

Washington Guitar Society

No. 17

(Volume 3 No. 1)

September/October 1994

WGS

presents

JAY KAUFFMAN



Sunday

October 16

3 p.m.

\$7 WGS members

\$10 non-members

Reid Foundation
Building

1319 18th St. NW

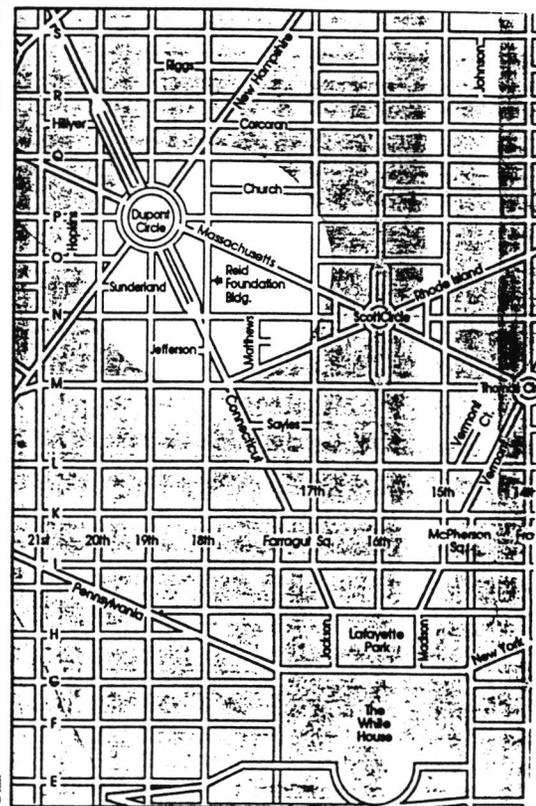
Washington, D.C.

for tickets, send check to:

Washington Guitar Society
2301 Jefferson Davis Hiway
Suite 726

Arlington, VA 22202

(See page 7 for biography and additional information)



Words From the President

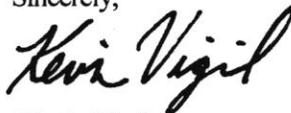
This is an exciting time for the Washington Guitar Society. We are now officially incorporated in the State of Virginia. As a corporation, we can now file with the IRS in order to be recognized as a tax-exempt organization pursuant to Section 501(c) (3) of the Internal Revenue Code. This means that any donations to the WGS will be tax deductible. This, in turn, means that individuals and businesses will be more likely to make contributions, which will help to build our treasury.

Building our treasury is important for presenting performances, workshops, scholarships, outreach programs and all other activities of our organization. We are not yet a 501 (c) (3) organization and therefore any contributions made at this time are not tax deductible. In the meantime, if you would like to help our budget grow, I would ask that you extend your membership an additional year. If you are not currently a member, join up for one or two years. Some members have already done this and your advancements are appreciated and have helped significantly.

While on the topic of donations, I would like to personally thank all of those performers who have donated their fine presentations to the Washington Guitar Society. We have not been able to pay our performers in the past, but it is my hope that in the near future we will be able to give some token of our appreciation. Without those who generously give of their time and talents, the Washington Guitar Society would not exist. *Hmmm...*

Please take a moment to either extend your membership an additional year or to join the WGS for one or two years. Our membership fee is low and our quality is high. Your support is greatly appreciated.

Sincerely,



Kevin Vigil
President, WGS

Name the Newsletter Contest

The following names have been entered in our "Name the Newsletter Contest:

Free Strokes
PLUCK!
Fretworks
Classical Fretwork
Potowmack Pluck
PIMA
The Potowmack Guitar Journal
String Notes
WGS Classic Notes
WGS Classic Columns
Notes on the Fingerboard
Rosewood and Rosettes

Washington Classical Guitar
Classy Axe
Washington Guitar

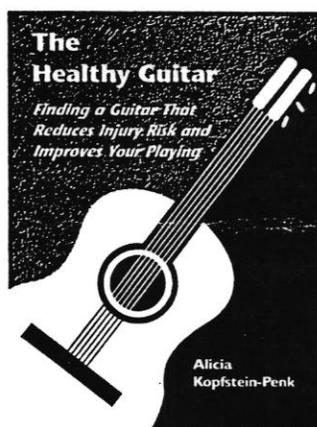
We will allow one more month for entries, as many of our members have been out of town during the Summer. Please send your entries by September 20 to Kevin Vigil, P.O. Box 3120, Arlington, VA 222203. ?

