in the fun. If you are a student of high school age or younger and you would like to play a piece or two for the Washington Guitar Society, please call Kevin Vigil at (703) 644-1659. If you are a teacher with students meeting the criteria, please encourage them to play for this event.

## WGS PRESENTS A BAROQUE GUITAR LECTURE/DEMONSTRATION for February 3 Program

So, this must mean Bach or Weiss transcribed for the guitar? Not! Surprisingly few guitarists, even 'classical' ones, are aware of the past "Golden Age" of the guitar - its rise to become of the most popular instruments during the 1600s and its demise during the beginning decades of the 1700s. Certainly some of its leading composers are well represented in modern day anthologies of guitar music: de Visee, Sanz and Roncalli come to mind. Yet there are many reasons why this music, played on the modern guitar, obscures its true beauty. Michael Lorimer, well known for his performance of this music on historic instruments, has said that he actually never thought much of this literature until he played it on a replica Baroque guitar. We hope we have aroused your curiosity as to why this might be so since you now have an opportunity, thanks to the WGS, to attend a lecture on the history of the Baroque guitar. The lecture will include live performances of representative music on replica instruments.

The meeting is scheduled for February 3 at 2 p.m. in the Bethesda Public Library location (see the meetings calendar for the address). Three aficionados of the instrument will be involved with the presentation. Beverly Ross, who has been researching this history for a number of years, will lead the lecture presentation. Since we know that not much can be presented in such a short time (and still leave room for music-making) she plans to provide a packet of handouts: showing various ways these guitars were strung (hint - very different from the modern guitar), lists of references, representative music,



*The Washington Guitar Quintet at the White House  
Phil Mathieu, Charlie Byrd, Myrna Sislen,  
Larry Snitzler, Jeff Meyerriecks*

## THE WASHINGTON GUITAR QUINTET

On Saturday February 3, 1995, The Washington Guitar Quintet will celebrate our 10th anniversary by playing a concert at George Washington University's Lisner auditorium.

It's hard to believe that ten years have gone by so quickly. We began as a kind of pick-up group when we first played in Sophocles Papas' Memorial Concert at Georgetown University and have been together as a performing group/family ever since. During the ten years we have played concerts throughout the US and Costa Rica and Canada, recorded two CD's for Concord Records, and really gotten to know each other.

This concert will also be our Memorial Tribute to our good friend Laurindo Almeida. Laurindo passed away last July without getting to hear the last work he composed for us, *The Brazilian Suite*. We will be giving the world premier of that piece on February 3. Even more important, Laurindo composed and arranged music for us that we have performed on every concert that we have played. Laurindo was at that first concert and kindly agreed to start writing for us from that moment on. He was our great amigo and we miss him very much.

John Marlow's *Rondeau Pentagonia* will also be on the February 3 concert. As most of you know, John was a founding member of the quintet. He passed away in September, 1992.

And we will give the World Premiere of Glen Smith's *Box Toccata*, also written for the quintet. Glen is composer in residence at George Mason University. He has composed many other works for us in the

charts for interpreting the tablature, and other items. Jim Stimson, a local area lutenist and baroque guitarist and Don Sauter will join Bev in playing solos, duets, and trios from the period. Bev and Jim both play replica instruments made by North Carolina luthier Larry Brown. Don has rigged up one of his spare guitars to be strung like a baroque instrument—a very useful alternative to purchasing a costly replica instrument! Of special interest will be the performance of the first known trio for three guitars.

For your education and to excite your curiosity even further we have enclosed a copy of a well-known Renaissance piece arranged by the Baroque guitarist, Gallot of Ireland, in 1684. *John come kiss me* is from a manuscript entitled "Pieces de guitarrre de differents auteurs / recueillis par Henry Francois de Gallot." The original is in the Bodleian Library, Oxford University, Ms. Mus. Sch. C94. Reading this tablature is simple: the letters represent frets: a=open, b=first, c=second, etc. Top line is the first string. Don Sauter has graciously provided a transcription into 20th century guitar tablature.

