

Washington Guitar Society

No. 63

March, April, May 2003

Yuri Liberzon Performs for WGS Friday, March 21

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 American-Israeli Cultural Foundation Scholarship for the gifted and talented. In both 1998 and 1999, at the 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. He has also 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, he was awarded a full scholarship from Peabody Conservatory of Music of Johns Hopkins University for his musical achievements. At Peabody he studies with the world-renowned guitarist Manuel Barrueco. He is now a third year candidate for a Bachelor of Music.

Who: Yuri Liberzon, WGS featured performer

When: Friday March 21, 2003.

Performance: 7:30 pm.

Open stage: 7:00 pm.

Where: Levine School of Music

2801 Upton Street NW. Washington D.C.

Contact: Risa Carlson 202-686-9772x320.

WGS Members' Recital Friday, April 11

The WGS program for April will be a members' recital. This event is intended for *everybody* - players and listeners of classical guitar and related styles, whether a WGS member or not. It's a great opportunity for amateurs and students. What better way to meet others who share an interest in the guitar? Hey, we'll even let pros join in - maybe you wanna test drive the latest addition to your gig book? Teachers, please encourage your students to come on out. If they're afraid to go solo, join them in duos or an ensemble. There's nothing to be afraid of; our members' recitals are always casual and supportive.

NOTE TO MEMBERS OF THE OCTOBER 2002 GUITAR ORCHESTRA: It was suggested that we play Summerset Follies at the next members' recital. That's a great idea. Brush up on your part and let's see if enough of us show up to do it. Please bring your music stand, too.

What: WGS Members' Recital

When: Friday, April 11 2003

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

Where: Chevy Chase Community Center

5601 Connecticut Avenue NW; Washington DC.

WGS Guitar Orchestra Friday, May 16

The WGS meeting for May 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 lead us, but that doesn't matter - it'll be good. (See the write-up on the February guitar orchestra meeting below.)

If you think you need a part in advance, the best thing to do is SHOW UP AT THE APRIL MEMBERS' 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, May 16 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

February's Guitar Foursome

Dang groundhog. Looks like Phil and his shadow was right - six more weeks of this winter junk. On the evening of the February 21 WGS guitar ensemble meeting, roads were still a mess from the massive snow dump four days earlier, and the cold rain didn't serve to make matters any jollier, but four WGSers made it out. We even had an audience.

The guitarists were, in order of arrival: John Politte, Donald Sauter, Bill Dykes and Amy Penchuk. It was Amy's first WGS showing - welcome! Our fine audience - appreciative but refreshingly unobsequious - was named Jay.

We played "Trio für drei Gitarren" by Fritz Pils! (1978) and sounded fine. The piece itself brings Hindemith to mind, as noted by Bob Wysong. After wringing out the modern Pils! to our satisfaction, we spun through Frederick Noad arrangements of pieces from the renaissance, baroque and classical eras just to show off our versatility. There was much conversation along the lines of, "We should get something like this going on a regular basis." Why not?

Donald Sauter

New WGS Secretary - John Politte

New member John Politte has graciously consented to taking on the office of Secretary of the WGS. You'll see him playing in the WGS Orchestra and you have read his articles and reviews. Welcome aboard!

Letter from the Aleutians, and the Russian guitar

I have a sister who lives on Unalaska, an island about halfway out in the Aleutian Islands chain from Alaska. She wrote recently: "We have 2-3 radio stations. One is religious that always comes in. One is public radio. One is off the station about 80% of the time but offers a really interesting variety of blues - it's out of Dillingham, Alaska. We listen to shortwave, though, so we actually could listen to tons of stations. Radio Russia has great classical music at times. The other night there was a recording of a Russian classical guitarist from the 50s, '60s. He was persecuted for using a 6-string "foreign" guitar (Spanish). Eventually, he got it accepted into the Moscow University music program. I think the original Russian guitar had 5 strings. It is amusing to hear Russian versions of classical guitar music & jazz. Their jazz from the '30s & '40s has a definite different slant from early American jazz - if you can imagine "heavy" jazz, you maybe can imagine Russian jazz."