All entries will be published in the November newsletter with a ballot sheet. The author of the winning name will win a one year extension of ~~his~~ their membership to the Washington Guitar Society.

Membership Directory

We plan to publish a Membership Directory in October. Not only will this feature the names, addresses and phone numbers of the membership, but will also indicate whether the member is a teacher, free-lance performer, hobbyist, interested in playing in ensembles, etc...

Please use the WGS Application Form to submit your information for the Directory.



The Healthy Guitar

Finding a Guitar That Reduces Risk and Improves Your Playing

by Alicia Kopfstein-Penk

review by Kevin Vigil

Have you ever had pain or discomfort playing your guitar? Do you feel like you have to struggle to make stretches that seem easy to others? Did you realize that by playing with discomfort and struggling can lead to physical injuries? Are you aware of your options to remedy these problems?

The answers to understanding these questions and more can be found in a newly published book by Alicia Kopfstein-Penk. The book is titled The Healthy Guitar.

The book contains interviews with several well known guitarists, including: Neil Anderson, David Leisner and David Russell as well as guitar maker, Duane Waterman. Most informative is an interview with Dr. Richard Norris who is the director of the National Arts Medicine Center in Bethesda.

This is a very timely publication as it is written in a time that there are many fine guitar makers willing to try new things to improve the instrument. The author proposes changes in the size and ergonomics of the guitar that maintain the sound and volume of traditional guitars, but are adapted to individual needs. Most intriguing is Ms. Kopfstein-Penk's "anthropometric" system of determining the right scale length for various sized hands. The back cover even includes a ruler (in millimeters) to aid in this determination.

The Healthy Guitar is 30 pages of informative and useful information. In the words of David Leisner this book is "...pioneer work that is simply good common sense. It is only logical that we adapt the guitar to our bodies and not the other way around. Any minor quibbles one might have with an instrument designed ergonomically are nothing compared with the long-term benefits it provides."

To order The Healthy Guitar send \$15 (includes P&H) to:

Alicia Kopfstein-Penk
5814 Lone Oak Drive
Bethesda, MD 20814

Alicia Kopfstein-Penk is available as a Free-Lance Consultant for Guitar sizing. Her clientele includes: David Leisner (Boston Conservatory), Jad Azkoul (American University) and Dale Music (Silver Spring).

Two Major Summer Events in Review: Guitare Quebec and The Great Lakes Classical Guitar Festival (GOLD Competition)
by Kevin Vigil

This Summer the Guitar Foundation of America (GFA) and Universite Laval joined together to present Guitare Quebec from July 10-16. A week later marked the beginning of the Great Lakes Classical Guitar Festival at Oberlin College. I had the good fortune of being at both and would like to give you the run down.

As with all GFA Festivals one can expect to hear famous guitarists perform and give masterclasses, try out guitars and meet the people who make them, brouze and spend lots of money on music and accessories at the venders fair, meet guitarists from all over the country and watch the semi-finals and finals of the International GFA Competition. This year, however, was special.

Performers featured at this year's festival included David Russell, Jakob Lindberg, Alvaro Pierri, Leo Brouwer, Esteban Antonio, Stephen Aron, Alice Artz, Marc Belanger, Bruno Biot, Ragina Carrizo, Jacques Chandonnet, Jan-Olaf Eriksson, Claude Gagnon, Nicole Gagnon, Paul-Andre Gagnon, Kevin Gallagher, Bethany Goluboff, Gabriel Hamel, Jacques Hetu, Chantal Masson-Bourque, Carlos Molina, La Morena, Abel Nagythy-Toth, La Nef, Robert Phillips, Denis Poliquin, Marcel Rousseau, Patrick Roux, Bryan Townsend, Luce Vachon, Les Violons du Roy, Linda White and Ana Ines Zeballos.

Guitar makers that were showing their instruments included Gregory Byers (who sold a guitar to David Russell during the festival), Lester De Voe, Oskar Graf, Claude Guibord, German Vasquez (represented by Armin Kelly), Gerald Nickner, Joe Poshek, Misha Robert and Richard Prenkart. Publishers included Les Editions a Reproduire, Les Editions Doberman-Yppan (Chanterelle, Guitar Solo, Orphee, Tecla, Zerboni, CDs), les EDITIONS D'OZ, and John Morgan. Guitars and accessories were presented by CMS Musique (Aria), Denis Musique, Musique Gagne et Freres and Richard Gendreau.

