

# Washington Guitar Society

No. 38

May/June 1998

## Dawn Culbertson, Renaissance Lute Performs for WGS, Friday, May 15

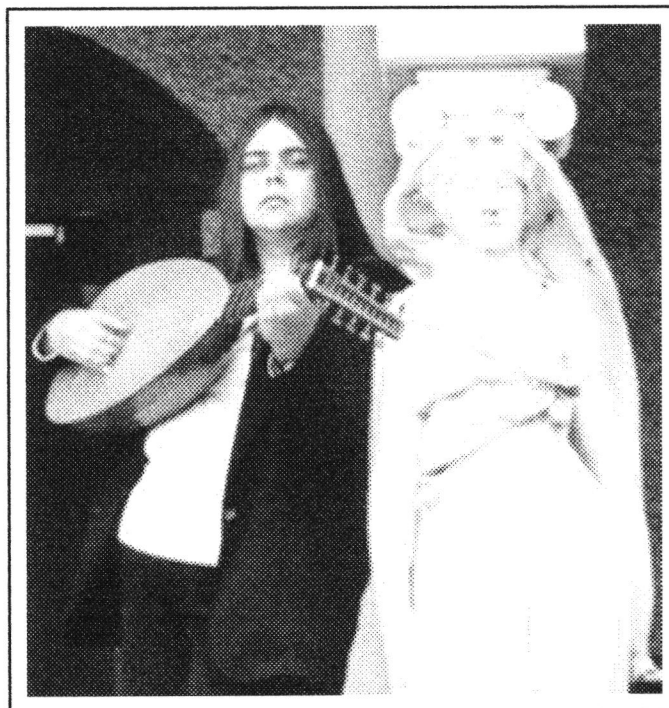
Dawn Culbertson, a Baltimore native, received a bachelor's degree from Towson State University and a master's degree from the Peabody Conservatory, both in music composition. She studied lute with Roger Harmon at Peabody and with Paul O'Dette, Cathy Liddell, Karen Meyers and Pat O'Brien at Lute Society of America seminars and master classes. She is currently a member of the Lute Society's Board of Directors.

Culbertson is especially interested in studying and performing repertoire most lutenists ignore, particularly early Renaissance music from Germany, France and Italy written before 1550. She is also interested in playing contemporary lute music as well, and to that end has written several pieces for solo lute or lute and voice herself. These include *Lux Aeterna*, a lament on the death of early music pioneer Thomas Binkley which was premiered last year, and *Four Fragments*, which uses avant-garde techniques. But she was also half of a punk-rock duo (she's probably one of the few lutenists whose repertoire includes the Velvet Underground and the Sex Pistols), and appeared on *age of awakening*, an album by the folk-rock group Brandon.

Recent recitals include an appearance with soprano Elizabeth Schaum as part of the concert series at St. John's Huntington in Baltimore, a lecture-recital on "Women and the Lute" at Leaf Through Books (Rockville), an all-Italian program at Washington's Church of the Epiphany noontime series, and an Italian and Scottish program at Baltimore's Cathedral of Mary Our Queen. Currently, she can be heard regularly at Louie's Bookstore Cafe in Baltimore.

In addition to all the above, Culbertson is also a professional recorder player who plays with the baroque music duo Squire Western's Fancy, a singer who is currently a member of the choir of Grace and St. Peter's Episcopal Church in Baltimore and has performed with the Municipal Opera of Baltimore and Opera Vivente, and a national award-winning journalist. She is currently music and dance critic for the Baltimore Alternative and her writings also appear regularly in *Early Music America*, the *Washington Blade*, *Every Wednesday* and *Radio World*. She can also occasionally be found calling and playing for English country dancing in Baltimore and Washington, working on choreography projects for a class at Towson University, or playing the bass with the Volunteer's Collective avant-garde pickup ensemble. She never gets enough sleep because she's a bit too fond of staying up late to answer her e-mail or watching shows like *Mystery Science Theatre 3000* and *South Park*.

On May 15, Culbertson will be the featured performer at the WGS regular monthly meeting, presenting a lecture-recital called "Around the World in Three Tablatures." Although every classical guitarist generally includes some lute music in their



repertoire, it tends to be only the tip of the iceberg in a repertoire that includes dozens of composers and thousands of pieces ranging from simple dances and ballad tune settings to intabulations and fantasias so difficult that they baffle most modern players. This performance will include a brief cross-section of representative lute music from Renaissance France, Italy, Germany, Scotland and England written between 1500 and 1625 by composers such as Pierre Attaignant, Francesco da Milano, Hans Newsidler, John Dowland and Joanambrosio Dalza - perhaps with a few surprises thrown in!