### JASON VIEAUX

#### Performs

Friday, February 16, 1996, at 8 p.m.

at

The Dorchester Tower Rooftop Garden

2001 Columbia Pike

Arlington, VA

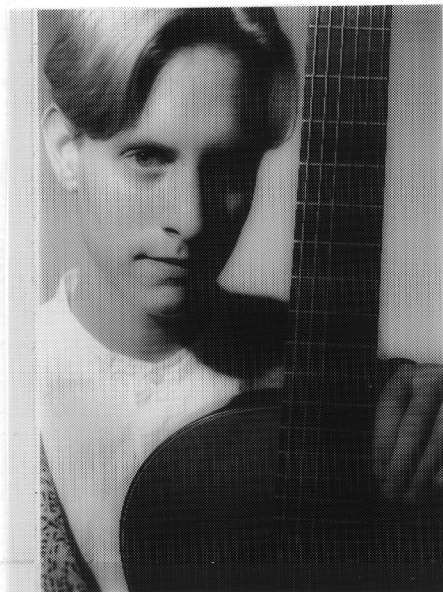
Twenty-one year old Jason Vieaux is a fresh and dynamic young guitarist whose performances have been extolled as "...close to perfection...with a maturity, confidence, emotion and virtuosity which belie his youth..." by Soundboard Magazine. Colin Cooper in Classical Guitar describes Jason as "...an unusually promising newcomer...playing with vigour, accuracy and a great deal of musical understanding..."

Mr. Vieaux completed a successful 53-city solo recital tour of the United States and France as a result of being awarded 1st Prize at the prestigious 1992 Guitar Foundation of America International Competition held in New Orleans. At 19, he was the youngest top prize winner in the history of the competition. Shortly after, he made his debut with the Cleveland Orchestra, performing the Rodrigo Concerto de Aranjuez under Jahja Ling. Since that time he has completed studies with John Holmquist at the Cleveland Institute of Music, maintained a lively concert schedule, and has had several performances broadcast on radio across America.

He has also been selected as an Artistic Ambassador to the United States for 1995, where he will tour Southeast Asia giving concerts at US embassies and information posts.

Mr. Vieaux has released a debut recording of solo works by Bach, Ponce, Regondi, Brouwer and Morel. A second CD of 20th century Latin American music will be available on Naxos Records in December 1995.

Tickets \$7 for WGS members, \$10 non-members, available from The Guitar Shop, 1216 Connecticut Ave. NW, or by mail from the Washington Guitar Society, PO Box 3120 Arlington, VA 22203.



Jason Vieaux

### A CHAT WITH JAD AZKOUL as he will soon return to Geneva

Since arriving in the Fall of 1991, Jad Azkoul has become a valued performer, teacher, colleague and friend for the guitar community in the Washington metropolitan area. As he and his family will soon be returning to Geneva, I thought it would be nice to have a chat before he departs. The following is a paraphrase of the discussion we had on Saturday, December 16:

KV: When did you come to Washington and what brought you here?

JA: *We arrived in the Fall of 1991. I remember the beautiful weather that September.*

*Clarrissa and I had been looking for an opportunity to come to the US. That opportunity presented itself through her job. She works for an international organization which had a position in Washington. Our intentions were to stay here for 2-4 years. It has now been four.*

KV: Are you looking forward to returning to Geneva and how has your experience in the US been?

JA: *I am looking forward to returning to Europe for professional reasons. It is not easy to be a guitarist in the US. The general public is not familiar with guitar. In Europe, music is programmed on prime time television, here it is not.*

*Even the questions I'm asked are different in the US. For example, when people find out I'm a musician, they ask, "Do you make enough money?" or "What's your real job?" In Europe, people say, "How fortunate you are to do what you do."*

*The fees that concert presenters are able to give in this country are embarrassingly low. I feel embarrassed for the presenter for having to offer these fees. It appears that the general public is not aware that it requires countless time and preparation for a*

performance. Of course, readers of this newsletter are aware, but the public at large looks at just the performance. This time spent practicing deserves to be compensated. The average performance in the US pays the equivalent of a few private students. In Europe, the fees are what they should be as the public and presenters realize the vital importance of music.

It is a social/political problem. It is unfortunate that the arts suffer so much in a country as wealthy as the United States.

KV: What can organizations like the Washington Guitar Society, ASTA and MENC do to help this situation?

JA: These are good organizations that contribute in part to society as a whole; however they preach to the converted. There needs to be some way of making music important in the mainstream society.

For example, Affiliate Artists (of which I am a member) tries to accomplish this by arranging for performers to play in the work place, schools and even in prisons. At these performances, people would be taking an hour of their day (maybe once a week) to hear and learn about music.

Organizations like the ones you mentioned can do outreach programs like playing in nursing homes and hospitals. You might have everyone donate their used strings so that they may go to people who have instruments laying around but can't afford to keep strings on them. If someone has a guitar that they don't play and it is in functioning order, they could give it to someone who would play it. This could extend to other instruments as well.

The movie industry has a large influence on the general public. The movie *Amadeus* had a large impact on its viewers. In France, movies about composers are commonly seen on prime time television. This is certainly a way to communicate the importance of music. Perhaps, there should be an international organization for music that could afford television time to follow through with this idea.