For the record, the Russian guitar has 7 strings tuned to a big G chord, DGBDGBD. (Taking care to distinguish octaves, that would be: D, G, B, d, g, b, d'.) I know there was some friction between 7-stringers and 6-stringers in Russia, but I'm not sure which guitarist Radio Russia was spotlighting. Perhaps it was Peter Spiridonovich Agafoshin, who converted over to the 6-string guitar after hearing a Segovia concert in 1925. And, yes, he became the first guitar teacher at the Moscow Conservatory. But Agafoshin died in 1950. Agafoshin's famous pupil Alexander Ivanov-Kramskoi (1912-1973) recorded during the '50s and '60s (I would presume) and also taught at the Moscow Conservatory, taking over his master's position. Ivanov-Kramskoi had *his* "Segovia experience" in 1936. My web search didn't turn up anything about Ivanov-Kramskoi being persecuted for using the 6-string guitar, but maybe such treatment for "foreign" behavior in that era is to be taken for granted, I don't know.

I've long suspected that there is an untapped wealth of music for the Russian guitar that can be played directly on our 6-string guitar. Much of the Russian guitar music I've seen transcribed for our instrument is transposed up one step, for example from D to E. A reason for doing this is that the Russian guitarists always transposed Western European 6-string guitar music *down* a step for their instrument. In my experience, these transcriptions for our 6-string guitar usually have really tough spots - difficulties that I'm sure don't exist on the 7-string.

I believe we could get more authentic and natural transcriptions by leaving the Russian guitar music at its original pitch and retuning a few of our strings. The 6th string would surely go down to D. Tuning the 1st string down to D would give us the exact, same first four strings as the Russian guitar. Still, depending on the piece, keeping our 1st string tuned to E may serve just fine. The 5th string could go down to G (the Russian 6th string), or up to B (the Russian 5th string). Maybe in some pieces it could stay right at A, which is right in between. Since there's generally not as much going on in the bass as in the treble, you'd think at least one of these three options would work pretty well.

Wow, that's a lot of strings retuned; how in the world could we ever get used to it? Believe me, it's not so hard at all. We're already experienced with the 6th string tuned to D, and many of us have experience with the 5th string tuned to G. If we really must tune the 1st string down a step to D, it's not catastrophic - just add 2 frets to

where you would ordinarily play a note. In any case, a healthy dose of fingerings will keep us on target with the retuned strings.

I've supplied a Polonaise by 19th-century Russian guitarist Andrei Sychra in this newsletter. The cover is all in Cyrillic except for two lines of a French: "Journal de Petersbourg pour la guitare, par A. Sychra." A librarian hand wrote the date: "[1828-29]". You'll find it works very well on the 6-string guitar with just the 5th and 6th strings tuned down. I know how lousy modern fingering symbols look on a facsimile copy of a beautiful, old music engraving, but I suspect few readers would wrestle with it otherwise. Any WGS member who is disgusted, offended, or outraged by the fingerings, or simply wants to give it go with the 1st string tuned down to D, just ask me for a clean, un-fingered copy. For flavor, I've left in all of Sychra's original fingerings for the Russian tuning. Notice how all of the low B's would have been played open on the 7-string guitar. The low note in measure 2 should be an E. I feel sure that a "Fine" is intended at the end of staff 5, and that a "dal segno" to the beginning of the Polonaise proper (measure 5) is intended after playing the Trio. I don't see how repeating either B-section makes sense. A polonaise is a stately Polish dance in moderate 3/4 meter. Thanks go to the Library of Congress for providing this piece.

Ok, folks, it's time we had a little heart-to-heart chat. I know nobody plays the music in the WGS newsletter. We even had a survey once where more people said they liked reading the same old ad in every issue than playing the music. Nobody likes to be a beggar, but you've finally reduced me to that state. What's your guitar for if not for turning black dots on a piece of paper into livin', thrivin' sound waves? Please play this piece. It's good; it's playable; it's fun. If it turns out that I have deceived you, and playing this piece causes irreparable harm to your well-being, I invite you to smear my reputation from one end of the world wide web to the other.

