

Washington Guitar Society



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RICHARD STRASSER PERFORMS for WGS in June

Richard Strasser began playing the guitar at the age of 12 and after two years won a full scholarship to attend the Canberra School of Music to study with the Australian guitarist Timothy Kain. It was at the Canberra school of music that he was awarded a Bachelor of Music degree with honors in performance and a post graduate diploma.

After receiving the Queen Elizabeth II Silver jubilee award and the Australian council scholarship, Richard began studies with Carlos Barbosa-Lima at the Manhattan School of Music. In 1992 he completed his Master of Music degree, receiving the Andres Segovia Award for excellence in performance. Richard is currently completing a Doctor of Musical Arts degree at the Manhattan School of Music. He is currently completing his dissertation on recent guitar concerti of Joseph Schwantner, John Corigliano, Michael Torke and John Anthony Lennon, under the supervision of David Starobin.

Richard has been a recipient of several awards including a winner at the Australian Guitar Competition, the National Eisteddfod and a finalist at the Manhattan School of Music concerto competition. He has performed throughout Australia, America and in Italy. Richard has also an interest in chamber music and has been a founding member of several innovative ensembles including the Manhattan Guitar Trio and Guitar Trek. He has also recorded a CD for the Australian ABC label.

Richard plays a guitar made by Greg Smallman. He is playing June 10, at 2 pm at the Bethesda Public Library 7400 Arlington Rd. Bethesda, MD. See the Calendar of Events for more information.

IVAN RIJOS REVIEW

A standing ovation and two encores was the way Ivan Rijos finished his performance for the Washington Guitar Society on Sunday May 21 at the Reid Foundation Building in Washington, DC.

Maestro Rijos is the winner of so many international competitions and awards I dare not use up the space of this publication. After his performance, everyone in attendance can certainly understand why.

Competitions have developed the stereotype of presenting their

awards to the technically developed and musically lacking. Ivan is certainly technically developed, but his musicality is far from lacking.

His reserved mannerism might lead one to think that his playing would be shy and timid, but it's not! Ivan's goal is to move his listener with emotions of every range. He does this with a big beautiful sound when needed and with a small sound when the music demands it. His conviction in the music he plays is undoubtable. He held the ears of the audience literally in his hands.

His program consisted of a *Pavanne* and *Les Barricades Mysterieuses* by Couperin, *Suite in D minor* by de Murcia, *Adagio* and *Polonesa* by Aguado, *Drei Tentos* by Henze, *Canticum* by Brouwer, *Four Pieces: Mallorca, Cadiz, Tango* and *Cordoba* by Albeniz, *Etudes 7 and 12* by Villa-Lobos and *Fandango* by Rodrigo. His first encore was one of his own compositions "*Lagrimas de Jesus*" (The Tears of Jesus) and his second was a Puerto Rican Spiritual, "*Praised Be His Name*".

Ivan plays on a guitar made by luthier Pablo Quintana Soto (Miami) who gave Rijos the instrument after hearing him at a competition in 1982. At the time, Ivan did not have a concert instrument. Mr. Soto, your gift was not in vain. Ivan produces one of the richest sounds I've heard from a guitar in recent years. It almost sounds like a piano.

Ivan is probably in Mexico performing the Rodrigo's Aranjuez as I write this. From there, he will go to Spain on a Fulbright Scholarship to research ancient music and perform music by living composers. Also in his schedule are performances in Greece, Puerto Rico and in about a year, he will be in Washington again performing at the Smithsonian. I'll be there!

Kevin Vigil

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JOHN STOVER/ERIC SWANSON REVIEW

The May 6 meeting of the Washington Guitar Society featured not one but two main attractions. John Stover gave a pre-concert workshop on interpretation and Eric Swanson was the featured performer.

Mr. Stover, who was in town from the San Francisco Bay area for a family event, offered a very informative workshop on interpretation. A *Capricho* by S.L. Weiss served as the basis for his discussion. He stated that in the performance of polyphonic music, "If you, the performer don't know what each voice is doing, then how are you going to communicate the composer's intentions to the listener? ... You cannot overstate the entrance of a new voice."

After making several other important points, he was requested to perform by those in attendance. His playing was everything I remember it to be... Warm, sensitive and just plain beautiful. As one member told me a couple of days later, "I could sit and listen to him play all day long."

Following John Stover was Eric Swanson. Mr. Swanson played a program of two Scarlatti *Sonatas*, the famous Bach *Chaconne*, *Four Pieces* by Frank Martin, two *Waltzes* by Antonio Lauro, *Recuerdos* by Tarrega, two *Etudes* by Ricardo Iznaola and the *Fandango* from Rodrigo's *Three Spanish Pieces*.

This was a very bold program to present. No piece on the program could be considered "filler". This was substantial guitar repertoire through and through. On top of that, Eric performed this program after arriving at Washington National Airport only two hours before the concert. He then had to get back to the airport an hour after the concert. This is a lot of potential pressure to be placed on an individual. With all that could have gone wrong (flight problems, luggage problems, traffic problems, nail problems, etc...) nothing did!

