

# Washington Guitar Society

No.59

March, April, May 2002

## Yuri Liberzon Performs for WGS Friday, March 15

Mr. Liberzon began classical guitar studies at the age of 6. After he moved to Israel in 1993, he studied with the guitarist and composer Yaron Hasson for 6 years. While in high school, he played and performed solo and chamber music for many competitions, concerts and festivals. Since 1996 Mr. Liberzon has been a winner of the America-Israeli Cultural Foundation Scholarship for the gifted and talented. In both 1998 and 1999, at the age of 16 and 17, he was the youngest to compete and win the "Ariane Yerushalmi Eldor Classical Guitar Competition" of the Jerusalem Academy of Music and Dance in Israel. Mr. Liberzon has performed in Master Classes with such respected musicians as Odair Assad, Marco Socias, Ruben Sarousi and Manuel Barrueco. For the past ten years, Mr. Liberzon has been performing solo and chamber music throughout Israel. In September 2000, Mr. Liberzon was awarded a full scholarship from Peabody Conservatory of Music of the Johns Hopkins University for his musical achievements. At Peabody Mr. Liberzon studies with the world-renowned guitarist Manuel Barrueco. Currently he is in his sophomore year of the Bachelor of Music program.

*Mr. Liberzon's performance will take place at the Levine School of Music. Please see the calendar of events for details.*

## Duo Virago Performs for WGS Friday, May 31

Since 1995, Duo Virago, winner of the Baltimore Chamber Music Award, has appeared in recital in Washington, D.C. and Baltimore, and as part of the New Horizons Contemporary Ensemble and Parallel Collective. Hailed by the Washington Post for programs that, "defy conventional thinking about chamber music," their performances have taken them to Columbia Arts Management Hall in NYC, the Smithsonian, The Phillips Gallery, and The American University in Washington, D.C., and to Maryland Hall and the Meyerhoff Symphony Hall in Baltimore. These performances have included premieres of Michael Daugherty's *I Loved Lucy* and Paul Mathews' *Devil Gits Sat On*. Duo Virago has also been named Visiting Artists of the Washington Choral Arts Society and the Baltimore Symphony Orchestra, frequently writing and performing concerts in their outreach programs.

Guitarist Risa Carlson has won acclaim for her dynamic and lyrical performances since beginning her study of the guitar at age six. In October 2000, Risa was a prizewinner at the prestigious 18th Annual Guitar Foundation of America International Competition in San Antonio, Texas. She has also won the 1997 Baltimore Chamber Music Award and the 1995 National Guitar Summer Workshop Competition.

The Baltimore Sun described a recent solo performance as, "moody, often virtuosic, musically rich ... brilliantly articulated". In addition to her solo appearances, Ms. Carlson is a frequent chamber artist and collaborator with groups including

the acclaimed Duo Virago, Cygnus, and with guitarist Martha Masters in the Carlson-Masters Duo. Ms. Carlson's solo and chamber performances have included appearances the John E. Marlow Concert Series and Phillips Collection Sunday Series in Washington D.C., the Sylvia Adalman Series in Baltimore, the National Guitar Summer Workshop in Connecticut, and the Miami Young Artist Guitar Series in Florida. She has been featured on NPR's Performance Today.

Risa Carlson is currently Chair of the guitar department of the Levine School of Music in Washington DC. Risa received her BM, MM, and GPD from the Peabody Conservatory under the tutelage of world-renowned concert artist Manuel Barrueco. She has also studied with Ray Chester, and her father, guitarist Bill Carlson.

Alison Potter, described by the Baltimore Sun as a, "superior flutist," with, "dramatic and extraordinary skills and artistry," enjoyed her New York Recital Debut at Lincoln Center in 1994 as a winner of the Koussevitsky competition, and returned there as a soloist and chamber musician with both the Martha Graham Ballet and Ekko! New Music Ensemble. She has performed twice at the National Flute Convention as a winner in both the Masterclass Competition and the Piccolo Artist Competition.