Donald Sauter



5 = G
6 = D

Польскій изъ Русскихъ пѣсенъ.

A. Sychra, 1828

№ 4. Polonaise.

F

Вечоръ я младешинька.

p

SF

Во полѣ береза стояла.

Trio.

p

fine.

trio da capo

Justin Holland and his "Scraps From The Operas"

In the Black History month that just passed, I did a little experiment with Google News. Searching for names like George Washington Carver and Benjamin Banneker returned the expected number of hits in newspaper articles, but Justin Holland (the guitarist) returned none. This shouldn't surprise me too much, though. If hardly any guitarists are familiar with him, how could I expect the world at large to know him?

Justin Holland was only the most important American guitarist of his time - 1860s to 1880s. He published about 300 of his guitar arrangements, *and* he worked in many ways for the betterment of life for blacks. By any gauge, he was a very remarkable man.

If you visit the web page below, you will find links to several other pages with information about him... PLUS you can hear me and guitar buddy Brian Kent play a couple of his arrangements for two guitars - specifically, the famous "Faust Waltz" and "Faust March" from the opera *Faust* by Charles Gounod. These are the first two pieces in the set of 20 "Scraps From The Operas" for two guitars, published in 1868. Please march, waltz, boogie, or sashay on over to:

www.geocities.com/donaldsauter/jhop.htm

Donald Sauter

La Folia Wrap-up

After the last newsletter went to press, I realized I had wanted to say a couple of more things about the famous melody "La Folia", also called "Folies d'Espagne". I had mentioned a few of the guitar composers who wrote pieces based on the tune, but I forgot to mention that the Sarabande from Robert de Visée's famous "Suite in D Minor" is nothing but the Folia.

Also, I wanted to mention that you can hear the Folia in Beethoven's Fifth Symphony. It's quoted toward the end of the second movement. Maybe that doesn't amaze you, but the fact that this has only been discovered very recently should. In 1994, a young music student, Lucy Hayward-Warburton, caught it and pointed it out to her tutor. He was astonished, as well he should be. Taking a little fun out of that story is the fact that it had been mentioned in a letter to the editor of a music journal in 1982 by Reed J. Hoyt. Still, it's almost unbelievable such a thing could have gone undetected by musicological brains for over 170 years, considering that Beethoven's Fifth is one of the most picked over, scrutinized and analyzed pieces of music there ever was. You can hear this excerpt at the web site I mentioned last time: "La Folia, a musical cathedral (1672-2002)".

Donald Sauter

Guitar Happenings

Wow, December 13 - 15 was a great weekend for classical guitar lovers! First, there was the Nicki Lehrer recital on Friday night (see separate review). Then, on Saturday night, December 14, Tony Morris and friends gave a free concert at the Lyceum in Alexandria. Tony is host of NPR's "Classical Guitar Alive" program, which features music, interviews, and live performances with many of the world's great guitar performers, composers, and personalities. Tony flew in from Texas to give a recital at the White House and gave a free, "warm-up" concert the night before. Accompanied by a flutist (also his wife) and a cellist, Tony played a great program of arrangements for guitar, flute, and cello. Included were the Bach cello suites, the Valse by Sergio Assad, the Rhapsodia Latina and the Danza Brasileira by Jorge Morel, among others. Playing for the first time in Washington DC, Tony pronounced the acoustics of the Lyceum as "perfect" for recitals.

And, not to be outdone by the recitals of Nicki and Tony, the student recital of the Alexandria Music Company was the next day, Sunday, December 15, and yours truly, along with the other students, gave his recital. Is this newsworthy? Not really, but I wanted to pass on something to the rest of you who participate in student recitals. I was so impressed with how Nicki connects to her audience, that I decided to talk to the audience a little bit. You know what? It works! It will help you relax and have more fun up there. Although, darn it, I still missed that second trill in "Adelita."

