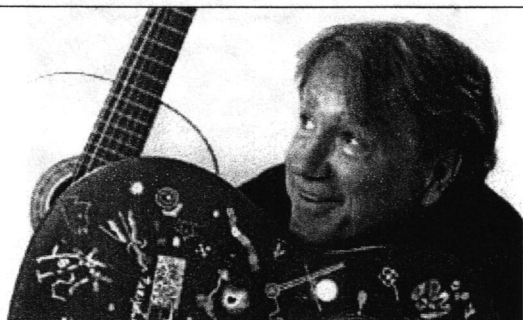


# Washington Guitar Society

No. 67

March, April, May 2004



## Benjamin Verdery Master Class

Risa Carlson is very pleased to announce a special master class at Levine on March 19, 2004 with Benjamin Verdery.

Mr. Verdery is Chair of the Guitar Program at Yale University, has recorded over a dozen recordings, performs regularly all over the world, and is also a successful composer.

"Charged with a great passion for playing music, Verdery's love for his art instills his live performances with a rare exuberance. Audiences are moved by both his artistry and his delight in performing." -Maui News

"Enthusiasm, heart, and great musicianship, we are all the richer for the artist currently known as Ben Verdery." - Classical Guitar Magazine

"An American original; an American master." - Guitar Review

He has a lot of positive, fun energy. His teaching style will make this master class very enjoyable and inspiring for both the audience and the performers, and is appropriate for students of all levels.

WHEN: 6 - 9 pm, Friday, March 19, 2004

WHERE: Jane Lang Auditorium, Levine School of Music,  
2801 Upton St., NW, Washington, DC

COST: Performers \$45, Auditors FREE

INFO: Risa Carlson, Guitar Department Chair, 202.686.9772  
x1104 [risa@risacarlson.com](mailto:risa@risacarlson.com)

This master class is part of Levine's Guitar Master Class Series and coincides with the monthly WGS Meeting, becoming the WGS sponsored event as well. Everybody get on over there! Only a few blocks from the Chevy Chase Community Center, The Levine building is architecturally unique and Connecticut Avenue has the best collection of restaurants anywhere in the world. Make a night of it!

## WGS Presents Spring Guitar Orchestra

Dust off the lumber sitting in that case and brush up the reading chops, the WGS Guitar Orchestra is stirring up music for Spring. All levels of players have parts. Any questions can be emailed to Bill Dykes at [wrdmhd@shentel.net](mailto:wrdmhd@shentel.net). Always fun, this event is an opportunity to meet other players.

A slight difference, there will be an open stage for solo performers. Maybe you could do both, warm up solo and then play in the orchestra.

Where: The Chevy Chase Community Center  
5601 Connecticut Ave., NW, Washington DC

When: April 16 at 8 pm.

Open stage at 7:30 pm

## WGS Presents Peter Pakhomkin May 14

Peter Pakhomkin, the sensational young guitarist, returns.

Actively playing guitar for 8 years, Peter was born in St. Petersburg, Russia, in 1985. He arrived in the United States in 1991 and is a senior at Bethesda-Chevy Chase High School. Peter is in the middle of his second year as a scholarship and Honors Program student at Levine School of Music studying under the tutelage of Paul Moeller. Peter has performed in master classes with Manuel Barrueco and the Tafelmusik Baroque Orchestra. Performances include Canadian, New Zealand, and the Dutch Embassies, and the Kennedy Center. He will begin undergraduate studies at the Peabody Conservatory of Music of Johns Hopkins University next year. Please see review p. 5

Where: The Chevy Chase Community Center  
5601 Connecticut Ave., NW, Washington DC

When: May 14 at 8 pm. Open stage at 7:30 pm



## Larry Snitzler – The Tour

Springtime is tour time. Larry's fans take note for a show and master class in your area.

Larry Snitzler has performed in 20 countries (contin p 2)

(from p 1) on 3 continents. He is regularly featured at conservatories and international music festivals, where he performs, gives classes and makes presentations in 3 languages. He was a founding member of the Washington Guitar Quintet with Charlie Byrd. He first studied with Andres Segovia at age 18, thus beginning a 25 year relationship. While residing in Paris, he studied music theory and interpretation with Nadia Boulanger. He has won awards for programs such as *Cncert Guitar with Larry Snitzler*, and *¡SEGOVIA!* for NPR. He was a contributing editor of the *Guitar review*, and consultant to the National Endowment for the Arts, the National Gallery of Art and Radio France. He has lectured extensively at the Smithsonian Institution, the National Press Club and the Metropolitan Museum of Art.

