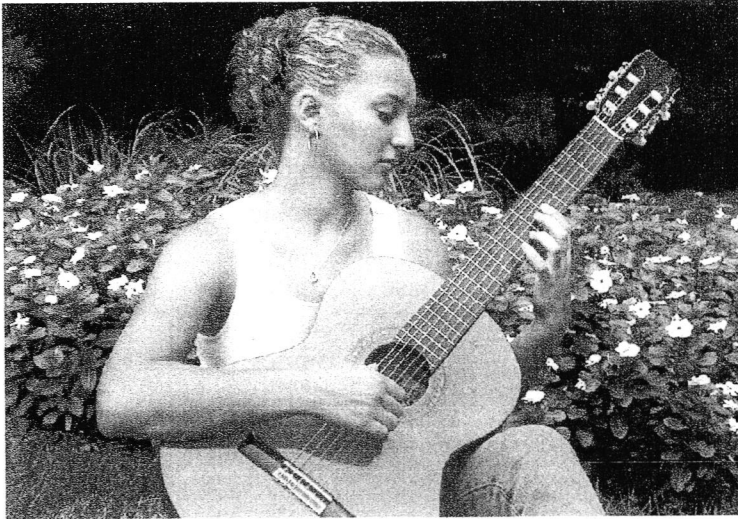


Washington Guitar Society

No. 62

December 2002, January, February, 2003



Nicki continues to study with Julian Gray from the Peabody Conservatory, striving to perfect her skills, because she loves what she does, and because she appreciates the people who come to hear her play.

Please welcome Nicki back as our featured performer on December the 13th at 7:30 PM, at the **Chevy Chase Community Center** (5601 Connecticut Ave. NW) when she will be releasing her new CD "*Crescendo*."

Nicki Lehrer WGS Featured Performer for December 2002

Although Nicki is only seventeen, many of us have been fortunate to hear her play, and watch her mature as a musician, as well as a young woman, for many years. Her public appearances began on the sidewalks of Georgetown at the age of 7, and at Borders Books at the age of 10. She first debuted for the Washington Guitar Society at the Lyceum Museum in Alexandria, Va. when she was 11 years old. Her recognition has grown, and her awards are numerous, but she still has that same innocent smile and generous personality that has endeared her to us throughout the years.

Her most recent accomplishments include being named a National Finalist in the ASTA solo guitar competition, the Segovia Scholarship winner at the National Guitar Workshop, and recognized as a "Maryland Distinguished Scholar in the Arts." Nicki has shared her musical gift with appreciative audiences from coast-to-coast and throughout Mexico, including the Universidad International in Cuernavaca, Yosemite National Park, and at the Kennedy Center's Millennium Stage.



Kathrin Murray WGS Featured Performer for January 2003

Kathrin Murray has performed, taught and studied music from an early age. Originally from Honolulu, Hawaii, she performed frequently throughout the islands as an ukulele soloist and with the Super Keiki's, a professional ukulele ensemble. She left Honolulu in 1994 to pursue her career in classical guitar, but still carries with her the warmth of the islands, as well as the understanding of music as a spiritual art that must be played from the heart.

Having performed in the United States and Europe, Kathrin has been featured as a guest artist at the Charlton Kings International Guitar Festival (England), on the BBC, and at the Dutch Embassy in Washington, DC. Recent performances have taken her to the Portland Museum of Art in Maine, Buffalo, NY, and guitar societies in Denver, CO and Cheyenne, WY. She has won the Rising Stars Recital Competition, and has received the Levine Faculty Development Grant, the Peabody Career Development Grant and the Bowdoin Summer Music Festival's Performing Associate Award. Also a sought-after teacher, Kathrin teaches guitar at Mount Saint Mary's College, and traditional and Suzuki Guitar at the Levine School of Music in Washington, D.C.

She holds a Master's degree from the Peabody Conservatory of Music, where she studied with Julian Gray, and a Bachelor's Degree from the Lamont School of Music of the University of Denver, where she studied with Ricardo Iznaola. She has also studied at the Berklee College of Music Summer Program, the Bowdoin Summer Music Festival, privately with composer Gilbert Biberian in England, and has participated in many masterclasses with many of today's top guitarists.

Kathrin will be playing works by Barrios, Tarrega, Biberian, Pujol, and Walton, as well as Hawaiian Slack Key guitar pieces.

WGS Guitar Orchestra Featured Performer for February 2003

The WGS meeting for February will be a guitar orchestra. At this time we don't know all of the particulars, such as the piece we will play and record, or who will conduct us, but that doesn't matter - it'll be fun.