It is important for human beings to experience and create sound. There should be no family without music in the home.

KV: It has been proven that the study of music improves many mental processes. Music is also working its way into medicine with the field of music therapy. It seems to me that if the general public were made aware of even a few of these things, it would be treated with greater respect. How is music thought of in Europe and how is it reflected in the school systems?

JA: There are some places in Europe which actually have policies stating that music is a needed part for the growth of a human being. There is food, water, shelter, clothing and music. Music should be an integral part of life. For this reason, each high school student, receives two years of study in art or music paid for by the public school system.

KV: Tell me about your private students here.

JA: I have taught many professionals as well as beginners. Many of them are working full-time in other professions. I often hear them say that their favorite time of the week is coming to their lesson. This is rewarding, in that I know I am contributing to their spiritual and

physical well-being.

At American University, many of my students are only concerned with becoming famous. Being famous should be the consequence, not the goal. If fame is the pursuit, then one will be unhappy when the goal is not realized. We should want to make music and teach as best as we can. Our goal should be to make children, family and friends happy. In this way, we are rewarded.

KV: What is it that you most look forward to in Europe?

JA: To be surrounded by people who realize the importance of music.

KV: What is the greatest compliment you could receive after a performance?

JA: "Today, I have been transformed."

You will have the opportunity to share those words with Jad Azkoul as he will return to perform on February 15 in Alexandria, April 13 at the theatre in Little Washington and again in the Spring of 1997 as he will be performing for the John E. Marlow Recital Series.

On behalf of the Washington Guitar Society, I would like to thank Jad for his support. He has performed and given workshops for us, but more importantly, he has been to our meetings even when he was not the featured artist. This shows his true love and devotion to the guitar and its community. Thank you Jad, you will truly be missed.

Kevin Vigil

**NORBERT KRAFT REVIEW**  
Presented by the Baltimore Classical Guitar Society  
Walters Art Gallery, Baltimore, MD  
October 11, 1995

It may not have been a fit night out for man or beast, but the Canadian guitarist Norbert Kraft did not try to upstage W. C. Fields and play his zither with his mittens on. Despite the rain, snow, and sleet, Kraft put on an excellent performance of works by romantic and modern composers.

Norbert Kraft talks. Strange as it may seem to most concertgoers, Kraft took the time to introduce his pieces and explain a little of their background before launching into the work. I found this charming. The guitar is not an overwhelming instrument, it is quite intimate. Kraft's personable introductions made it more so.

The recital hall was perfectly suited to the occasion. The weather had reduced the turnout, but the hall seemed full. And the beautiful tone of Kraft's guitar, and his impeccable technique, were not diminished.

He started with a transcription of his own of Niccolò Paganini's - *The Grand Sonata in A*. He integrated the violin part into the piece. All the good bits were in the guitar part. He followed with Mario Castelnuovo-Tedesco's *Capriccio Diabolique*, which quotes Paganini's *Grand Sonata*. The first half of the show finished with a flourish—three of Heitor Villa-Lobos' *Etudes* (Nos. 1, 11, and 7 - I think).

The second half of the performance was dominated by a piece

commissioned by Kraft from the Canadian composer R. Murray Shafer. Kraft spoke of the time it took him to convince Shafer to write the piece for the guitar, which Shafer said right off was a "Mediterranean patio instrument." Kraft must have changed his mind. *Le Cri de Merlin* was a 20 minute programmatic piece that effectively de-tuned Kraft's guitar by the end. There was even a little slide guitar work using spoons. Kraft said a tape of prepared sounds that were to accompany the last part of the piece had inadvertently been switched at his last concert stop, so this was the first performance without the tape.

Kraft finished with three Albeniz pieces: *Torre Bermeja*, *Mallorca*, and *Sevilla* ("Mediterranean patio music" to the max). His encore was de Falla's *Miller's Dance* from the *Three-Cornered Hat*.

Anyone who braved the weather - and I'll say the ride back to Washington was a real trip - would have come away impressed with this excellent and personable young artist whose technique and tone production are without compare.