The tour covers points from New Jersey to Southern Virginia and culminates in the D.C. area on March 12 with a Recital at the Fairfax Unitarian Church in Fairfax and March 13 with a recital at the Lyceum in Alexandria. For specific details refer to the **Calendar of Events** later in this Newsletter.

### 2004 Mid-Atlantic Guitar Ensemble Festival

Bill Burke, Host of the Festival and Centreville High School's guitar instructor and Performing Arts Dept. Chair presents a line up of performance and coaching sessions for ensembles, vendors, guitars, music, and miscellaneous workshops on various guitar styles.

Concert by: **Benjamin Verdery**, clinicians include: Steve Smith Benjamin Verdery, Kevin Vigil and Risa Carlson. Workshops will be offered by Ray Kaminsky, John Connolly and Music & Arts. Sponsored by FCPS, admission is free.

Each ensemble from the various area high school guitar programs will perform a 15 minute program. Clinicians will view and score the performances. Each group attending the festival will receive a tape recording of their performance and clinic and will have the option to purchase a double CD of the entire festival.

There will be food and drink available for purchase throughout the day for festival attendees.

Where: Centreville High School.

6001 Union Mill Rd. Clifton, VA 20124

When: Saturday, March 20, 2004 from 9 am to 4:35 pm. Ben Verdery Concert from 12:15 to 1:15 pm.

For more information, contact: Bill Burke 703-802-5437

E-mail- [William.Burke@fcps.edu](mailto:William.Burke@fcps.edu)

### The John Marlow Series Presents:



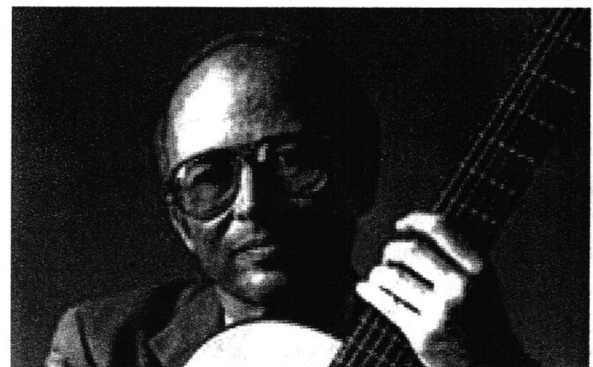
The Warm Musical Personality of **Berta Rojas** Returns to the Series! This Time, It's Berta Rojas and Friends at the Terrace Theatre in The Kennedy Center!!

Berta performs solo and then in duo performance with Magdalena Duhagon (**Rojas & Duhagon Guitar Duo**).

Following intermission, Argentineans guitarists **Nestor Ausqui** and **Marcello Cornuit** will join Berta and Magdalena to form the **Quartetto Del Sur**. Among other works of this guitar quartet will be a premiere of their arrangement of the **Concierto de Aranjuez** by **Joaquin Rodrigo**.

A Special Treat is in store for you when two marvelous South American dancers of the Tango join the Quartet. They will be interpreting the unique arrangements of the thrilling music of the Tango as played by the Quartetto Del Sur, bringing this wonderful night to a close.

What a grand night! Be there to welcome Berta again to our series! For info call 301-654-6874



The Unique Artistry of **Carlos Barbosa-Lima** is here again. Gustavo Colima, World's Foremost Finger-Style Quatro Player joins Carlos In Duo Performance!!