This concert will take place at the Washington Conservatory of Music, 5144 Massachusetts Ave., Bethesda, MD. For further details, see the calendar of events on page 8.



### In This Issue...

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**From the President**

**WGS IN REVIEW**

A few months ago we received as a gift to our Society a box of books and magazines belonging to a previous Washington Guitar Society. Inside were five or six copies of a book called "Guitar Teaching in the United States: The Life and Work of Sophocles Papas." I read this book straight through in a few days. It was really fascinating. I knew Mr. Papas for about the last twenty years of his life, but there is much in this book from way before my time. The book is based on a series of interviews and was published by the former Washington Guitar Society with support from the National Endowment for the Arts.

Mr. Papas was a year younger than Segovia, and began teaching in Washington while in his twenties, so his career really did cover a lot of the history of guitar teaching in this country. He really loved to talk and tell stories, and was a wonderful interview subject. It was great to hear his version of his relationships with Aaron Shearer, John Marlow, Charlie Byrd and many others. Some of these stories are told in the book quite differently than the way he told me himself, and also quite differently from the way others involved told them, but this is really great stuff, and I enjoyed hearing the "official" versions. Give me a call if you would like to borrow a copy of this book. We have several that we can lend. (Anybody want to step forward as the WGS librarian?)

Glen and Elizabeth Caluda played a wonderful program of music for guitar and piano for our April meeting. We passed the hat and collected a nice pile of cash for them, and they promptly turned it over to us as a donation. Roger Rutti did the same after his recent performance for us. This kind of help is very appreciated.

In the near future, perhaps even as you read this, we hope to have more photographs in our newsletter. This is possible because we have a volunteer member, Kirk Clarke, who is willing and able to do both the photography and processing for us. In the past we used a few photos because of the cost of processing them for publication. Thanks, Kirk. I get quite a few guitar society newsletters from around the country and I really think ours is among the best. Thanks mainly to Kevin, Don and also Kirk.

*John Rodgers*

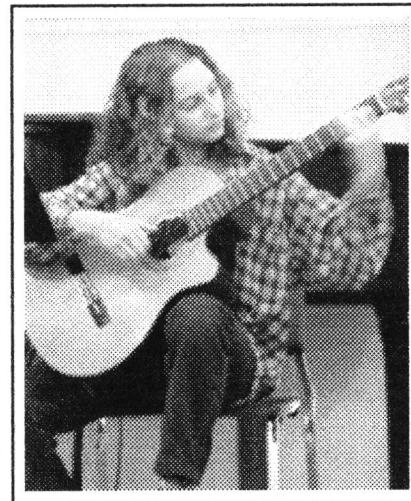
**Members Recital for WGS Meeting  
Friday, June 19**

The Washington Guitar Society will be holding a Members Recital on Friday, June 19 at 7:30 pm. This is a wonderful time to play for an audience of your peers. In the past, these have been glorified open stage performances, meaning that they've been lots of fun and extremely informal. If you've never played in front of an audience before and your teacher is telling you to...this is for you. If you want to try out some new pieces...this is for you. If you want to meet others like yourself who share a love for guitar music...this is for you. This is even for those of you who don't feel like playing; just come on out and join in on the fun.

It will take place at the Washington Conservatory of Music, 5144 Massachusetts Ave., Bethesda, MD. If you are interested in playing, call John Rodgers at (202) 686-1020. For further details about WGS meetings see page 8.

**Youth Concert**

*In the photo to the right is young guitarist Nicki Lehrer performing for the annual WGS Youth Concert which was held on March 6. Nicki has performed for every Youth Concert the WGS has sponsored since this tradition began three years ago. She has also opened for two WGS concerts at the Lyceum Museum in Old Town Alexandria.*



Here's the program from the WGS Youth Concert:

<b>Nicki Lehrer</b>	Canarios	Sanz
	Lagrima	Tarrega
<b>Zachery Tcheyan</b>	Country Dance	Carulli
	Tell Me Daphne	Byrd
<b>Valerie Klavens</b>	Hungarian Dance	Anon.
<b>Kelly Landers</b>	Etude #6	Brouwer
<b>Bill Clausem</b>	Etude in Em	Giuliani
	Air on a G String	J.S. Bach
	Andante	Carulli
<b>Alexis Beveridge</b>	Andante	Sor
	Song Without Words	Coste
<b>Luisa Miller</b>	Samba	Argentinian
<b>Dan Freudiger</b>	Estudio #9	Sor
	Prelude in Dm	J.S. Bach
<b>Joe Simpson</b>	Concerto in D	Vivaldi
<b>Lake Braddock Guitar Quartet</b>	Black Opal	Houghton
	Bantu	York

*Joe Simpson, Justin Apergis, Jeff Baker, Eddie Kowalczyk*

**Open Stage, April 17**

*Linda Crisafulli (flute) and WGS president John Rodgers performed Giuliani's Gran Duo Concertante and Ibert's Entr'acte for the WGS open stage. It was nice to hear the guitar with another instrument. Way to go, Prez!!!*





Beverly Ross, Bob Wysong and Don Sauter perform at nearly every WGS open stage as the Patowmack Guitar Trio. They always have something new and exciting to perform for those in attendance. They are certainly an inspiration to their fellow guitar enthusiasts. Keep it up, gang!