And how would you like to sip your Café Mocha and listen to live classical guitar? Well, you can at Starbucks at Beacon Mall in Alexandria on Saturday nights at 8 pm. Eric Weinhagen began playing there January 18. Eric plays many standards, as well as his own composition, for about 45 minutes. Call ahead to make sure Eric is there before you go, but he says he'll be there for a while. Wouldn't it be great to see more of us playing in venues like this?

And if you want to top off your Mocha with another fancy coffee, and you want to hear some fantastic acoustic and fingerstyle blues pickin', then go hear Howard Rubin at St. Elmo's Coffee Pub in Alexandria. St. Elmo's has acoustic, jazz, or folk guitar Wednesday through Saturday evenings. (Check out www.radiodelray.com/stelmos)

OK, so now it's Saturday night at 10 pm, and you've heard classical and acoustic. Still need a live guitar music fix? Well then switch from caffeine to sangria and go sip some at the bar at Las Tapas restaurant in Alexandria and listen to Duende Camaron, a rumba style group with some of the fastest fingers around. They're at Las Tapas every Friday and Saturday nights. (Check out www.dclflamenco.com for rumba and flamenco guitar happenings.)

John Politte

Concert Reviews

Nicki Lehrer

“When you go to a concert there can be such a wonderful feeling amongst most of the people, and that feeds back to the performer, and if people are attentive and concentrating and willing to let themselves go into the music, then I think certain things can happen in a recital which make it a memorable event.”

When sixty-year-old Julian Bream made this statement to Colin Cooper, editor of *Classical Guitar*, he may have been referring to a concert with Nicki Lehrer. Actually, “memorable” is an understatement for the evening of December 13. At the young age of 17, Nicki presents the “total package” – technical artistry, interpretation, tonal mastery, winning stage presence, and perhaps the most varied program I’ve ever heard for a recital. Plus, she’s so darned bubbly and cute!

She graciously and enthusiastically met each member of the audience at the door, thanking us for braving adverse weather and traffic just for her. She further established rapport on stage, explaining the tremolo technique, exhorting us in Spanish, singing her heart out, and kidding good-naturedly with her father. She even sent a personal email after the concert, thanking us once again for coming.

Nicki’s commands an incredibly diverse repertoire. Drawing from many of the selections on her newest CD, *Crescendo*, Nicki took us through Dyens, Barrios, Villa-Lobos, Albeniz, Michael Bard, and even Gloria Estefan, among others. All crowd pleasers, too! The “Tango En Skai” (Dyens) has to be one of the most difficult pieces to play at tempo. Nicki’s flawless fingering and energy made us all want to get up and tango!

The evening gave us two other diverse numbers that one doesn’t usually experience at a guitar recital. First, the use of a virtual duet, “Mediterranean Beauty” written and performed by Michael Bard via an amplified CD player, worked beautifully. Then, of course, there was the “No Me Dejes De Querer” by Gloria Estefan. What a delightful voice to accompany a rumba type rhythm guitar. Nicki, it will be our loss if you don’t continue to explore that part of your musicality. I believe there is a definite place for it within a guitar recital, confirmed by the response of that evening’s audience.

Unfortunately, as Nicki explained later in an email, her fingers were getting tired, and she wasn’t able to play an encore. Well, we can live with that, as long as we know there will be more concerts.

And, Nicki, go easy on your father – he’s very brave to clean your room. I wouldn’t dare enter my teenager’s room – not even at gunpoint!

John Politte

Kathrin Murray - The Hawaiian Island Doll

Kathrin Murray is like watching two different people. The performer is taller, older, and intense to the point of brooding. Off stage, the sunny smile, and bright, and merry disposition of a pixie make one believe that it cannot be the same person.

When she is on stage the person becomes almost transparent as the warmth of the music especially in slower and more pastoral sections overtakes the playing and assumes a life of its own. Playing with beautiful tone one expects from the Peabody School, she relies more on color, as if painting, than brute strength.

The aficionados eagerly anticipated her slack key pieces. Presented in a purely classical style, Kathrin’s playing was lovely as it evoked visions of her home.