*(continued on page 2)*

## THE APRIL WGS PROGRAM Our Guitar Orchestra Keeps Rolling!

Haul yourself and your guitar to the Friday, April 19 meeting for another guitar orchestra session. It will start at 7:30 pm at the Chevy Chase Community Center. (See the Calendar of Events for directions.) This time we will play "Tango Estampie" by Luc Lévesque. Reviews of this piece indicate it is very satisfying to play, and a crowd-pleaser. It is written in five parts, none of which require advanced chops. Take a look at the sample extract in this newsletter and select a part. If you need a part in advance, I will send it out. See the contact information at the bottom. If you email or get my answering machine, please tell me 3 things: what part you want; your name; and your complete mailing address. Simple as that.

Getting a part in advance is not a requirement - come on down in any case. As always, the session is open to *everyone*, whether or not a WGS member. Maybe your non-guitarist friend or family member would enjoy watching and listening.

As this newsletter goes to press, I don't know who will direct the guitar orchestra. We certainly don't want to burden the same person all the time. How about it, area teachers and performers? Here's a chance to join the fun *and* promote yourself at the same time. Give our president, John Rodgers, a call.

As always, we can promise that participants will be credited in the next newsletter, and that the results will be recorded for posterity in digital hi-fi.

**Samples of the parts  
may be found on p. 7**

*Donald Sauter*  
301 577 5589  
donaldsauter@email.com

*(Duo Virago continued)* As a recitalist and chamber artist she has appeared at Merkin Recital Hall in New York City, at the National Gallery of Art, the Phillips Gallery, and the Library of Congress in Washington, D.C., and at Shriver Hall, the Meyerhoff Symphony Hall, and the Baltimore Museum of Art in Baltimore.

An avid proponent of contemporary music, she has drawn acclaim for her avant garde approach to interpretation. The Washington Post has lauded her ability to create, "different sound worlds". She has worked with composers Gyorgi Ligiti, Michael Daugherty, and Augusta Read Thomas, and she gave the East Coast premiere of William Albright's *Rustles of Spring* with the Naumburg Award winning Peabody Trio and saxophonist Gary Louie. She has recorded with percussionists Orlando Cotto and Robert Novak as well as with Ekko! New Music Ensemble. She has also been featured on Canadian and National Public Radio. Recently Ms. Potter has been acting piccolo with the Richmond Symphony and appeared as soloist in Corigliano's *Pied Piper Fantasy* with the Columbia Symphony. She is currently on the faculty of the Peabody Preparatory.

Ms. Potter holds degrees from the University of Michigan and the Peabody Conservatory. Her teachers include Robert Willoughby, Laurie Sokoloff, and Keith Bryan. *Duo Virago's performance will take place at the Levine School of Music. Please see the calendar of events for details.*

### The Guitar Strikes Again

Hey, get a load of this. The other day I glanced down at some change in my hand - and there was a guitar on the back of a quarter! It's been a quite a while since I've looked at a U.S. coin. In fact, I've made a pointed effort *not* to ever since McDonald's bought out the U.S. government and started turning our money into Happy Meal prizes. (I don't actually remember reading the news article, but I know this is what must have happened.) There's a toy quarter for each state - collect all 50! I didn't catch which state claims to be our "Guitar State". I know Florida is famous for the "Tallahassee tuning", which is six low E strings. On the other hand, Florida's quarter should have oranges and voting machines. Who knows... *Donald Sauter*

### In Response to the Above

I have the pleasure of editing and publishing this issue of the WGS newsletter. After reading Don's article "The Guitar Strikes Again" I felt compelled not to leave you in suspense. The state with the guitar on the quarter is Tennessee... my home state! What else would you expect from the state with the largest recording industry in the world (Nashville, TN) and the home of the King (Memphis, TN) *Kevin Vigil*

### Minuetto from Falstaff

Here is a minuetto taken from Giuseppe Verdi's opera, **Falstaff**, arranged for solo guitar by Amelie Luigi. **Falstaff** was Verdi's last opera, written when he was pushing 80. It was only his second comic opera, out of a total of 26 operas. **Falstaff** is universally considered a masterpiece - one of the three or four greatest comic operas. I hope you'll check it out some time. You'll hear that it's not one of the old-fashioned "number" operas - those with distinct arias like *La Traviata* or *Rigoletto*. The music of **Falstaff** romps along brightly, changing character continuously to reflect whatever is happening. This minuetto, as nice as it is, cannot be considered characteristic; *do not* expect two and a half hours of Johann Christoph Friedrich Bach!