Needless to say there was a lot to do and see at this festival, but what made this festival unique was the atmosphere created by the festival participants in the dormitory where we all stayed. People were playing guitar in the hallways together and for each other till the early morning hours. There was a true sense of community and kinship. I guess when you have to shower with people, you get to know them better.

Another contributing factor to the festival was the location. Quebec is beautiful! There was a big French festival going on in Old Quebec City, while we were there. There were thousands of people in the streets watching street performers and artists. There was never a feeling that my pocket would be picked or that I would be harassed by someone. There were no fights or scenes of violence. The streets were immaculate and the people were extremely kind and helpful. There were breath taking views of the mountains and the St. Lawrence River. It seemed to be a Utopia.

As for the Competition, the contestants were from all over the world, including Germany, Spain, Turkey, Puerto Rico, Mexico, Canada and the United States. The level of playing was very high with no U.S. contestants making it to the finals. Maria Escarpa (Spain) was the First Place winner, with Gordon O'Brien (Canada) in Second Place, Maxmillion (Germany) in Third Place and Miguel Trapaga (Spain) in Fourth Place. This was the highest level competition I had ever seen, until I went to Ohio.

The Great Lakes Classical Guitar Festival and GOLD Competition were held at Oberlin College in Oberlin, Ohio. The GOLD Competition stands for Guitarists of Leadership and Distinction. It was certainly true to its name.

The GOLD Competition brought in a new era for American Guitar Competitions with a \$10,000 first prize. This attracted even more international competitors than the GFA. There were guitarists from, Spain, Germany, Greece, Japan, Italy, Poland, Puerto Rico, Mexico, Canada, Switzerland and the U.S. This competition started with a tape round. From 75 tape entries, the judges narrowed the competition to 45 Quarter-finalists to compete live. From this, the cut was to 15 Semi-finalists and then to the final four.

I really believe that the judges had to toss coins to decide who would go from round to round. Everybody was a great player! Out of the 15 Semi-finalists, 10 of them could easily have been finalists. The decision had to be made and only four get to go on. Once again, no U.S. guitarists continued in the finals. Ivan Rijos Guzman (Puerto Rico) won the Grand Prize, the judges decided to combine the second and third prizes for a tie between Gordon O'Brien (Canada) and Krzysztof Pelech (Poland) and fourth place again went to Miguel Trapaga.

The judges/faculty for this festival included William Gangel, Nicholas Goluses, Adam Holzman, Douglass James, Hazel Ketchum, Stephen Robinson and Ricardo Cobo. Each of the judges gave performances during the festival. In addition to the concerts by the faculty, there were also concerts by Stephen Aron and Linda White (flute/guitar) and by the winner of last year's Great Lakes Competition Meliset Abreu.

The trade show at the Great Lakes festival was smaller than the GFA's. The vendors present were Arimin Kelly (Vasquez guitars), Chris Carrington (luthier), Duane Waterman (luthier), Mishe Robert (luthier), Editions Orphee, Hongry Monk Music, Inc., and the Mark Leaf Case Company.

Even though there were concerts and masterclasses at the Great Lakes festival, the main event was the GOLD Competition. This year's GOLD Competition with its \$10,000 prize made for the first truly international guitar competition in the U.S. This, however, is being followed by the Stotsenberg Classical Guitar Competition at USC next year also with a \$10,000 prize.

During the Summer, there are many music festivals that take place. I only went to two of them. I strongly recommend going to a festival to open your eyes to the world outside your practice room. You'll get to meet some very interesting people, hear some incredible music and you will walk away with memories that will last a lifetime.

Mozart Dedicates New Works to Washington Guitar Society

by Don Sauter

Wolfgang Amadeus Mozart was coaxed back from the ...er, came out of retirement temporarily to compose a short piece for the new Washington Guitar Society. No doubt feeling very pleased with his first composition in, um, several years, he produced a second one - quite a coup for the fledgling society. Since Mr. Mozart is a bit, uh...infirm (shall we say?) these days, he needed the help of a society member to do the copying chores. Critics agree the two works, "The Patowmack Stomp" and "The Bureaucratic Shuffle", are destined to become classics in the guitar repertoire.

The real story: Mozart truly did write these pieces, even though they've never been played or heard before now. They were created using his *Musikalisches Würfelspiel* - the "musical dice game." Mozart wrote 11 alternatives for each of the measures in the piece and a toss of the dice determines which one to copy in. Actually, the 1st and 2nd endings are always the same and the last measure has only 2 choices. Thus the total number of different minuets is exactly 759,499,667,166,482. While this is nowhere near the 100,000,000,000,000,000 claimed by the publisher, it's not to be sneezed at, either. You figure that's 137,690.4 unique minuets for each person on the face of the earth (July, 1992 world population.) If only we could live off of music...