As is almost always the case, Risa Carlson, Director of the Levine Guitar program, allowed the appreciative crowd to stay for a few questions to the artist. Ukulele career began when? 7. How does she and Troy King, her husband, get along as guitarists? “For being so close, our repertoires are very different.”

Bill Dykes

The Marlow Series:

Raphael Padron - The Soul Man

Cuban guitarist Raphael Padron delivered one of the hottest sets of the series. One of those moments when the artist and audience loved the music together and the artist played with that ethereal quality known as soul. Showing a deeper sense than knowing the way through the notes, he masterfully played a South American influenced program with power and finesse, flawlessly.

His final piece, Tarrega’s Carnival de Venecia, showed off his abilities to the maximum as he made his way through the complex twists of this famous theme and variation the composer meant as a vehicle for technical dazzling.

Fresh from touring with his quartet, the artist was in top form.

Bill Dykes

Troy King - The American

Once in a while someone comes along that defies description. Typical of Americans is that melting pot hodge podge of look and influences. It’s very hard to tell where someone is coming from, unless you get a chance for discourse.

Padron was a hard act to follow but the tall Mid-Westerner rose to the occasion and played his own masterful and well thought out program. Among the technical displays was an unusual control over more mellow and melodious passages showing empathy for the more sensitive parts.

As a contrast to south of the border, Troy represents North America with his selections, not so much as playing American music, but playing what turns Americans on.

His finale was an effortless rendition of Roland Dyen’s Tango en Skai that brought the crowd to their feet. He finished with a beautiful encore of Cordero.

I cornered him for a little background after the set and discovered that he is a jazzier. He is also 6’5” with long, aristocratic fingers that can fly.

Bill Dykes

John Feeley and the National Chamber Orchestra - The Hammer and The Hammers

Possibly the tightest presentation I have heard anywhere, ever, the audience was treated to absolutely gorgeous sound. Such a rare presentation of less played guitar repertoire was indeed a treat. The Giuliani piece along with a few other pieces gets occasional radio play, and it is about time Washington audiences get a live performance of some of the lesser known but equally entertaining guitar concerti.

Irish guitarist John Feeley brought Giuliani back to life in a powerful performance. In a piece that is composed to show a fiery display of demanding guitar tricks, Feeley literally carried the audience away. The Castelnuovo-Tedesco Concerto was equally as masterful and showed the ensemble off in a more modern and demanding setting by comparison to the Giuliani Concerto.

While one doesn't see "high fives" (classical players shake hands like ladies and gentlemen) it was obvious that everyone had a good time with the music and each other.

Though the last piece, Mendelssohn's Op. 90 "Italian", is not a guitar piece, the Chamber Orchestra used the event as a chance to show their stuff as well. The composer gives everyone a chance for a little razzle-dazzle, as the audience was treated to a full, luscious sound, pumped by tight and well executed playing.

Are we throwing down the glove? Are there 30 or so guitarists anywhere in the world that can pull such a feat off? Actually not a bad suggestion at all!

By the way, I got one of the best seats in the house, about 4th row audience right and saw every note John played up close and personal. \$17 each because the band is a little obscured, but no less difficult to hear everything as this hall doesn't have a bad seat. Also, the ushers and ticket takers make everyone feel at home and comfortable.

Bill Dykes

Tomatito

The DC Flamencos were out in full force for the 3rd Annual Flamenco Festival, and Grammy award winning flamenco guitarist, Tomatito (Jose Fernandez Torres), played to a packed house at Lisner Auditorium on Feb. 7. Tomatito, born into a Gypsy family, began playing clubs and tablaos in Malaga at a young age, and was "discovered" by Paco de Lucia. Beginning as an accompanist for cante (singers) artists, he launched into a solo career, and has performed with Paco de Lucia, George Benson, and Frank Sinatra, among others. In 2000, he won Latin Grammys in traditional flamenco and jazz.