The premiere of **Falstaff** was in Milan on Feb 9 1893. It's interesting to note that the copyright date of the guitar arrangement is the same year as the first North American performance of the opera, in New York in 1895. I wonder if Ms. Luigi saw it in either city. I can't tell you anything about her except that four other pieces by her in my collection are original compositions, and that her name appears as "Amelie" on pieces published in 1895, and as "Amelia" in 1897.

The minuetto comes from the very last scene. **Falstaff** the opera is based on Shakespeare's **Merry Wives Of Windsor**. Sir John Falstaff was the rascally, vain, old "Fat Knight", and in the last scene he receives a well-deserved humiliation. He is told that he can meet Ford's wife Alice secretly at the haunted Herne's Oak, but of course it's all a set-up. The other characters show up dressed as elves, fairies and imps, and they scare Falstaff half to death. He finally figures out what's going on, but not until after he's learned his lesson. Then, on the spot, there is a quick wedding ceremony for two couples, everyone still wearing his or her disguise. This minuetto provides the background music, and when it is finished, blustery, old Dr. Caius lifts the veil of his new wife, assuming her to be the pretty young Anne Ford. You can imagine his shock and disgust when "she" turns out to be one of Falstaff's smelly, red-nosed, drinking buddies! The merry wives had fixed it up so that the second couple was Anne and the young gentleman Fenton, foiling Mr. Ford's plans to match his daughter with old Caius.

It may interest guitarists that Verdi wrote some lute music for the opera. In Act II, scene 2, Alice Ford takes up a lute and plays it as Falstaff shows up at her house for their first secret meeting. That one was a set-up, too, and poor Falstaff ends up getting dumped out of a laundry basket, through the window and into the sewer.

In the opera, none of the sections of the minuetto are repeated. I think the second G in staff 4, measure 1, should be natural. I thank the Library of Congress again for making its music collection so accessible. *Donald Sauter*

### Correction and Apology

My heart sank when I saw that I had misspelled Manuel Barrueco's name in the last issue - in both the title and first sentence of the article about his master class. I've always known how to spell it, and must not have taken a critical second look while proofreading. Sorry about that, Manuel!

*Donald Sauter*

(301) 984-3822 GUITAR EXT 1#  
CELL 202-362-6539



**WALTER JOHNS GUITAR REPAIR SERVICE**

12401 TWINBROOK PARKWAY  
ROCKVILLE, MD 20852

# MINUETTO.

FALSTAFF.

No. 23.

Solo Guitar.

Arr. by A. LUIGI.

Tempo di Menuetto.

*dolce.*

*dolcissimo.*

*p*

*pp*

*3*

*3*

*1.* *2.*

*3* *dolce.*

*p* *cres.* *ff* *f*

**Ants Revisited**

At the February meeting, our guitar orchestra played and recorded "The Floating Ancillary Ants" by Rex Willis. You're not supposed to speak for everybody in news articles, but I'll stick my neck out: we all had a great time. This was due in large measure to Kevin Vigil's expert guidance. In fact, I know everyone enjoyed themselves because everyone took parts for our next guitar orchestra session, on April 19 (see article.) There was even some talk of taking our show on the road heard at the end of the evening. (Now, I don't know about that!)

Here are the guitarists who joined in:

**Conductor** - Kevin Vigil.

**Guitar 1** - Bob Wysong, Bill Dykes, Kevin Hassett, John Rodgers. **Guitar 2** - Donald Sauter, Mark Kowaleski, Andrew Burt, John Politte, Mark Carson, Leila Carson, Val Klavans, Charlotte Asmuth. **Guitar 3** - Bev Ross, Eric Howard, Kathy Weiland, Debby Maatta. Special thanks to Bev Ross for bringing her recording equipment.