Eric performed a very confident program. His memory was solid and under the circumstances, his endurance was remarkable. As a player, Eric projects a beautiful sound and communicates the music he plays with sincerity. I look forward to hearing him again.

This May 6 meeting was a big success. Our performers came from California and Florida. We are truly blessed to have such a high caliber of musicians donate of themselves for the Washington Guitar Society. Thanks John and Eric! *Kevin Vigil*

THE WGS MONTHLY PROGRAM - MORE THAN A PERFORMANCE!

The energy and good vibes that have always been present at WGS monthly programs have been cranking up even higher in recent months. At the March meeting we were joined by an outstanding Washington-area violinist - **Phyllis Fleming** (sister of WGS member Cathy.)

Thus our open-stage segment featured violin/guitar, violin/2 guitars, guitar solo, guitar duo, and guitar trio acts. Many thanks to Phyllis, Cathy, Bev, Don and Tom! The pieces played on violin and 2 guitars were actually hijacked 19th century American pieces for mandolin, guitar and banjo. Where else do you get an opportunity to hear this good stuff? (No wisecracks, please!) Also, Phyllis' violin added an extra dimension to the Praetorius quartet and quintet jam session at the end of the meeting.

Likewise, the April meeting had an interesting kick-off with Mike showing and demonstrating his authentic 19th-century guitar - not a copy! Jesse played Sor on the open stage and that was followed by a couple of duos from Brian and Don. Composer Andrew Charlton got a work-over at this session, what with a solo by Don, a duo from Bev and Don, and a trio from the Patowmack Guitar Trio (Bev, Brian and Don.) The latter piece was published in the most recent Soundboard and the trio is modestly claiming one or more of the following: Washington premiere, East Coast premiere, U.S. premiere, Western Hemis...(You get the picture.) Also, Jesse put on display a neat selection of music and books from his guitar library.

At the May meeting, we had an enjoyable and informative workshop on the interpretation of Weiss's Baroque lute music from guitarist **John Stover**. We also had a surprise visit from renowned luthier **Douglas Ching**. He showed no signs of tiring answering everyone's questions about their own instruments. Wayne brought his vihuela along; Cathy brought refreshments. Don displayed a batch of wonderful guitar publications from Chanterelle. In the open-stage segment, **Kate Maynor** gave her classical guitar performance debut in a trio with Dennis and Don. She only started playing the instrument last September. Good job, Kate!

Once again, all of the above is in *addition* to the featured performer of the month. So, you see, there are many ways that you can join in the fun and frolic. We'll thank you, and you'll thank yourself. Like the non-profit radio stations spots say, "The word for the day is... "Participation!"

p.s.

PRESIDENT'S MESSAGE

A lot has been going on in the Washington guitar scene. Some recent highlights include a concert by Ivan Rijos presented by the WGS last month and The American Acoustical Society's Presentation of Carlos Barbosa-Lima, Ricardo Cobo, Kurt Rodarmer and Dr. Michael Kasha on Thursday, June 1 at Lisner Auditorium. The American Acoustical Society devoted part of its convention to the subject of guitar acoustics - using science to understand and possibly improve our sound. Speakers included Dr. Michael Kasha and luthiers Richard Schneider and Thomas Humphrey.

Fresh off the press is the announcement of the Artist Slate for the 1995-96 season of the John E. Marlow Guitar Series. This is listed on page 7.

The WGS looks forward to presenting Scott Tennant (from the L.A. Guitar Quartet) on September 15 and the Alexandria Guitar Quartet in November. They will be giving world premieres of pieces commissioned expressly for them. We are still negotiating two additional performances for 1996.

In addition to the forementioned events, the WGS continues to present free performances and workshops through the public library system. Upcoming events include a performance by Australian guitarist Richard Strasser on June 10 and a WGS Members Recital on July 1. See the calendar of events for details.

A list of dates for WGS meetings can be found on page 7. Please mark your calendars and plan to attend. All of these meetings are located in Maryland. As a large percentage of our membership is also in Virginia, I am currently investigating additional options for the upcoming fiscal year. Check your next newsletter for updates.

Please check the date of your membership expiration so that you do not miss out on all of the exciting things coming your way.

Kevin Vigil, *President*



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LAURITA (VALSE)

BY JESSE O. TAN

Jesse Tan - the Washington Guitar Society's own "Guitarzan!" (see the Apr/May95 newsletter) - has very kindly provided us with an original composition. It's a waltz called "Laurita". (Jesse also calls it "Laurie's Waltz.") Don't be surprised if it brings to mind one of Jesse's own favorite composers, Agustin Barrios. So put on your Indian headdress, spell your name backwards, and go to town!