Much of his work today, and a good portion of his performance at Lisner, is "fusion" flamenco. "Flamenco has always been a music of fusion...it's a music so rich, so strong, that it will never lose its identity for mixing with other musics," says Tomatito. Indeed, Miles Davis said, "flamenco is the Spanish counterpart to our blues." Tomatito became interested in jazz while listening to guitarist John McLaughlin, and his collaborations with Chick Corea and other jazz musicians.

The hype for this concert was high. The Washington Post covered the Flamenco Festival extensively, and the flamenco websites were buzzing about Tomatito's appearance. I'll confess right here: I'm

more of a traditionalist when it comes to flamenco guitar. My CD collection is full of Carlos Montoya, Sabicas, Manitas de Plata, and other "purists." But I approached this concert with an open mind, and sat in the first rows so I could really observe the performance. I also just happened to sit next to Marija Temo, who is one of the most talented classical/flamenco guitarists on the scene today, and I was fortunate to get some valuable insight from her.

You could feel the anticipation as the house lights dimmed, and out stepped...Howard Stern? I swear Tomatito is a dead ringer for Stern, but when I saw the all male company, I knew it couldn't be. Howard Stern, in true fashion, would have had an all playboy company (I can see it now - El Grupo Topless Tapas!). No, this performance was all testosterone and there was plenty of it. These musicians covered many of the palos, or styles, including Alegrias, Bulerias, Tangos, Solea, and Rumba. The fusion was evident in the flamenco violin and electric bass and mandolin, and cymbals on the cajon (percussion box).

So what is it about flamenco guitar that makes some of us classical guitarists so envious? As a flamenco wannabe, I would kill to be able to have fingers as fast as a machine gun, and still be able to control the volume and tone. What do I have to do to get there? Reject my ancestry so I can claim gypsy blood? Grow a ponytail and practice my angst facial expressions? No, the answer is simpler - practice! For one, using an alzapua technique (an upstroke using the back of the thumb nail) really can open up entire new ways of increasing speed, and changing rhythm. I got dizzy just trying to watch Tom's thumb (sorry, I couldn't resist that). Practicing rasgueados to strengthen extensor muscles that move fingers outward is also beneficial. I'm convinced of one thing - this is not a style you learn from "easy method" books. I suppose part of its appeal is its rhythm - you want to dance to it, but it's not that easy to hum when you're leaving the theater.

Whatever it is, the audience loved it. We demanded two encores, and it was the very last number where the house went wild with delight. The company switched roles, and the singer became the guitarist, the percussionist became the singer, everyone in the company took on different roles, and everyone took his turn dancing. Even Tomatito was coaxed into wiggling his tush at us to our amusement and laughter.

John Politte

The Alexandria Guitars

The Alexandria Guitars (currently a trio with Sean Dodson, Jeffrey Baker, and Tim Evans) performed with composer, arranger, and clarinetist Glen Smith at the Lyceum in Alexandria on Sunday, February 23, 2003. The Lyceum has an excellent reputation for hosting guitar and chamber music with good reason. Amplification is not necessary, and at today's concert, the clarinet, played so movingly by Mr. Smith, never overwhelmed the guitars, even on duets with one guitar.

The program was a showcase, not only for technically precise coordination among the guitarists, but also for Mr. Smith's arrangements. His arrangement of "Four Irish Tunes," which he accompanied on pennywhistle, made effective use of snare drum effects, and a blend of harmonics and repeated bass to capture the Irish feel. His clever bass arrangement of "A String of Pearls" (which I believe Glenn Miller recorded in the big band era), convinced me that

there was a real bass on stage. It was like listening to the old Charlie Byrd group (minus drums), and the jazz lovers in the audience were tapping toes and nodding heads.

The guitar trio was exquisite on the Carmen Suite, displaying fast runs, precision entrances, and muted plucking to capture Bizet's original scoring. Bach's Trio Sonata in G Major was a nice contrast to Mr. Smith's original compositions for guitar(s) and clarinet. The trio also premiered Bryan Johanson's "Dragon Dance," and they will perform it again next month at the Portland Guitar Festival.