If you think you need a part in advance, the best thing to do is **SHOW UP AT THE JANUARY RECITAL**, where parts will be available. Failing that, I can send out parts. See the contact information at the bottom; telephone much preferred over email. If you get my answering machine, or if you send an email, please tell

me 3 things: your name; your complete mailing address; and whether you want an "easier", "intermediate" or "harder" part. Simple as that. But getting a part in advance is not a requirement - come on down in any case. As always, we welcome everyone, whether or not a WGS member. Teachers, this is a great opportunity for your students.

What: WGS Guitar Orchestra

When: Friday, February 21 2003

Time: 7:30 pm sharp. (There is no preceding "open stage".)

Where: Chevy Chase Community Center; 5601 Connecticut Avenue NW; Washington DC.

Contact: Donald Sauter; 301-577-5589; donaldsauter@email.com



Tony Morris Quartet Invited to Perform at White House And Alexandria VA's Lyceum

Tony Morris, host of the internationally broadcast public radio program Classical Guitar Alive! From Austin Texas has been officially invited to perform at the White House in Washington, D.C. on Monday, December 16, 2002. The private performance is for White House staff members and will feature music for solo guitar, and guitar chamber music with guest musicians Renata Green, flute; Shu-Yi Scott, cello; and James Fenner, percussion.

In addition to that, they will perform for a public fundraiser concert on Saturday, Dec. 14 at 8:00pm at the Lyceum, Alexandria Virginia's History Museum, in the beautiful historical Old Town District, located at 201 S. Washington Street, Alexandria, Virginia.

Classical Guitar Alive! is a one hour weekly program that features music, interviews, and live performances with many of the world's greatest guitar performers, composers, and personalities. The program has been acclaimed by both the critics and the public alike. Classical Guitar Alive! is consistently ranked among the most popular music programs by public radio listeners nationwide.

In January 2003, Classical Guitar Alive! begins its 7th year of national distribution, and is currently broadcast in over 200 cities across America, including several stations in upstate New York. Beginning in 2003, the program expands internationally as it begins distribution via the European Broadcasting Union's Euroradio network.

For more information, contact Marcia Williams or Jeff Ware:

Marcia Williams, public relations:
mwilliams@kmfa.org (512) 476-5632

Jeff Ware, corporate relations:
jware@kmfa.org (512) 476-5632

Thanks goes out to John Politte for this find. He just happened to be at the right place and time to get Tony Morris connected. Now that is how a Society works!

Point Of Order

Bev Ross, our Treasurer, pointed out that Morris Lancaster has been out of touch for sometime thus leaving the position of Secretary open.

All members interested should email or slow mail an intention to volunteer to be considered by the Board. Please see later in the newsletter for those addresses.

Secretary of an organization is a lot different than a person taking shorthand and typing. Most Secretaries of corporate identities are responsible for over-seeing such

functions but are not necessarily tied to such-even a robot like a tape recorder can keep track of a meeting. Delegation of multiple tasks would look good on a resume. What writing there is helps sharpen the skills and this too is a good thing.

How about it? Sometimes the game is difficult because all the positions on the team aren't filled. Would someone out there like to help?

WGS Guitars Record "Summerset Follies"

At our October get-together, we rehearsed and recorded "Summerset Follies", for six guitars, by John Duarte. Sorry about sounding like a broken record, but we all had a great time. Those of you who weren't there missed a really fun aspect of guitar-playing.

Phyllis Fleming worked her usual magic, pulling together a bunch of guitarists of all different playing levels. Phyllis, a career violinist, never once cussed us out for our plodding, turtle-like guitar fingers, our lousy tuning, lousy reading, lousy ensemble and lousy conductor following - the likes of which she surely hasn't seen since junior high school orchestra. *JUST JOKING!* By the end we sounded pretty darn good. Still, those of us without orchestra playing experience stand to learn a lot from Phyllis about how the professionals do it. For instance, if you goof up during a recorded take, don't say the s-word until after the tape stops rolling.

Our fearless guitarists were: Bill Dykes, John Politte, Dale, Andrew Waldron, Gwen Frederick, Cathy Harrison, Bev Ross, Bob Nagle, Bob Wysong, Donald Sauter and Matt Weiner. Bev Ross recorded the affair, and Matt Weiner volunteered his expert services in converting the tape into a format for the web.

I should have mentioned something about the piece in the previous newsletter. "Summerset Follies" is a set of variations on a famous melody called "La Folia" (folly, or fool) which has been used by many composers since the 17th century "as a theme for continuous variations, similar in form and treatment to the Chaconne and passacaglia" (Harvard Brief Dictionary of Music.)

There's a really impressive website devoted just to this tune. It's called "La Folia, a musical cathedral (1672-2002)". Go to <http://www.folia.tk>, or just search for "la folia" in Google.

