

# Washington Guitar Society

No. 60

June, July, August 2002

## The Alexandria Guitar Festival August 7 - 10

Concerts, classes and a vendors fair will take place from August 7-10 in the form of the 2002 Alexandria Guitar Festival, sponsored by the Northern Virginia Fine Arts Association. This is exciting news for the local guitar community. Aside from the annual Mid Atlantic Guitar Ensemble Festival (organized by the guitar teachers in the Fairfax County school system), it is the first all around guitar festival that I can think of since the 1986 Guitar Congress held at the University of Maryland.

### Featured Artists

**Nathan Fischer** is the festival director and will offer the first concert of the series on August 7 at 8 pm. Mr. Fischer is on the faculties of the Hochstein Music School and Finger Lakes College. His first recording, *Images*, was released in 2000.

**Joseph Mayes and the VCU Guitar Quartet** will present a concert on August 8 at 8 pm. Joseph Mayes will also be conducting a class on *The 19th Century Guitar* on August 9 from 10:30 - 11:30 am. Mr. Mayes is on the faculty of Rowan University. His latest CD, a collection entitled *Parlor Gems*, was performed on 19th century instruments.

**John Patykula** will be presenting a class on *The Music of Manuel Maria Ponce* on August 9 from 10:30 - 11:30 am. Mr. Patykula is the Assistant Chair and coordinator of the guitar program at the Virginia Commonwealth University. His recordings with classical banjoist John Bullard for the Darguson and Albany record labels and publications for Mel Bay have earned him a reputation for quality.

**Nicholas Goluses** will perform on August 9 at 8 pm. Mr. Goluses teaches and is director of the guitar programs at the world-renowned Eastman School of Music. Dr. Goluses has recorded for BMG, NAXOS, and Albany records, and is committed to performing new music for guitar by today's leading composers. [www.goluses.com](http://www.goluses.com).

**Larry Snitzler** will be performing the final concert on August 10 at 8 pm. He will also be offering a class Form and Analysis in Roland Dyens on August 8 from 10:30 - 11:30 am. Mr. Snitzler is on the faculties of American University and George Mason Universities. His recordings are available on the Concord Label.

**Peter Kodzas** holds degrees from the University of Belgrade in Yugoslavia, Ithaca College, and a DMA from the Eastman School of Music. He has performed throughout Europe and the eastern United States for guitar societies, universities, concert series and with orchestra. He is the first guitarist to hold the Jack L. Frank position as the Director of Community Education in guitar studies at the Eastman School of Music.

### Location

The Athenaeum at 201 Prince St. in Old Town Alexandria. The Athenaeum plays a small role in the history of Alexandria. It began as the Old Dominion Bank in 1851 and was later used as a library and a church. At the time of the Civil War, the Athenaeum was turned into a commissary headquarters for occupying Union Troops. It is now a gallery for the Northern Virginia Fine Arts Association and offers the perfect blend of intimacy and ambiance for salon guitar music.

### Students

Students of all levels (performing students, auditors, and beginners) are encouraged to participate in the Alexandria Guitar Festival. Please register for the course that best suits your ability. All individual master-classes and private lessons are forty minutes long.

**Performing Students** will receive three master-class lessons, entrance to the concerts, and entrance to the classes. It is required that performers be at the intermediate level with recommendation from their instructors. Master-class instructors will be assigned to you, but you may sign up for private lessons with select faculty. \$200 for Performers, \$50 for additional private lessons.

**Auditors** will receive admission to the master-classes, concerts, and the classes. If you choose, you may sign up for private lessons with select faculty. \$50 Auditor, \$50 for additional private lessons.

**Beginning Students** should register as auditors and then sign up for additional private lessons. Instructors will be assigned to best accommodate the ability of the students. A \$50 private lesson fee applies to each lesson.

## Contact Information

For questions contact Nathan  
Fischer at:

e-mail: [guitarnathan@hotmail.com](mailto:guitarnathan@hotmail.com)  
phone: (716) 546-5878.



**Stuart Weber Performs for WGS  
June 14, 2002**

Stuart Weber is a fourth generation Montana native whose passion for the land equals his passion for the guitar. He is among a new breed of classical guitarist, one of today's prophetic players shaping the future of the instrument. He performs the classics with uncompromising virtuosity while his original pieces interpret the natural environment with melodic inspiration and sensitivity. Honing his craft of guitar playing in relative isolation has produced a uniquely talented artist. Although his history with the guitar began at age eleven, he had no formal training until his apprenticeship with the legendary Christopher Parkening. In this fertile setting, Weber quickly developed classical sensibilities and techniques that would help define his individual style of guitar playing.