The enthusiastic crowd brought them all back for an encore, which delighted us with Mr. Smith's arrangement of the theme to the TV hit show, "Sanford and Son." The guitar community was very fortunate to be treated to this free concert sponsored by the Alexandria Performing Arts Association.

John Politte

Dear WGS,

As I look back on how much I have learned, and as I look forward to how much I have to learn, I would like to thank the Washington Guitar Society for all that they have done, and for all that they continue to do for the Washington area music community. I especially appreciate the first opportunity that Kevin Vigil gave me to play in my first major concert. Opening for a show at the Lyceum Museum when I was 11 years old inspired my love of performing, and gave me the confidence to continue to share my passion for music. The support and encouragement that the Washington Guitar Society has given me throughout the years continues to influence, and motivate me to work hard to improve my skills. Music gives me a way to share with others, and that is truly what I like the most about performing.

Nicki Lehrer

Album Reviews

PcN Onna Classics (Bill Dykes Productions, cd, 2002). Oh Daddy... with cuts like "Paganini With a Chain Saw" and "Bach's 6th Cello Suite Gigue" on the electric bass, nails everything Li'l Johnny Wms' Sky never came close to. Ask Mr. D.

DS

Announcements

World's First Guitar Marching Band Wants You!

Memorial Day will be here soon. A spot is already reserved. All of Falls Church City turns out. It's only 8 tenths of a mile. It takes about 2 hours altogether counting meeting for the line up and marching to the Review Stand. Other units welcome. Bring your own banner and plug your program, too. No practice necessary if you have been living the guitar life even for a short while.

If we build it they will come. And *it's cool!*

Contact: **Bill Dykes**. 703-536-6929, wrdmhd@starpower.net

Guitar at Shenandoah University

The Spring semester of '03 will feature a full harvest of guitar concerts and workshops here at Shenandoah. Shenandoah University is only about an hour and a half West of Washington, DC and well worth the beautiful drive for these free events!

We are very fortunate to attract many guest performers from around the country, including **Ron Pearl**, who is half of the renowned guitar duo "Pearl and Grey". Ron teaches at Loyola University in Baltimore and performs extensively. His concerts often feature new 20th century music.

We welcome a return visit from **Elliot Frank** who is the guitar professor at East Carolina University. Elliot is a specialist in the music of South America, especially the composers Antonio Lauro and Agustin Barrios.

New England guitar maker **Thomas Bazzolo** will present a five-hour workshop on various guitar related topics. He will demonstrate some of his instruments, discuss care and maintenance, the tonal effects of different woods, and much more. This is a session that all string players should not miss.

Of course, every semester includes performances of Shenandoah's own guitar students. **Jesse Crites** and **Zeb Turrentine** will present full recitals. **Candice Mowbray** and **David Reynolds** will give their master's recitals. There will also be concerts by doctoral students **Rafael Scarfullery**, **Kevin Vigil**, and **Michael Murphy**.

What a lineup! Join us for some wonderful guitar music.

Shenandoah University is located on Rt. 50, just West of I-81 in Winchester, VA.

*Dr. Glenn Caluda,
Professor of Guitar, Shenandoah University*

Levine's Guitar Workshop Series

Each semester, Levine's outstanding guitar faculty offers four exciting and rewarding 2-hour workshops. Taught by Levine's award-winning guitar instructors, these workshops serve the hobbyist, student and professional by offering a wide variety of courses. The series includes a selection of workshops that concentrate on a single style of guitar playing (such as classical, jazz, or folk), as well as workshops that are applicable for all styles of guitar playing.

Cost: \$35 for each individual class or \$100 for the series.

To register for one or more workshops, call 202 686 9772 or download the registration form from www.levineschool.org.

Guitar Improvisation Workshop (for all styles): No matter what style of guitar you currently study, you can learn the basics of improvisation and improve your skills in this exciting workshop. The workshop will cover melodic improvisation in many different musical styles and give you guidelines to work within the parameters of each style. **Eric Ulreich** will teach you scale and chord formulas and fingerings, scale/chord relationships, and the principles of melodic development, including texture, note density, phrasing and dynamics.