We've never had so many people turn out for a WGS ensemble session - and this in spite of the previous newsletter not giving the time *or* the place! The guitar society has been going for about 10 years now, and I'd like to think something is finally starting to ignite, participation-wise. Let's get members' recitals numbers up, too! Folks, you'd have a hard time naming anything that offers anything near the recreational bang-for-the-buck the WGS does.

As good as the February meeting was, could it be any better? Well, we could all try to show up promptly, ready to play, at 7:30. This is especially important since we have to vacate the community center at such an early hour, about 9:45. I felt like we were just beginning to pull the piece together - just reaching the *starting point*- when we had to break up.

So, come prepared. Let's hit the ground running. Have your part worked up like you would a solo. Remember to bring your guitar. Remember to bring your music stand. Remember to bring your foot stool. Remember to bring your personal page turner if you need one. Remember that the WGS is just a volunteer operation. The \$12 million Ford Foundation grant was lost in the mail; our president pulls down a zero-figure income; and the WGS International Headquarters look suspiciously like our homes.

In the "Ants" piece, probably half of us were playing a part we had never played before. For instance, even though I had sent out five Guitar 1 parts, three of the four Guitar 1 players at the session were seeing it for the first time. Don't sweat choosing a part. I can assure everyone it is not worth the trouble trying out several parts to find your "perfect fit". Take one and go with it. Sometimes you'll be Guitar 1, sometimes Guitar 9 - all parts are important!

Getting back to the time problem, both of our locations, the Levine School of Music and the Chevy Chase Community Center, kick us out fairly early. If anyone knows of other locations for WGS meetings without such time constraints, pipe up. It would be nice to find a place convenient to our Virginia members to alternate with our D.C. location(s).

*Donald Sauter*

**Feedback from the Composer**

Yesterday I received from Richard Long a photo copy of the main page of the WGS newsletter(Jan-Feb) about the guitar orchestra doing my composition "The Floating Ancillary Ants". What a pleasant surprise!

There have been quite a few performances of it but I think this is the first time (I'm aware of) the program notes about the flooding water,etc., have been included in a newsletter...cool! It really happens...I took a picture of this big floating mass of ants in a cow pasture that had been flooded...the next day they were still there just as alive as can be! I witnessed this more than once. When Steve Robinson of Stetson U. commissioned me to write a work for guitar orchestra in 1992 this image just popped into my mind and the rest is history. I hope you enjoyed doing it. How did you find out about it? How did it go? Was it recorded?

I have solo works published with Richard(Tuscany/Presser) as well if you're interested.

Thanks!  
*Rex Willis*

**Member Performances**

We thank everyone who has played for us lately at our members' recital and on our open stage. You can do it, too! Share your favorite piece! Get performance experience! See your name in the newsletter!

**MEMBERS' RECITAL, Dec 14 2001:**

Etude in A minor	John Rodgers	Matteo Carcassi
Minuet	J.S. Bach	
	<b>duo: Jennifer Spencer, John Rodgers</b>	
Country Dance	Jennifer Spencer	Ferdinand Carulli
Anima (Spirit)	Eric Howard	Eric Howard
Dance of the Georgian Maidens	N. Narimanidze; arr. V. Bobri	
	<b>duo: John Rodgers, Donald Sauter</b>	
Ca la Breaza, Rumanian folk dance	Donald Sauter	arr. Carlos Barbosa-Lima
Home Again		Muriel Anderson
South Wind		traditional
Calliope House	Brian Kent	traditional
Munster Buttermilk		???
	<b>duo: Brian Kent, Donald Sauter</b>	
Chorale		J.S. Bach
	<b>trio: Brian Kent, Donald Sauter, John Rodgers</b>	
Wysteria		Richard Shindell
	<b>song: Brian Kent</b>	

**OPEN STAGE, Feb 8 2002:**

Love's Joy	Eric Howard	Eric Howard
Solo por Soleares	Andrew Burt	traditional

**The John E. Marlow Series  
presents Romeros and Sons**

More of the exciting music that Pepe brought last year. The sons play with the same fire and expertise as the old Masters. All the Señoras Romeros must have a great time listening to these fellows just practicing.