In addition to bringing to the concert stage guitar performances of traditional classical compositions including selections by Bach, Dvorak and Bartok, Stuart Weber's ability to draw out the unique character of the West in his original compositions has earned him a reputation as an artist of musical landscapes. His musical creations like The Gallatin Jig, The Missouri Breaks and Red, White and Yellowstone reflect the relationship between artist and nature. The Denver Post praised Weber as "a Western original". He has been featured in several publications including Acoustic Guitar Magazine and The Christian Science Monitor.

Mr. Weber has appeared as guest artist with symphony orchestras as well as chamber groups, and has collaborated with several renowned soloists both in the studio and on the concert stage. In addition to five highly acclaimed recordings on Bridger Records, Stuart Weber shares his talents with young people through his Master Classes and school presentations, designed to introduce students to the history and beauty of the classical guitar.

Mr. Weber's performance will take place at the Chevy Chase Community Center. For details, please see the calendar of events.

## Bethlehem Guitar Festival Saturday, June 8

The second annual Bethlehem Guitar Festival will take place on Saturday, June 8 at Moravian College in Bethlehem, PA. Recitals will be given by Chris Ladd, Ted Williams and Jason Vieaux. There will be a lectures on the *History of the Guitar* by Dr. Glenn Caluda, and *Rediscovering the roots of guitar making* by Michael Menkevich. There will also be a master class with Jason Vieaux and an Ensemble Play-in conducted by Randy Zwally (bring your guitar!).

This festival is a real deal at only \$45 for the entire day! Questions regarding festival content should be addressed to John Arnold at (610) 814-4809. The music department at Moravian College will be glad to answer questions regarding registration, (610) 861-1650.

### WGS Orchestra Plays for the Whole Wide World!

In our April meeting, WGS members and friends had a great time rehearsing, playing and recording "Tango Estampie" by Luc Lévesque. Now that the WGS has a website, thanks to Christine Fortin and Beverly Ross, the recording has been put up on the web in MP3 format. It sounds pretty darn good - you shoulda been part of it! Read about our session elsewhere in the newsletter. We apologize for not taking down full names of all 10 players, but here's a list of the WGS guitars "heard 'round the world!"

**Conductor:** Phyllis Fleming.

**Guitar 1:** Bob Wysong, Steve (???)

**Guitar 2:** Kate Majeski, Bev Ross.

**Guitar 3:** John Rodgers, Bill Dykes.

**Guitar 4:** Brian Kent, Debby Maatta

**Guitar 5:** Donald Sauter, Bob Nagle

The address of the WGS website is <http://home.att.net/~dcguitar/> You'll see a link that takes you to the "Tango Estampie" sound file. Or, if you're online and don't have the address at hand, just search for "washington guitar society" (in quotes) in Google. As of this writing, we come up second on the list of hits.

### Media Watch:

Isn't that the Sor Study in B minor from the Twenty Studies and Bach's Lute Prelude in those pill commercials? How about the Morgan Stanley commercial? That has to be Frank Vignola. Has everyone seen Woody Allen's "Sweet and Low Down" with Sean Penn? The Romeros have an hour long PBS documentary available with lots of good playing. Is it me or has anyone noticed how much solo classical guitar, group classical guitar, or classical guitar concerti playing lately on 103.5?

-Bill Dykes

### Member Performances

Since last going to press, there's only been one open stage opportunity. Eric Howard warmed up the audience for Yuri Liberzon's March 2002 recital with "Cavatina" (Stanley Myers) and "Venezolano Valz No. 2 (Antonio Lauro). Thanks Eric!

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**THE JULY WGS PROGRAM**
**Our Guitar Orchestra Keeps Rolling!**

Haul yourself and your guitar to the Friday, July 19, meeting for another fun guitar orchestra session. It will start *promptly* at 7:30 pm at the Chevy Chase Community Center. (See the Calendar of Events for directions.) This time we will play four pieces by Michael Praetorius from his "Terpsichore" of 1612. These pieces were arranged for guitar ensemble by Gilbert Biberian. You probably already know how fresh and lively Praetorius' music is. If not, join in and find out!

All of the pieces are in five parts, and the parts themselves are all single-line. The good thing about playing single notes in an ensemble is that you can shape them up and punch them out in a way that just isn't possible in a multi-voiced part. For example, it's very difficult, if not impossible, to play a melody and bass line simultaneously with rest strokes.

All of the parts can be considered "easy". Only Guitar 1 gets near or above the 12th fret. The relative simplicity of the parts makes it possible to *fly* - L.A. Guitar Quartet, look out!