The *Musikalisches Würfelspiel* (K. 516f) was transcribed from piano to guitar by Miguel Coelho and published in 1976 by Carousel Publishing Corp. as "Melody Dicer".

Mr. Mozart strenuously (as is possible at his age) denies rumors that he is down on his luck, but has offered to compose original minuets for anybody who wants one - 10 bucks a pop (negotiable.) He says to make checks payable to his agent/copyist/Wuerfel Flinger (dice tosser), Herr D. Sauter.

W. A. Mozart

"THE PATOWMACK STOMP" (K. 273, 905, 469, 605, 641)

transcribed: M. Coelho
fingering: D. Sauter

Tempo di Minuetto

Musical score for "THE PATOWMACK STOMP" in G major, 3/4 time. The score consists of four systems of music. The first system includes a circled 3 and the text "= F#". The second system includes first and second endings, with the second ending marked "c4". The third system continues the main melody. The fourth system concludes the piece with a double bar line and repeat dots.

"THE BUREAUCRATIC SHUFFLE" (K. 588, 526, 149, 424, 047)

Tempo di Minuetto

Musical score for "THE BUREAUCRATIC SHUFFLE" in G major, 3/4 time. The score consists of four systems of music. The first system includes a circled 3 and the text "= F#". The second system includes first and second endings, with the second ending marked "c2". The third system continues the main melody. The fourth system concludes the piece with a double bar line and repeat dots.

MEMBERS' JULY PERFORMANCE

The Washington Guitar Society's July meeting/recital was the first in which the performers consisted exclusively of the membership. While members and non-members are encouraged to perform in an informal pre-show an hour before the monthly meetings, this time the membership was the main attraction.

The following members participated: Brian Kent, Bev Ross, Don Sauter, Steven Seidenman, and Alison Verdi. Repertoire ranged from the unusual to the endearing standards of the repertoire.

The recital began with a trio by Ralph Paulsen-Bahnsen, "Preludio Y Fuga Antigno" (1978), performed by Bev, Brian and Don. A neo-Baroque work in the best sense of the term, this is a noteworthy piece for the guitar trio repertoire. Our trio did a fine job on it, both technically and musically. They ought to do more of this.

Next came the "Chorinno" for guitar duet (1979) by Albany, New York composer John Pearse; a delightfully South American styled piece, played by Brian and Don. They did a dynamic job on it, especially considering it was a new piece for them (rehearsed only once five days before the performance).

There followed a Mertz miniature, "An Die Entfernte", from the "Bardenklänge" pieces, Op. 13, played by Steve. Brian then performed Bach's Gavotte from the 5th Cello Suite and a spirited version of the prelude from the 1st Cello Suite.

Don gave a fine reading of an interesting set of variations on the tune popularly known as "Twinkle Twinkle Little Star", the "Spiel Variationen uber Morgan Woll'n Wir Hafer Mahn", by Anton Stingl. A pre-1950 work, it employs various devices, including Bachian counterpoint; one of the variations incorporated the Minuet No.1 from Bach's "Anna Magdalena Notebook".

The recital closed with a duet by Dowland, "My Lord Chamberlain, His Galiard," performed by Alison and Don. Although there were several guitars in the vicinity, this daring duo decided to attempt the original four-handed lute (guitar) version, successfully as it turned out; seeing is believing. What a classy and up-beat way to end this artistically varied program. Many thanks to everyone who participated.

JAY KAUFFMAN

New York based guitarist, Jay Kauffman, has performed extensively throughout the Midwest and East Coast. As a winner of the 1994 Artist's International Competition, he will be giving his New York Debut Recital at Carnegie's Weill Recital Hall this December.

A review in New Yorker magazine by influential critic Andrew Porter rated him an "exceptional soloist, who matched technical accomplishment with interpretive ardor."

He is a graduate of the Juilliard School, where he was a scholarship student of Sharon Isbin, and where he gave the "historic" first student recital.

In addition to pursuing his talents in music, Mr. Kauffman currently produces covers and art work for the international magazine of the guitar "Guitar Review."

Note: Jay will be playing at Reid Foundation Building Ball Room on October 16, 1994; details are provided in the Calendar of Events section of this newsletter.