Baroque guitarists included early versions of the folia in their tablature books. In fact, Francesco Corbetta's version in his 1671 book had several important features that became part of the standardized "later folia" which is the familiar tune that Duarte and many others have set. The first example was by Jean-Baptiste Lully in 1672.

I've included a folia by Gaspar Sanz in this newsletter, although it's not the later folia. It's from **his Instruccion de Musica Sobre la Guitarra Española**, the second of the three volumes, dated 1675 (I think). You have three choices: playing from Sanz's tablature; playing from the modern tablature which is completely faithful to Sanz's; or playing a transcription in music notation. There's one in a highly-recommended anthology called **Easy Classics For Guitar**, edited by David Nadal, published by Dover, 2000.

It seems that Sanz played a guitar without bass strings - both strings of the 4th and 5th pairs were tuned to the higher octave. Gaspar, you hadda be nuts! Your music sounds *great* with bass notes! Anyhow, I'll bet not many of the 17th C. guitarists who bought your book restrung their guitars like that. Still, the modern performer should consider adding the high octave wherever he sees a 4th or 5th string note. Let me call your attention to the first beats in these measures: m35, m37, m39, m41, m43 and m45 - but you be the judge of what sounds good.

Other guitar composers have jumped on the Folia bandwagon. Fernando Sor did it in his Op. 15; Mauro Giuliani got around to it in his Op. 45. If you want another nice baroque guitar example, you can play Francisco Guerau's Folio (1694) right from your computer screen.

Go to:

<http://www.geocities.com/donaldsauter/fg37.htm>
or search for "guerau" and "tablature" in Google.

Explanation of ornament symbols:

~ = trill (starts on higher neighbor).

^ at foot of fret number = mordent (main note to lower neighbor and back up.)

= vibrato.

Sanz's instruction, "Esta Glosada Toda se Corre" at measure 50 means to play fast: "This whole gloss (variation) races."

Donald Sauter

Eric Waters Wins

Eric Waters, GMU graduate, 1972, and a prominent player and teacher in the Washington area sends this notice:

"I've just been informed I've won:
Mid-Atlantic Song Contest
Latin Music Category - 2nd Place"

He has been invited to perform the piece Exodus at the "awards gala" at the Hard Rock Cafe (Nov. 24, 7:00-10:00).

Eric is an Adjunct instructor at George Washington University and is published with Mel Bay- Guitar Music from Tres Libros de Musica.

Reviews

Piotr Zielinski

The Prince

A commanding stage presence, Piotr possesses all the right tools. Skillfully interpreting a variety of old and new styles of guitar pieces, he displayed particularly outstanding playing on the Mangor *Allegro* and the Rodrigo **Invocation et Dance**. His interpretation of Bach's **Chaconne** is equally noteworthy. You can play Bach for me anytime.

A well-balanced presentation, Piotr knows when to get on and off stage. He left us wanting more which is a

Folias

Gaspar Sanz

1

1	0	0	0	1	0	1	0	1	0	1	0	1	0	1	0	1	0	1	1	1		
3	3	2	0	2	3	3	1	1	3	1	3	2	0	2	3	3	1	1	1	3	2	3
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0		0		3		3		3		3	1	0		0		0		3		3		0

17

5	3	1	0	1	0	0	0	5	3	1	0	1	0	0	0	5	3	1	0	1	0	0	
			3	2		3	3					3	1	3	1	#3	2			3	2		
			2	0		0									#3						2	0	
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		3	1	0		3	2	3			3				0				3	1	0		

28

0	0	5	3	1	3	3	1	0	0	2	3	3	0	1	#3	5	0	1	#3			
3	3					3	2	3	3							3			3			
0		0		3	2	0	3	2	0	3	2	0	0	0		0		3				
3	2	3					3	1	0				0			3			3			

Fast.

40

1	0	2	3	3	0	2	3	3	0	1	#3	5	0	0	2	3	2	0	1	3	1	0	0	1	3	
3													0	2												3
0				0				0				3							0							0
0				0				3											0							0

51

0	0	2	3	2	3	2	3	0	1	3	0	3	1	0	5	3	1	0	1	3	0	1	0	0	1	0
2	0	2	3	2	3	2	3				3	1							3			3	2	0	0	2
				0							3	2	0	2	3	0	2					0				2
0								3															0			

58

1	0	0	1	0	0	0	1	3	0	3	1	0	5	3	1	0	1	3	0	0	0	1				
3	3	2	0	2	3	2	3	2	3	3	1									2	3	2	3	2	3	
0						0							3	2	0	2	3	0	2							0
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Folias

Gaspar Sanz Inrenit. 3 tomo. 2.