Michael Davis

## REGISTRATIONS ACCEPTED NOW WINTER MUSIC LESSONS

EXCELLENT GUITAR STAFF  
Some openings on Saturday

VIOLIN, PIANO, CLARINET, ALTO SAX  
Free consultation

SPRINGFIELD MUSIC CENTER  
451-1404  
Concord Center  
6125-C Backlick Rd.  
Springfield, VA

## THE GUITAR IN AN EARLY SEARS CATALOG

The first Sears, Roebuck & Co. catalog, dated 1888-89, offered only watches. In the following years it was expanded to include diamonds, jewelry and silverware. The catalog dated 1894 was immensely expanded. The cover read:

Cheapest Supply House on Earth  
Sears, Roebuck & Co.  
Consumer's Guide for 1894

An introductory message to the customers was titled "Our Combined Catalogue" and it claimed, "We have added many new lines." Indeed, the hundreds of pages seemed to offer almost everything under the sun.

This 1894 Sears, Roebuck & Co. catalog had a section for musical instruments and paraphernalia, including published music. Everything in it relating to the guitar has been extracted and is presented here. All

8 guitars offered for sale - ranging in price from \$4.50 to \$26.00 - were gut-strung. (Steel-string guitars appeared in the catalog sometime after 1897 - by 1900 at the latest.) You'll find lots of fun and fascinating stuff here - like bass strings that are cheaper than trebles. Happy time-traveling!

Note: The catalogs dated 1894, 1895, and Fall 1896 all contained identical material relating to the guitar, laid out in exactly the same way - although on different pages. This material was actually copied from the 1895 and Fall 1896 catalogs since they are sharper on the microfilm than the 1894 catalog. "[...]" indicates that material not related to the guitar has been removed. Sorry about the poor quality of the image. The mere fact that anybody is left alive today is all the proof we need that a time machine will never be invented. Future researchers infuriated by 20th century microfilm would have taken no prisoners... Anyhow, thanks go out to the Library of Congress, and to taxpayers everywhere.

## Septimus Winner Guitar Methods

The Library of Congress (LC) has about 10 different "Septimus Winner" guitar methods, the earliest dating from 1858. It's not obvious which, if any, correspond to the ones offered in the 1894 Sears Catalog. None have the exact title, "Winner's Instruction Book for the Guitar" which is offered in the catalog for \$0.12. Perhaps it was the same or similar to one in the LC collection called "Winner's Self Instructor for the Guitar", copyright 1887, which is 16 pages long.

The 1894 Sears catalog also offered "Winner's Primary School for Guitar" - "not condensed, unabridged" - for \$0.18. LC does have a method by this name, copyright 1872, but it is 80 pages long which would have made its price about \$0.75, based on comparisons with similar publications.

LC does not seem to have a copy of "Diagram School for the Guitar" by J.T. Rutledge listed in the Sears catalog. It does have a copy of "Ryan's True Guitar" but, for whatever reason, Sears, Roebuck did not offer this one among its "Ryan's True... Instructor" series.

In any case, 2 pieces from "Winner's Primary School for the Guitar" are included here to give you a flavor of what would have been coming out of your \$12 Windsor, catalog no. 11132, back in 1894.

Notes (m=measure, bt=beat, c' =notated middle C) -

Fingering notation: C7 implies position only, not barre. -3 implies guide finger only, not glissando.

Carnival of Venice:

Only m31-m39 had fingerings. Original fingerings are observed, except in m33, which called for C11 on bt4.

Grace notes have been fingered as glissandos throughout.  
m6 bt1: Lean 4 on a<sup>2</sup>.  
m6, m43 bt4: Rhythm dot added.

Woodland Echoes:

Original had no fingerings.  
m4 bt1: f<sub>0</sub>, 8th rest added.  
m6 bt1: 8th rest added.

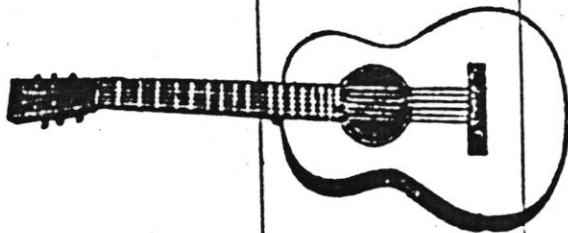
Don Sauter

# MUSICAL GOODS DEPARTMENT.

## Guitars.

Instruction book free with each guitar.

We have discontinued quotations on all imported guitars, and hereafter will handle only American made instruments. This is due to the fact that on account of the difference in the climate, imported guitars will, with hardly an exception, crack and warp out of shape. On the other hand, the American instruments are made in a more scientific manner, possess a superior tone, besides we warrant each regardless of price for ONE YEAR not to split or warp, provided no steel strings are used. Our guitars are made in the largest and best factory in this country. Every instrument is thoroughly inspected before being shipped and are all guaranteed to be perfect in scale, tone and construction.