WILLIAM KANENGISER, guitar
Photo: Oscar Corbin

GRETSCH Guitars
850 Seventh Avenue
New York, NY 10019
(212) 355-5200

WILLIAM KANENGISER

William Kanengiser will be featured in the San Juan Islands Chamber Music Festival on Saturday, ~~October 1~~ ~~October 2~~ at 8 p.m. This concert will take place at the University of Maryland Adult Education and Conference Center at the intersection of University Blvd. & Adelphi Rd., College Park. The program will include works by Vivaldi, Sanford, and Piazzolla. Tickets are \$19 full price; \$16.50 WGS MEMBERS and seniors, \$9 full-time students with I.D.

On ~~October 2~~, Mr. Kanengiser will be giving a solo concert for the Baltimore Classical Guitar Society at 2 p.m. at the Walters Art Gallery, 600 N. Charles Street in Baltimore, Maryland. Tickets are \$15. For further information, call the BCGS at (410) 247-5320.

REVIEWS

by Steven Seidenman

LEE BECKY

For the July meeting of the Washington Guitar Society, Lee Becky presented an enjoyable

program delivered with technical mastery and thoughtful musicianship. He included such perennial favorites as Etudes by Sor and Villa-Lobos, "Capricho Arabe" by Tarrega, and Nocturne by Torroba, pieces in which he reflected a noteworthy meticulousness of phrasing and dynamics. Stylistically Mr. Becky seemed most at ease with the Villa-Lobos Etudes, and the Capricho Arabe, a piece which had especially inspired him early in his guitar studies ("and still does"). It certainly showed as the sheer lyricism of the piece shone through with an unpretentious naturalness. He seemed equally comfortable with the Villa-Lobos Etudes Nos. 4 and 11, the latter of which displayed the virtuosity of which he is capable.

The program closed with Weiss' well-known Passacaille, and appealing set of variations over a continuously recurring ground bass; a fine contrast to the Villa-Lobos.

After heeding the audience's request for an encore, he chose the first movement of the "Sonatina Meridional" by Ponce, which he played every bit as well as the music on his program.

WGS PRESENTS John Giunta Yoga for Musicians

The WGS is proud to present John Giunta for it's October 8, 1994 meeting.

John holds a Master's of Arts Degree in Guitar Performance from George Mason University. His certification to teach Hatha Yoga is from the Himalayan International Insitute of Yoga Science and Philosophy.

John has successfully married his two art forms and offers workshops in Managing Performance Anxiety, the Spiritual Side of Music Making,

Promoting Good Health With Sound music
Improvisation and Yoga for Musicians.

This workshop for the WGS will take place
October 8, 1994, 2:00 p.m.; see Calendar of
Events for further details.

WGS CLASSIFIED ADS

Classified ads are free to WGS members. To
place an ad, send it to : Brian Kent, 10416
Fawcett St., apt. 4, Kensington, Maryland,
20895, or call Brian at (301) 942-1663 (leave
your classified ad. on the answering machine).

Guitar by **Thomas Rein**. 645 mm. Honduras
true Rosewood back and sides, Cedar top.
Built in 1992 (#89). \$3,400. Call Sean
Dodson, (703) 273-3876.

Guitar by **Thomas Rein**. 650 mm. Old
Brazilian back and sides, Spruce top. Built in
1987 (#32). \$3,000. Call Sean Dodson, (703)
273-3876.

Guitar by **Richard Fletcher**. 627 mm.
Rosewood sides and back. Spruce top. 10
years old. Just refinished. \$2,000. Call Alicia
Kopfstein-Penk (301) 564-1467.

Classical Guitar by **Pedro Perez Valbuena**
(trained by Ramirez). Made in Madrid 1990.
Brazilian rosewood back and sides, Cedar top.
650 mm. Like new condition. \$2,900 with a
ProTec case. Mention WGS and get an instant
\$100 discount. Call Joe Bianco (301) 540-3536
or (301) 546-2514.

I would like to connect with another classical
guitarist in my area (two blocks from the
Clarendon Metro) to practice with, exchange

ideas, etc.... Call Chris Rightmer, (703) 243-
2331.

CALENDAR OF EVENTS

The International
Conservatory of Music
Presents
The 2nd Annual

**JOHN E. MARLOW
GUITAR SERIES**

OCT. 7, 1994 **CHARLIE BYRD** ☆ Together in a Night of
JAN. 27, 1995 **CARLOS BARBOSA-LIMA** ☆ Brazilian Music
MYRNA SISLEN ☆ JEFFERY MEYERRIECKS ☆
Washington's own in Joint Recital
FEB. 24, 1995 **BERTA ROJAS** of Paraguay ☆ in all Barrios Program
MAR. 10, 1995 **JORGE MOREL** of Argentina ☆ Guitarist/Composer

All Programs
8p.m. at the
Woman's Club of Chevy Chase
7931 Conn. Ave.
Chevy Chase, MD 20815
Plenty of Free parking
Wine & Cheese reception
with artists.