Elegantly dressed, the group delivered a balanced performance. Each player had a chance to display individual flash and style while the group played effortlessly and seamlessly through a set of demanding pieces that showcased Flamenco influenced sounds with deep rooting in the classical tradition. *Bill Dykes*

**The John E. Marlow Series presents  
Berta Rojas and the National Chamber Orchestra:**

If you missed this one, shame on you. Well directed orchestra with a gorgeous sound meets beautiful and talented guitarist Miss Rojas hit the stage and proceeded to masterfully present the *Concierto de Aranjuez*. While a very familiar piece to classical guitar aficionados, the chance to see and hear top rate players perform it is a treat. The string section and the guitar literally cooked like jazz.

While the volume of the guitar is tough to match to that of an orchestra, even though there was an amplifier on stage, the tone of her instrument came through as sounding very natural and overall blended well when needed and stood out when called upon. *Bill Dykes*

**The John E. Marlow Series  
presents Kevin Vigil and Richard Marlow**

Since I have now known Kevin Vigil for more than a few years and have heard him play many times, I looked forward to his 'debut' in the Marlow Series.

He took the stage with his usual charm and confidence and played through a risky set of lot of new music instead of stalwart pieces like *Leyenda* or Sor's *Grand Solo*. Good stuff and a real surprise of a cover of a Chet Atkins inspired piece. Until then I have never seen any west Tennessee roots. Yale may have changed his accent, but maybe not his roots.

There are genuine hits here. The second piece from 'Sketches of Children' is extremely tuneful and deserving of expansion. Again an interesting counterpoint is the spoken poetry part. Like Myrna Syslin in her concert last year, this is one of those trends that could help everyone get a little more stage time. Come on back, buddy.

Richard Marlow was an excellent choice for contrast. Tight professional playing over all made for only one comment from the beginning: Ole! And it only got better after that.

Again the mixed media approach. Very entertaining. Mr. Aparicio's contributions as a dancer helped to fire up the set.

These events are often the only chance I get to see what might be going on in the rest of the world. Thanks to such sponsors as Mr. Malaga and The Marlow series for keeping the style alive.

Richard more than proved his talent and promise. Ole, indeed!

As for the 'both sides of the same mountain' quote from Christopher Parkening's concert and lecture last year, the jury is still out. The Series leaves a lot to consider. Sure is fun to watch and hear, though. *Bill Dykes*

**Guitar Society Concert:  
Niki Lehrer:**

We've all know her since she was a little kid. They sure do get older fast!

Hearing her playing mature has been a privilege. In a day where that generation is typecast as shred heads or grunge heads or valley, there's Niki's clean and fresh approach.

Her technical gifts are blossoming. She waded through a very entertaining and skillful set with her usual cheerful charm. Watch out, though. Her voice is maturing, too and in some neighborhoods I know of they will try to steal her away to be their vocalist in their band.

The artist and her manager packed the house with a very partisan crowd. Honorable mention should go to Levine School's hall as a wonderful setting sound wise and very comfortable audience wise for such shows. *Bill Dykes*

**LA Guitar Quartet  
at The Barns at Wolf Trap**

Seeing these fellows was a first for me. I make effort to mark the date. When a movement finally gets down to my neck of the woods, it's worth noting how long it took. They have been around since the mid 80's and circumstances finally came together for one of the 'Illegitimate' to actually hear and see how truly progressive classical guitar has become.

Actually, several years back when I first saw our own Washington Guitar Quintet play, one of my teaching buddies raved about the LA Quad. Last night more than merits the rave.

As they said, 'like the Romero school', for sure, with a twist and new direction and not necessarily that forward leaning. It can't be easy being new and classical at the same time, but that is what they did.