Almost all of Jesse's original fingerings are retained, but have generally been re-notated. In this fingering system, *all* position changes are indicated - either by an explicit position indicator (such as C7), or by a guide finger dash. C7 implies position only; nothing about barring. -3 implies guide finger only; nothing about glissando. Performance notes (numbers in boxes) 1 to 6 are reserved to indicate a preparatory barre through that number of strings.

Don't gripe about fingerings you don't like - just change them. In the worst case, it only takes about 6 minutes (and 4.88 seconds, to be exact) to white-out *every* single fingering. The manuscript has been "cosmetically enhanced" for the sake of readability. Sure has a lot more character than that laser printed stuff, eh?

Jesse is happy for anyone to freely use and copy his piece. Copyright has been retained however, to encourage anyone with a notion of making substantial profits on it (from publishing, say) to contact Jesse first.

Joe Bianco did a great job proofreading Jesse's manuscript and editing it where necessary to bring it into correspondence with what Jesse *really* meant. When Joe would ask, "What do you want here?", Jesse would sidestep the question - "I don't know what do you think?" ("But you're the composer, man!") So you can see, Jesse is no stickler for precise implementation of the printed music.

Performance notes (M=measure):

- Don't be afraid to do your thing. Hold bass notes beyond notated values. Add glissandos - for example, up to the 12th-fret D in M13. Play the coda freely. Etc., etc.
- The staves are a bit crowded. Musical instructions always apply to the staff above.
- a tpo = a tempo.
- con gracia = with gracefulness.
- poco = little.
- rall (entando) = ritard(ando) = gradual slowing.
- M8, 70: The wavy line is an exaggerated vibrato.
- M43-45: "ciciendo" means "stretch" in Spanish (says Jesse). Draw out the sequences of notes connected by glissandos.
- M66: There are natural harmonic possibilities on strings 3 and 4.

Don Sauter

69 en Re
M.M. ♩ = 160-168

Laurita
(Valse)

Jesse O. Tan

1 *con gracia* *mp* C2 C7

6 *mf* *poco rall.* *a tempo* C4 C3

11 C2 C9 C5 C4 *mp* C2 C1

16

21 C2

26 C4

31 *mf* *poco rall.* *a tempo* C7

35 C2 *mp* *ritard.* *f* *decisivo* *a tpo.*

40 *c2*
Musical notation for measures 40-43. Includes dynamic marking *mp* and the syllable *c - i -*

44 *c7*
Musical notation for measures 44-47. Includes dynamic marking *mf* and the syllable *a t p o.*

48 *c2*
Musical notation for measures 48-51. Includes dynamic marking *p* and the syllable *c - i -*

52
Musical notation for measures 52-55.

56 *c7*
Musical notation for measures 56-59. Includes dynamic markings *f*, *mp*, and *p*.

61 *c3*
Musical notation for measures 61-64. Includes dynamic marking *p* and the syllable *c i*

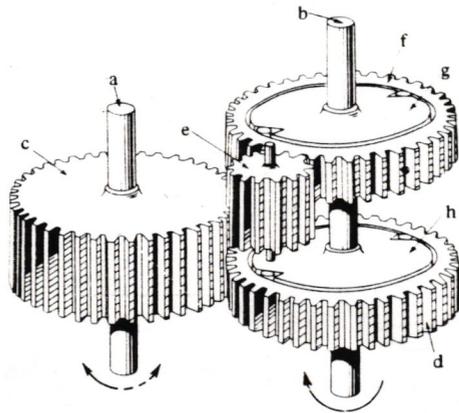
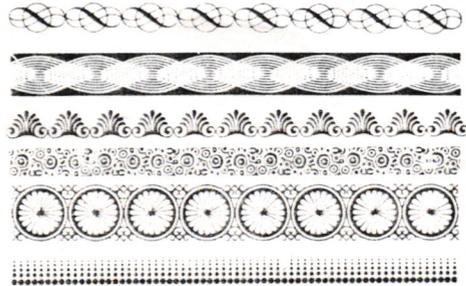
65 *Bva*
Musical notation for measures 65-68. Includes dynamic marking *mp* and the instruction *poco rall.*

68 *c4*, *c3*, *c2*, *c6*
Musical notation for measures 68-71. Includes dynamic marking *pp* and the instruction *Dal Segno al Coda a tempo*. Ends with *fine*.

THE GUITAR STRIKES AGAIN!

Did you know that guitar music - specifically, 4 measures from Fernando Sor's Op. 11, no. 5 - make up part of the Sharp Corporation's test pattern for its photocopy machines? See below.

DS



**Classified Ad and Calendar Events
Reminder**

Classified ads are FREE to WGS members. To place and ad, send it to:

Brian Kent
10416 Fawcett St. Apt. #4
Kensington, MD 20895

Brian is also Calendar of Events Editor. If you know of a guitar related activity (concerts, lectures, master classes, ensemble get-togethers, etc...) let Brian know by leaving the information on his answering machine: (301)942-1663.

(GSP ad)

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