If you think you need a part in advance, I will mail it to you. See the contact information at the bottom; telephone much preferred over email. If you get my answering machine, or in your email, please tell me 3 things: your name; your complete mailing address; and whether you want a "high", "middle" or "low" part. Simple as that. But getting a part in advance is never a requirement - and even less necessary for these Praetorius pieces - so come on down in any case. As always, we welcome *everyone*, whether or not a WGS member.

As this newsletter goes to press, we don't know who will direct the guitar orchestra. We certainly don't want to burden the same people 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.

We'll record our performance as usual, and I promise we'll do a better job crediting the participants this time!

Donald Sauter  
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 301-577-5589

### WGS Members Recital August 16

The WGS meeting for August will be a members recital. While the title suggests that only WGS members can participate, that is far from the truth. We would like to encourage members and non-members to come, play and/or listen to others. This is a great opportunity for amateurs and students. It is also a chance to meet others who share your interests, joys, and frustrations with our beloved instrument. Teachers are encouraged to invite your students to play. Our members recitals are always casual and fun; so come on out and play.

*For location information, please see the calendar of events in this issue.*

**Tango Revisited**

As trumpeted ~~on~~ above, our guitar orchestra played and recorded "Tango Estampie" by Luq Lévesque at the April meeting. Almost everybody reading this missed a chance to be part of something that was not only a lot of fun, but much farther reaching and longer lasting than the event itself.

A very special thanks goes to Phyllis Fleming, D.C. area violinist (and tour guide extraordinaire) for directing the orchestra. You're going to have to find a better writer than me to describe what a great job Phyllis did pulling us together, and how enjoyable she made it for us all. The recording you hear on the web represents only about our third play-through of the Tango, if I remember rightly. Keep in mind that the orchestra consisted of players of all levels of ability - no more than two or three of whom had seen or played their part before (we'll get back to that.)

Tuning a bunch of guitars always seems to be a problem, but Phyllis came up with an effective and efficient method. The first step is for everybody to tune up as well as possible to some standard note. Then, a "concert-master" with trustworthy tuning gets the ball rolling by playing his open high E string. Then, going up and down the rows of the orchestra, everyone plays the same open string in rapid succession - ping, ping, ping, ping! When an out-of-tune note is heard, any keen-eared soul calls out "sharp!" or "flat!", and the process is halted for a moment while the note is fixed. The process continues until all the open string notes are right on. It goes quick.

Rehearsing and playing the Tango was, for me, as fun as the guitar gets. Still, there were some disappointments. The crowd was smaller than for our previous guitar orchestra. For "The Floating Ancillary Ants" in April we had 15 players; this time we had 10. Figuring everybody had had a great time then, I was hoping to see that group, plus more. Actually, I can't understand why we don't get numbers in the hundreds - not that we could accommodate that many, but if even a tiny percentage of the area's thousands of guitarists thought it was a fun thing to play with, and for, fellow guitarists, WGS orchestra sessions and members' recitals would burst at the seams. Teachers, this is a fantastic opportunity for your students.

I had distributed parts of the Tango in advance to more than 20 guitarists, about 5 of whom showed up. No doubt obligations arise that are more important than a guitar society get-together, but a better reliability rate would minimize people having to switch to a different part at the session.

We could do a *much* better job getting ourselves set up. It wasn't until 8:00 or so that everybody had finally settled into his spot in the orchestra. There were definite forces working against getting going - party types bent on socializing first - but I won't name names. If this was making me a little "uptight", you can understand I was having a flashback to the previous, "Ants" session, where we had also frittered away the first half hour - and got kicked out just as we were starting to pull the piece together. I could imagine - and would like to see - a hundred guitarists arriving and setting up within a few minutes. By the way, begging people who *do* show up to pull out their guitars and join

in is getting a bit wearisome.

It was unfortunate that the community center was somehow not expecting us that evening. I am very grateful that they wrestled a room away from a couple of ping-pongers for our sake, but still, it would be nice to have a meeting place where we can relax and have a good time, and not always feel like we're imposing and on the point of getting thrown out. Does anyone who digs guitar and enjoys entertaining have a ranch-style home with a large basement? All in all, though, the pluses beat the minuses by a country mile.

-Donald Sauter

## The Mystery of the Fisherman's Song

I have a guitar album called "John Williams Plays Spanish Music". There's a set of 3 transcriptions of pieces by Manuel de Falla on it: "Danse du Corregidor", "Fisherman's Song" and "The Miller's Dance". The liner notes identify the pieces as coming from Falla's ballet "The Three-Cornered Hat" (El Sombrero de Tres Picos). They claim, "The three featured dances of the ballet stand on their own as a short orchestral suite and are often heard in transcriptions for guitar." The same three pieces have been re-issued on a John Williams CD called "Spanish Guitar Music", and those liner notes also lead you to believe that the pieces all come from "The Three-Cornered Hat."