After having experienced such a warm response from a filled hall at his last appearance, Carlos is excited to return to play for his many Washington friends and fans. He (contin p 4)

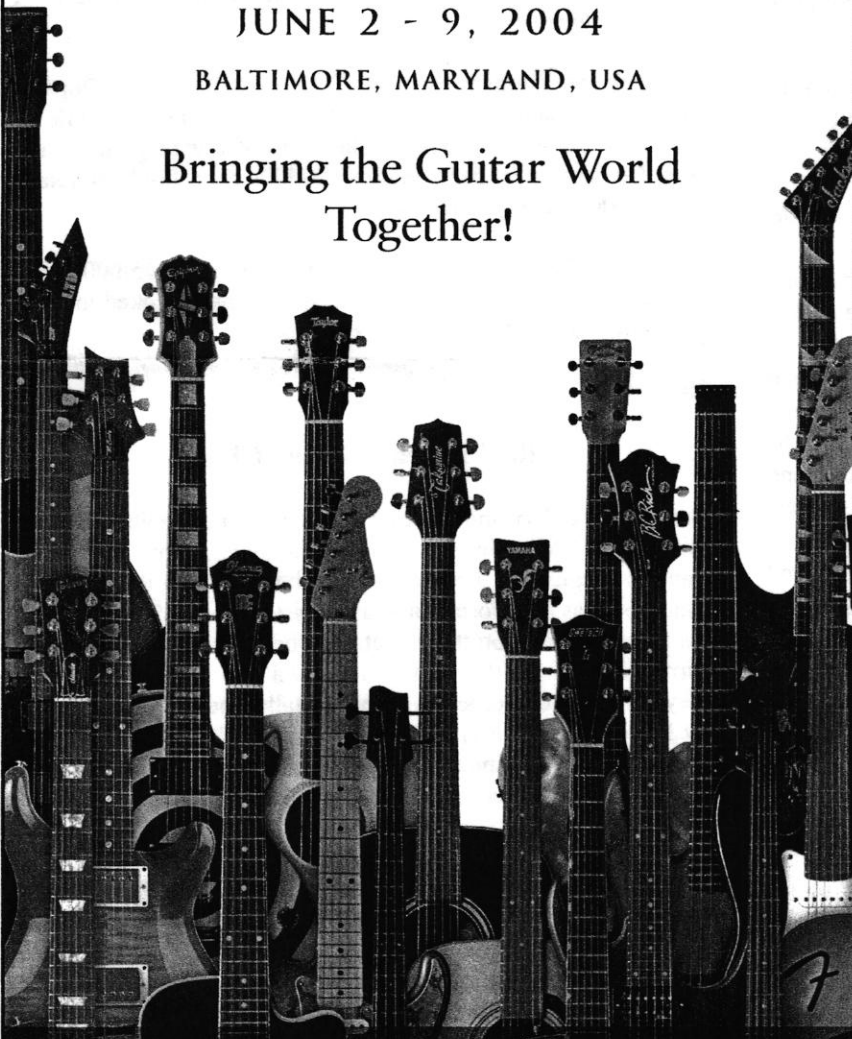


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Martin Taylor, Marija Temo, Ralph Towner,  
Derek Trucks, Tuck & Patti, Benjamin Verdery,  
Frank Vignola, Baltimore Symphony Orchestra

AND MORE!



Maryland State Arts Council

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(from p 2) is especially excited to have Gustavo with him for this performance.

Carlos tells us... "the sound of the guitar and the Quatro - especially with the prodigious fingers of Gustavo - is magical."

It is with great pleasure that we offer to you our tenth season of the John E. Marlow Guitar Series.

The concert is on April 24 at 8 pm at the Westmoreland Congregational Church of Christ at Westmorland Circle, Bethesda MD 301-654-6874.

### Interview with Col. Harry

Harry Lehrer, one of the top producers in classical guitar in our area, sat still for a phone interview in February. All is well with daughter Nicki who is studying rocket science at MIT and guitar with Elliot Fisk.

He was more concerned with getting in his comments about the recent round robin discussion on the future of the WGS. The following is a brief recounting.