Mr. York's and Mr. Kanengiser's arrangements are tight knit and well thought out and display each player's strengths in flattering settings. These works certainly expand the classical player's repertoire. The Pulcinella Suite and even more likely the Carmen Suite were excellent inspiration for the instrument. Well defined and familiar themes from well know old school composers keep that direction lit while other pieces such as the African inspired Three Pieces showed what can happen with that direction.

Novel use of sounds like staples against strings to make a gong sound, percussive tapping and hand claps, and passing these elements among the players through the arrangements, made for some unique listening experiences.

Best described as tight knit and smooth with a certain fluidity

and flare, the performance dazzled. They have plenty of depth in technique and interpretation and a studied matched tone that is altogether pleasing. They swing rhythm wise and I might say they rock.  
*Bill Dykes*

who they heard playing it and where. Musicologically it has to be one of those points worth looking at one day considering the revival of interest in other folk music.

*Bill Dykes*

**Martha Masters**

**Long Cool Woman in a Black Dress**

I was almost late, didn't read the play bill forgot the bio in flyer that the Series sent out, and might do it again. I came with no preconceptions and had only the buzz from a packed house to go by.

I was immediately taken by the playing, new and familiar all at once. She reminded me of another player, Jeff Meyerriecks right away. Same fluid, solid playing as the grand master flash. I've seen a few Peabody players now and there is definitely a polish. Having just seen the LA Quartet, she shows the influence of thorough and yet slippery Scott Tenant.

In her own right, she pulled no punches and never let up. With a well balanced and extremely tasteful set full of technically and emotionally demanding selections she hit every mark. Wonderful voice separation, her selections were well matched for an over all old school effect. However, like the West Coasters, always something a bit special and different about each choice in a progressive way.

Congratulations to Glenn and Sue McCarthy. Nothing like someone from your Guitar program at Robinson H.S. getting so far for others to shoot for to give the Boosters something to cheer about!

*Bill Dykes*

**NEWS FLASH**

The WGS has just been given a collection of the New York Guitar Society's Newsletter from the late '40's to the early '50's. Tor Eide of Falls Church, VA saw our newsletter at Jim Edmond's Foxes Music Store. He contacted John Rogers who called me and I rounded them up. You've gotta see these things!

Also, John Jackson just passed away in January. Though he wasn't a classical guitarist he was a classic and a great guitarist. You might be surprised at how many people find their way into classical music this way. Chet Atkins new the style since he was closely involved with Merle Travis.

Both would tell you that they were well versed in the style and

**FOCUS ON EDUCATION**

**Meet Tim Grant**

**Music Instructor at**

**Hilda J Barbour Elementary School**

*The following is the text by Joe Ferruggia of the Warren County Sentinel Newspaper of Front Royal VA., the article appearing January 3, 2002. It is reprinted here with permission.*



*Tim Grant used the money from special grants to purchase these smaller versions of the standard Spanish guitar made especially for young children to help promote music education at Hilda J. Barbour Elementary School.*

Tim Grant is a product of Warren County Public Schools, and now it is his turn to give something back to the school system and to its most prized clients -- its students.

Born in Radford, Grant grew up in Warren County and attended Leslie Fox Keyser Elementary School and Warren County Junior High School, and graduated from WCHS in 1990. He received his bachelor's degree in music education from Radford University. He taught several years in Fauquier County, and is now in his fifth year at Hilda J. Barbour.

Grant, whose favorite instrument is the guitar, is the bassist with the popular local group, The Jazz Trio, and plays guitar with other regional bands as well.

But his primary occupation is to teach music to eager elementary school students, and he has found that the guitar has become the instrument they most want to learn.

"Some of them have guitars at home, so they can go home and practice their skills," Grant said. For the others, the only



**ROSS GÜTMEIER**

*Classical Guitarmaker*

410 467-3042  
 gutmeier@aol.com  
 3557 Sweet Air Street  
 Baltimore, Maryland 21211