Ticket Information: 301-654-6874
202-265-3915

Also available at
The Guitar Shop
1216 Conn. Ave. NW • Wash., DC 20036

Visa MasterCard accepted

**September 9 (Friday), 3:00 p.m. - Alexandria
Guitar Quartet**, Sean Dodson, Tim Evans, Jeff
Baker and John Graham, at Borders Book
Shop, Tysons Corner. Free!!!

September 10 (Saturday) - THOMAS REIN
(luthier). 2:00 p.m. **FREE!** At the Bethesda

Public Library, 7400 Arlington Road. Tom will be showing off some of his great guitars, letting us in on a few of his "secrets of the trade" and answering any and all questions. Near the Bethesda Metro Station. As always, show up an hour early (1:00 p.m.) for an informal, pre-workshop playing session. Bring your guitar and share some music with your WGS peers. This is a great opportunity to play in public without any pressure - from first year beginners to old pros, all are welcome and encouraged!

September 24 (Saturday), 7:00 p.m. - JAD AZKOL, at 4010 South 28th St., Arlington, Va. Tickets: \$18.00. Sponsored by Shirlington Artist Guild. For information, call (703) 528-1817 or (703) 379-6666. Reservations will be taken, and are highly recommended.

September 25 (Sunday), 3:00 p.m. - Alexandria Guitar Quartet, Sean Dodson, Tim Evans, Jeff Baker and John Graham, at The Lyceum, Old Town, Alexandria. Free!!!

October 1 (Saturday), 8:00 p.m. - WILLIAM KANENGISER, the San Juan Islands Chamber Music Festival, at the University of Maryland, Adult Education and Conference Center, University Blvd. and Adelphi Rd, College Park, Maryland. Tickets: \$19.00. Mention you are a WGS member and pay only \$16.50! Mr. Kanengiser will be performing the Vivaldi Concerto in D maj. for guitar and strings, Sanford Metropois III for Clarinet, piano and strings and the Histoire Tango by Piazzolla for violin and guitar.

October 2 (Sunday), 2:00 p.m. - WILLIAM KANENGISER, at The Walters Art Gallery, 600 North Charles St., Baltimore, Maryland 21202. Tickets: \$15.00 general public, \$12.00 students and senior citizens. Call (410) 247-5320. Sponsored by the Baltimore Classical Guitar Society.

October 7 (Friday), 8:00 p.m. - The John E. Marlow Recital Series presents CHARLIE BYRD & CARLOS BARBOSA-LIMA, An Evening of Brazilian Music, at The Womens Club of Chevy Chase, 7913 Conn. Ave., Chevy Chase Maryland. Free parking, wine and cheese reception with the artists. Call (301) 654-6874 or (202) 265-3915, Mastercard or Visa accepted. Tickets also available at The Guitar Shop, 1216 Connecticut Ave., N.W., Washington, D.C. Sponsored by The International Conservatory of Music.

October 8 (Saturday), 2:00 p.m., John Giunta-Yoga For Musicians Workshop. Bethesda Public Library, 7400 Arlington Rd. Bethesda, MD. near Bethesda Metro, information call Kevin Vigil, 703-516-9745.

October 9 (Sunday), 3:00 p.m. - Alexandria Guitar Quartet, Sean Dodson, Tim Evans, Jeff Baker and John Graham, at George Mason University, Harris Theater. Free!!!

October 16 (Sunday), 3:00 p.m. - Jay Kauffman, classical guitarist, in preparation for his Carnegie Hall Debut, at Reid Foundation Building, 1319 18th St., N.W., Washington D.C. Tickets - \$7.00 WGS members, \$10.00 non-members. Sponsored by the Washington Guitar Society.

October 29 (Saturday), 8:00 p.m. - Ronn McFarlane - lutenist, at Walters Art Gallery, 600 North Charles St, Baltimore, Maryland. To Order tickets, call (410) 247-5320. Sponsored by the Baltimore Classical Guitar Society.

October 29 (Saturday), 6:45 - 7:45 p.m. - Alexandria Guitar Quartet, Sean Dodson, Tim Evans, Jeff Baker and John Graham, at the Kennedy Center, Grand Foyer Series. Free!!!

← Serfa