No. 11129. Our leader. American made Guitar, standard size, back and sides made of maple and handsomely finished in imitation of either Rosewood, Mahogany, or Oak, all highly polished, yellow top, imitation ebony finger board, position dots; patent head, raised frets, warranted for one year. Price, \$4.50.

No. 11130. Our Kenwood. American made, standard size, back and sides made of "quarter-sawn" oak, highly polished, finely finished cedar sounding board, walnut neck, raised frets, patent head, excellent tone and warranted not to split or warp. Weight, boxed, 25 lbs. Price each, \$6.

No. 11131. Our Columbian. American made guitar, standard size, solid mahogany back and sides, edges inlaid with celluloid, highly polished Rosewood finger board, correctly fretted, cedar neck, patent head, manufactured expressly for us and warranted not to split or warp. Weight, boxed, 25 lbs. Price, \$9.00.

No. 11132. Our "Windor." American made, Conservatory Guitar, solid rosewood back and sides, yellow cedar top, cedar neck, ebony finger board. Inlaid stripe in back, standard size, finely polished and fully warranted in every respect. Weight, boxed, 25 lbs. Each, \$12.00.

11133. Our Windor Concert Guitar. American made, same as 11132, only they are the large or concert size, each is absolutely perfect in every respect, and warranted not to split or warp. Weight, boxed, 25 lbs. Price each, \$14.00.

NOTE. The "Windor" Guitars are manufactured expressly for us in one of the very best factories in the country, and we can safely say they are the best instrument ever offered for the money.

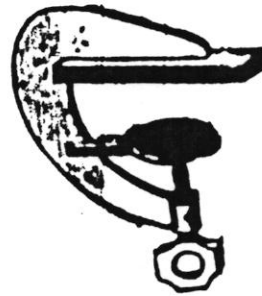
11134 Washburn American Guitar, solid Rosewood body, mahogany or cedar neck, patent head, ebony finger board, warranted not to split or warp, standard size. Weight, boxed, 25 lbs. Each, \$22.00.

11135 Washburn American Guitar, of solid rosewood body, mahogany or cedar neck, ebony finger board, inlaid, warranted not to warp or split, concert size. Weight, boxed, 25 lbs. Each, \$26.00.

NOTE.—On our American Guitars gut and silk wound strings are recommended under all circumstances. The efforts of the manufacturers are directed toward the production of a rich mellow tone.

## GUITARS--Continued.

and in order to accomplish this result they use a sensitively constructed sounding board, which is not made to withstand the strain of wire strings. By using great care some of them will stand this heavy strain without serious detriment, but we wish it understood that we will not be responsible for the failure of a guitar where steel strings are used.



11136.

### Capo D'Astros.

11136 Capo D'Astros. Brass with cork lined string cap and adjusting screw, like cut. Weight 3 oz. Each, 40c.

11137 Capo D'Astros, same as above, nickel plated. Weight 3 oz. Each, 50c.

NOTE.—The Capo D'Astros is used to clamp on guitar finger board at first fret to facilitate playing in flat keys.



11138.

### Guitar Tail Pieces.

11138 Guitar tail pieces, made of Celluloid. Each, 50c.

11139 Guitar Tail pieces, made of brass, nickel plated, (see cut). Weight 5 oz. Each, 75c.

NOTE. If steel strings are to be used on a guitar it is essential to the tone and durability of the instrument that they should be attached to a tail piece.

### GUITAR CASES.

11140 Brown canvas, leather bound, with opening in the end for standard size guitar. Weight 5 1/4 lbs. Each, \$1.75.

11141, Brown canvas, same as above, for concert size Washburn guitar. Weight 5 1/4 lbs. Each, \$2.

11142, Wood, half lined, with handle and hooks, for standard size guitar. Weight, boxed, 18 lbs. Each, \$1.90.

11143, Wood, half lined, with lock, handle and hooks, for standard size guitar. Weight, boxed, 18 lbs. Each, \$2.00.

11144, Wood, full lined, with lock, handle and spring clasp, for concert size Washburn guitar. Weight, boxed, 20 lbs. Each, \$2.85.

### GUITAR BAGS.

11145, Green felt, for either standard or concert size guitars. Weight 9 ounces. Each, \$1.

11146, Gossamer rubber, for standard or concert size guitars. Weight 12 ounces. Each, \$1.50.  
State size of guitar.

### GUITAR AND BANJO FRETS.



11147, Guitar or Banjo frets, brass, per set of 18, 20c.

No 11147. 11148, Guitar or Banjo frets, German silver per set of 18, 30c. Weight, per set, 3 ounces.

NOTE.—We do not break sets.

[...]

READ OUR GRAND OFFER FOR CASH IN ADVANCE.