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### WGS Featured Performers for April 17

Elizabeth Watkins Caluda and Glenn Caluda performed piano and guitar duets as the featured performance for the April 17th meeting. Their performance included *Duetten für zwei Gitarren* by J.K. Mertz, *Transmutations I and II* by Robert Feuerstein, *Variations de Beethoven, Op. 169* by Ferdinando Carulli (a transcription of a set of variations Beethoven wrote for cello and piano on a theme by Mozart), *Fantasia, Op. 145* by Mario Castelnuovo-Tedesco (a composition dedicated to Andres Segovia and Paquita Madriguera, his wife.)

### Francesco da Milano

Recently, my mandolin buddy lent me some old **Guitar Reviews** he bought from a used book store. *Guitar Review 9*, dated 1949, was devoted to the lute. A footnote to the article about Francesco da Milano mentioned that the Library of Congress held copies of his *Intabolatura de Lauto, Libro Segundo* and *Libro Terzo*. Well, you can guess where I headed.

Sure enough, *Libro Terzo* is still there. It's date is 1547 and it

looks like it should last another few thousand years (as opposed to items from around 1900, which are turning into yellow crumbs as you read this.)

Here's a bit about **Francesco da Milano**. He was born Francesco Canova. He lived from 1497 to 1543. Contemporaneous writers - both musician and non-musician - heaped superlatives on his playing and composing abilities. He stood head and shoulders above the rest of the pack in the first half of the 16th century.

The introduction to **The Lute Music of Francesco Canova da Milano** tells us: "His works for the lute, which survive in a quantity considerably greater than that of any other lutenist of the time, are contained in over forty extant tablatures printed in Italy, France, Germany, Spain, Switzerland, and the Lowlands between 1536 and 1603, and in nearly 25 manuscripts of almost equally diversified provenance. In several English manuscripts his music appears side by side with that of the eminent Elizabethan lutenist and composer John Dowland, who was born some twenty years after Francesco's death."

There are more than 90 fantasias in his extant lute books. There are no dances at all. The 7th fantasia in Libro Terzo, which I've included in this newsletter, is an example of what *Guitar Review* calls Francesco's "free", as opposed to "strict", fantasias. In these "free" fantasias, "imitative sections alternate with free, toccata-like passages."

The *Guitar Review* lamented that Francesco "deserves to be retrieved from the limbo of 'dictionary composers'." I think they would be pleased with the current situation. For example, I found pieces by Francesco in 9 publications in my music collection; and guitarists have been performing and recording his music for some years now.

Donald Sauter

Notes on the music: In the translation to modern tablature, I corrected one error. Measure 13, rhythm 4, string 3 showed fret 2.

While evolution has generally been very good to us humans, it's pretty clear that it's been sabotaging our left hands over the last few hundred years. That "flying wedge" 4-finger, 2454 formation (see measures 6, 15 and 26) must have been child's play in the 1500s and 1600s, judging by its ubiquity. For most modern guitar mortals, it's a sure-fire crash point. Suggestion: use a 3-finger formation and leave out the second note from the top. Hey, it sounds the same!

#### References:

*The Lute Music of Francesco Canova da Milano (1497-1543)*  
edited by Arthur J. Ness. Harvard University Press, 1970.

"Francesco da Milano". Joel Newman, *Guitar Review 9*, 1949.

"Fantasia de mon triste" by Francesco da Milano. Peter Danner, *Soundboard*, Summer 1993.

Also see: "Some Thoughts On Lute Tuning". WGS newsletter, Nov94.

The Great Tablature Debate. WGS newsletter, Jan98.

# INTABOLATURA DE LAVTO

DI M. FRANCESCO MILANESE  
ET M. PERINO FIORENTINO  
Suo Discipulo Di Recercate Madrigali, & Canzone Francefe  
Nouamente, Ristampata & corretta.



In Venetia Aprefso di  
Antonio Gardane  
M. D. XLVII

LIBRO

TERZO

7. De mō triste di F. Milanese

Demotriste  
di F. Milanese

3 = F#

## 7. De mō triste di F. Milanese

Francesco da Milano

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