1. The WGS has to recruit every guitar teacher in the area.
2. Raise dues. The current rate of \$15 is cheaper than a set of good classical strings. Set the new rate at \$50 per year. \$25 per year for students.
3. Get each teacher to sign up a high percentage of their students.
4. Members could attend performances free. The incentive is that with more money for recital rooms and concerts and pay for performers, WGS could operate with a higher visibility.
5. Each member teacher could give a master class and charge a fee. WGS could sponsor these events and provide the teacher with exposure in the Newsletter.
6. Free advertising in a good Newsletter for stores, every guitar seller, and teachers who are members would help raise everyone's profile. Plus it's a write off.
7. WGS needs a solid core of 6 - 8 people who understand how musicians are working together today to benefit each other and raise the awareness of the greater scene among the concert attending world. This core could build a critical mass (this is Harry's secret of how he and Nicki build a crowd for a show) by estimating just how many guitar teachers and students there are in the Metropolitan area and systematically approaching everyone to join.
8. The biggest incentive for everyone to join is *to not fall behind*. With more money WGS can fund a larger newsletter to more places and people, filled with information about our guitar scene.

Bill Dykes

### Estimate of Guitar Teachers

Just for fun I thought I would play with the numbers.

29 Music and Arts Centers in Maryland, D.C., and Virginia. Music Masters, Music City, Twinbrook, Chantilly Music, Reston Music, Melody Music - 3 locations, Mailley Music, Alexandria Music, 2 Guitar Centers, Pickers Supply, Mushroom Music, Foxes Music, Blind Faith, Shennandoah Music, Drum and Strum. I'm not too sure about Maryland but it has to be a similar story: Bethesda Music, Paco Malaga, Middle C, Levines-2 locations, Guitar Shop, Mike Kirkpatrick,.....

I'm sure I missed a bunch. Please forgive me and give me a ping to get into the figures.

70 locations. Maybe 3 guitar teachers each location. I'm an independent. I know of ten others. I don't know, maybe 10 X 10. 310 altogether.

Say each guy averages even 20 students. 6,000 or so. Oops. I forgot the over packed guitar classes on the miracle mile in Virginia. At least 10 High Schools in VA with guitar class. Average enrollment per semester 100 kids per school per year - 1000 students every semester.

Let's see:  $\$50 \times 310 = \$15,500$ .  $7000 \times \$25 = \$175,000$ . This figure is a low estimate I'm sure as no one has checked in from Maryland. \$190,500.

Hmmm.

Bill Dykes

### 2004 Hawaii Guitar Class:

Benjamin Verdery announces the seventh annual guitar class on the island of Maui in Hawaii from Monday, August 9 through Sunday, August 15. Mr. Verdery has been visiting the island of Maui, both as a performer and as tourist since 1985. It is one of his favorite places on the planet. Ben believes that the beautiful surroundings help the student focus on their playing in ways they cannot back home. The class usually opens with a concert by Mr. Verdery and is followed by two student recitals at two spectacular and intimate locations: the Lahaina Jodo Buddhist Mission and the Keawala'i Congregational Church in Makena, Maui.

Classes will be held daily for approximately three hours at St. Theresa's Church, located in walking distance to the Hale Kai O'Kihei Condos. In addition to the master class each day there will be ensemble coaching and discussions on certain topics such as technique, practicing, posture, performance anxiety, career development, competitions and recital preparation. Mr. Verdery will teach any repertoire including original compositions and/or any aspect of their playing that the student would like to work on. Students will play at least three times in the class during the week, and should come with two or more solo pieces of any level of difficulty that could be performed

within a few days of arrival. By mid-June, a schedule for the week will be set, and repertoire will be announced so that people will have a chance to borrow/buy music that will be studied. Ensemble music will be sent in advance so students can start rehearsals early in the week.

All students will get a chance to perform at one or more concerts during the week. The atmosphere of the class is very casual but active. In the past there have been group trips arranged around the classes and concerts to other areas of Maui, including beaches, rainforests and the Haleakala volcano. Class size is limited to 15 to 20 performers.

Tuition for the week is \$300, which does not include room and board. Interested participants should send a \$100 check deposit by Friday, May 21, 2004- payable to Benjamin Verdery, 711 Amsterdam Avenue, #10 G, New York, NY, 10025. The \$200 balance of tuition must be paid upon arrival in Maui.