I have a recording of the complete ballet, performed by the Vienna Symphony Orchestra. ("The Three-Cornered Hat" also has a vocal part, sung here by Jean Madeira.) I was certain that when I played the album through the first few times that I had heard the music for the 3 pieces John Williams played. Later, when I wanted to note their exact locations in the recording, I easily found the Corregidor and the Miller, but not the "Fisherman's Song". At least twice I searched by skipping the needle forward little by little to the end. Then, just to be make sure, I played the whole ballet all the way through again - no luck.

I was baffled. Was I crazy to think I had already heard it in that recording? I also have several records with a suite of 3 dances from "The Three-Cornered Hat", the three being "The Neighbors", "The Miller's Dance" and "Finale Dance". Again, none of those are "The Fisherman's Song", or contain any part of it.

Then I turned to my book of musical themes by Barlow and Morgenstern. It very obligingly listed a big batch of themes under the heading, "3 Dances from El Sombrero de Tres Picos". There was "Dance of the Neighbors", "Danse du Corregidor" (Mayor's Dance) and "Miller's Dance". None of the printed themes were related to "The Fisherman's Song".

Notice how weird this is - everybody seems to have a different notion of what the so-called "3 dances" from "The Three-Cornered Hat" are! In the three sets mentioned here - the Williams record, the orchestral suite and the book of themes - only the "Miller's Dance" is common to all three. (Just to confuse me even more, the book of themes said "3 Dances", but then included themes from a 4th - a Jota!) Will the real "3 dances" please stand up!

On the flipside of my album with the "Three-Cornered Hat" suite is a suite from another Falla ballet called "El Amor Brujo" (Love

the Magician). Part 3 is called "The Magic Circle" and - guess what - it's the infamous "Fisherman's Song"! Crazy... but maybe now we're getting somewhere. I set out to nail down which ballet the "Fisherman's Song" is really from, and what it's really called.

Luckily, I have a complete recording of "El Amor Brujo". (This ballet also includes a vocal part, which is again sung by Jean Madeira. She also sings "Carmen" in my collection, and these roles fit her like a glove since Madeira's earthy, gypsy-like mezzo-soprano voice could only be the result of countless generations' worth of pure Hispanic blood gushing through her veins. Actually, she was born Jean Browning in Centralia, Illinois.)

In fact, my recording of "El Amor Brujo" is on the same record as my complete "Three-Cornered Hat". (I didn't mention that detail to make this more of a mystery!) Yes, I had heard the "Fisherman's Song" on my record with "The Three-Cornered Hat", *but*... I had heard it in "El Amor Brujo". (The album clocks in at a full 64 minutes, which should astonish anybody who remembers LPs.)

"The Fisherman's Song" occurs shortly before the well-known "Ritual Fire Dance" in the ballet, separated by a clock striking midnight. As for it's real name, the liner notes on my album were no help. They give the story in brief (with no mention of a fisherman) but not a list of the musical sections within the work. Stranger yet, my book of musical themes supplies the themes to every section of "El Amor Brujo" - except for the "Fisherman's Song"! There's a conspiracy going on, I tell you. I decided this was a job for the Library of Congress.

I looked up Falla in the card catalog and found "El Amor Brujo". The card itself listed the sections of the piece. One section was titled "El circulo magico; romance del pescador." Bingo! Well, almost. Are those 2 names both applied to the same section of music, or does the "Fisherman's Song" follow, or form just a part of, "The Magic Circle"? I called up a piano transcription of "El Amor Brujo" published by J. and W. Chester (London and Geneva, 1921.) There we finally see that "Recit du Pecheur" is a subtitle that goes along with "Le Cercle Magique". (Flipping between English, Spanish and French doesn't slow us down, does it? Just recognize that the P-words mean "fisherman".) I've supplied a copy of the beginning of this section. It doesn't look like anyone's put the "El Amor Brujo" story up on the web (I'd've been pretty amazed to find such a thing), so I still don't know how the fisherman fits in or what a magic circle is.

I should note that my confusion (ignorance?) is not universal to all guitarists. At the Library of Congress I called up a copy of a guitar transcription by Emilio Pujol of "Recit du Pecheur". He knew right where he got it: "extrait de L'Amour Sorcier".

Thanks for bearing with me. I could've just said: Hey, ya know that Fisherman's song that the John Williams record says is from "The Three-Cornered Hat"? Well, it's really from "El Amor Brujo". But I thought I'd try to do it up right. As my main story-teller, O. Henry, says, "The art of narrative consists in concealing from your audience everything it wants to know until after you expose your favorite opinions on topics foreign to the subject. A good story is like a bitter pill with the sugar coating *inside* of it." So there you have it.

-Donald Sauter