Accommodations are reserved at the Hale Kai O'Kihei Condos on the beach in Kihei, South Maui. The two bedrooms have two bathrooms and the one bedrooms have one bathroom...both units have a queen sized hideabed in the livingroom. All have AC, VCR's, TV, fully equipped kitchens & private lanais (terraces) FACING the ocean. Amenities include a fresh-water pool, a putting green, laundry facilities and outdoor barbecues. It is a short walk to a major grocery market, specialty shops, drug store and post office. Rates are based upon a 7-night stay: One bedrooms - \$80 per night plus tax (for two persons) \$90 for three, etc. Two bedrooms - \$115 per night plus tax (for four persons) \$125 for five, etc. Extra person rate is \$10 per night plus tax per person. Hawaii State Tax is not included in the rate.

If you are planning to share a one or two-bedroom apartment, the deposit is \$50. Best efforts will be made to accommodate people that would like help in finding a roommate for the week. The deposit is also payable to Benjamin Verdery. If you are planning to share an apartment, the balance due for your apartment must be paid upon arrival in Maui.

PLEASE NOTE: If you want your own apartment, would like to make your own accommodation plans or intend to come early or stay after the class, please call AA Oceanfront Condominiums (1-800-457-7014) and a deposit of \$100 will need to be send to them directly. Early reservations are advised! Full balance is due to AA Oceanfront 30 days before arrival.

You must make your own air travel and/or car rental reservations. Many airlines fly direct to the Kahului Airport in Maui, and when pricing flights you should ask about this option, as it will eliminate a connecting flight from Honolulu to Kahului.

You must let us know your travel and accommodation plans by Friday, June 18, 2004. Please call/email Rie Schmidt for further information.

Rieschmidt@aol.com  
www.benjaminverdery.com

(212) 662-8795 phone; (212) 864-9166 fax

## Reviews

### January 16<sup>th</sup> Open Stage

A typical blustery Washington Friday evening found a small but enthusiastic gathering at the **Chevy Chase Community Center**. A young fellow from **BCC High School** arranged to play a short set in preparation for Conservatory auditions.

**Peter Pakhomkin** walked in with a huge smile and he was ready and eager to play. He warmed the crowd with Bach, Villabos, and Giuliani. With speed to spare he plays with a beautiful, clean tone and a sure fingered command of the fret board. With an eagerness that shows how much he loves the music, he treated the audience to difficult pieces delivered with a snap. Good dynamic control with smooth legato passages rounded out his presentation. A good stage presence, he will return for future performances.

### International Guitar Night @ The Barns of Wolf Trap with Andrew York, Pierre Bensusan, Guinga and Brian Gore

Something different on the platter on another cold, icy Wednesday in January, four fabulous acoustic guitarists braved the weather on what turns out to be the tenth anniversary of the tour.

Master minded by Brian Gore, the evening began with Brian leading off. Playing acoustic steel string he presented solo pieces that come as close to classical guitar as one can get and still be considered folk music. With fret board mastery and unusual dynamics, he thrilled a sold out audience of guitar music enthusiasts.

Then he began bringing on the cavalry. Guinga, Althier de Souza Lemos, one of Brazil's great virtuoso guitarists, played next. As a well known composer, compositions from five solo CDs propelled his songs to standard Brazilian repertoire. Playing in a jazz/classical style reminiscent of Charlie Byrd and Carlos Barbossa Lima, he presented dazzling solo pieces, again as close to classical with three voices interplaying, but retaining a folk foundation matching Mr. Gore.

Following Guinga, Andrew York of LA Guitar Quartet fame thrilled the crowd with a super polished classical set. This was a rare chance for comparison and contrast. A terrific musician, he played beautiful classical guitar that betrayed a folk background in this setting. While he displays the particular trappings of the style well, he let down his hair so to speak by tickling the crowd with a few surprises. He played a Classical Guitar Reggae piece that was ingenious, and actually sang a lullaby with a pleasing tenor voice. Who knew?

On with the show, Pierre Bensusan, from Paris lived up to his reputation as a folk sensation with world wide recognition for his new album *Intuite*. His guitar, a folk (contin. p 7)

(from p 5) acoustic cut away, nylon strung, was re-enforced with signal processing that presented reverb, flange and other effects on nylon string tone. He plays in a DADGAD tuning exclusively, but in a style again classical, folk and jazz in foundation. Thrilling licks on the edge held the crowd and a voice in a pastel style raised the temperature.

Following a short intermission the players mixed it up in various combinations that came to a peak in a quartet setting. More of the same masterful playing brought the audience to its feet. The presentation lived up to the promise and is well worth watching for next year.

*Bill Dykes*

### **Flamenco Night with the John Marlow Series**

Hot playing and terrific dancing greeted the faithful audience at this sold out double show.

Ricardo Marlow, local Flamenco master, and dancer Edwin Aparicio opened the evening. Ricardo is well known in local guitar circles and showed why from the beginning of his set. He has the style down and gets better every time I see him. Guitarist and dancer work with one mind to fire each other to different heights. Great jams between them provided the spark to get the calls of "ole!" from the crowd going.

Featured performer "Chusco" Chuscales capitalized on the enthusiasm present. Firey runs with traditional stylistic flourishes and delivery that ran the gamut of emotional presentation thrilled the audience. Impossibly masterful solo pieces lead to various combinations of percussion, dancers, and singing. Bathed in the music, dancers Omayra Amaya and Nina Fajarda performed their hearts out to the enthusiastic room.. Percussionist and singer Francisco "Yi Yi" Orozco added the perfect touch of authentic singing and percolating rhythms. *BD*

### **WGS February 20<sup>th</sup> Open Stage**

Spring like weather brought out new faces to hear the Penchuk/Politte Duo. WGS' newest performers presented Three Brazilian Pieces with their now usual skill and beautiful tone. John Politte then treated the audience to his latest solo pieces, J.S. Bach's Jesu and Bouree in G. He just keeps getting better!

A brief and informal discussion then evolved between participants. Present were Bill and Mary Dykes, Spencer Fellows and Paul Williams, John and Amy, and newcomer to the area, Ernest Lilly. I think the comments are important to include in the round robin discussion.

Spencer Fellows is a well-known musician and teacher in Bethesda. Paul Williams studies guitar with Spencer. They came to inform WGS of their effort at promoting music known as the Adult Music Society. See their full page.

These men both pointed out how hard it is to get members motivated. Spencer added that having structure to the organization and events is very important. Members need

something to hang on to.

Visitor Ernest Lilly told us he found our meeting from the web page. He mentioned that he is in a Navy family and just happens to be the civilian. He reported that his wife and he jumped at the chance to be in Alexandria since many Navy assignments can be in the middle of nowhere. An area like D.C. offers a lot of culture, especially if your interested in the guitar.

Ernest mentioned that WGS' site was helpful and that such things don't need much change to be effective. Spencer Fellows added that separating between static and dynamic content is important.

John Politte mentioned that the current meeting wasn't listed on the web site.

Amy Penchuk reminded everyone that she missed the Guitar Orchestra.

Bill Dykes replied that although the orchestra had been on the back burner it would have to return. On orchestra night WGS could also leave time for open stage solo performances. *BD*

### **✓ Paco Pena**

February was heaven for flamenco guitar lovers! First, Paco Pena and his company performed at the Montgomery College Performing Arts Center on Sunday, Feb. 1, 2004, to a totally sold out house. Then, Lisner Auditorium hosted the Flamenco Festival, and then Paco de Lucia performed at the Warner. Unfortunately, the only performance I was able to attend was Paco Pena. He and his dance company brought the colors, sounds, and soul of Andalusia once again to the D.C. area.

Although his concert did not showcase his solo skills, we were nevertheless treated to many moments of his artistry. It is no wonder that American Guitar judged him as Best Flamenco Guitarist of the Year for five years in a row. I was not familiar with his Misa Flamenca, which opened the first half of the concert. This mass combines the traditional Christian mass with Pena's flamenco company. After consulting with Catholic Church officials, Pena fitted the liturgy to traditional flamenco. It premiered in 1991 at London's Royal Festival Hall, with the Choir of the Academy of St. Martin-in-the-Fields, and has been performed all over the world ever since. Molly Donnelly conducted the Montgomery College Chorus for this performance.

The company brought traditional flamenco to the second half, with singers and dancers expressing the full range of human emotions. As a composer, producer, and most notably as a guitarist, Paco Pena combined the necessary percussive and rhythmic elements, as well as rapid-fire flourishes and softer, lyrical lines. Like Carlos Barbosa-Lima, he may be small in stature, but he can produce some of the largest sounds to come from our beloved instrument.

*John Politte*