

Washington Guitar Society

No. 43

March/April 1999

Julio "Koko" Sosa Performs for WGS Friday, March 19

Julio "Koko" Sosa, a virtuoso guitarist known for his unique style and masterful technique, is a native of Ucacha, Argentina, where he was raised by a family of musicians. His talents as a performer, composer, arranger, and conductor have allowed him to work with South America's greatest folk-music artists, as well as perform in the United States. As a soloist, Koko exhibits a special passion for his Argentinean roots with original pieces that reflect his country's many regional styles. Currently, he resides in Washington, DC, where, in addition to performing, he teaches at the Guitar Gallery in Cleveland Park.



See the Calendar of Events on page for further information.

WGS Youth Concert Friday, April 23

It is time once again for all those young guitarists 18 and under to perform for the Washington Guitar Society. All levels are welcome and encouraged to participate. If you are interested in performing or if you are a teacher who has students that you would like to perform call John Rodgers at (202) 686-1020.

The concert will take place at the Washington Conservatory of Music, 5144 Massachusetts Ave., Bethesda, MD. Family and friends of the performers are welcome. The performances will begin at 7:30 pm.

From the President

Despite a smaller than usual turnout, we had a great Members Recital on January 22. We had a wonderful time, and I'm sorry more of you weren't there. You have plenty of advance notice now for the Youth Concert in April, so I hope everyone eighteen and under will prepare something for it.

I was pleasantly surprised to see some new advertisers in our last newsletter. I hope this is the beginning of a trend. I understand we will have an ad in the John E. Marlow Guitar Recital Series programs and we will advertise their concerts. This sounds to me like a good thing for all of us.

We are very fortunate to have performers contacting us and volunteering to do programs for us. Please keep it up so we can continue with the variety and quality we've been having. That's all for now.

John Rodgers

The Washington Guitar Society

Come Join the Fun!

Free Monthly Programs
Bi-Monthly Newsletter
Members Recitals
Youth Concerts
Open Stage
\$15/year



A membership application is on the back
of this newsletter.

Join/*renew today!

**WGS members check the expiration date on your mailing label.*

IN THIS ISSUE:

SUMMER GUITAR FESTIVALS

VIEWS ON TEACHING

UPCOMING PERFORMANCES

PRAYER FROM MOSES IN EGYPT

CALENDAR OF EVENTS

CLASSIFIED

**W.G.S. Members Recital
January 27, 1999**

The WGS meeting for January featured a members recital. Here's a program from the recital:

* {	Earle of Salisbury	Wm. Byrd
	Le Petite Rien	F. Couperin
	Theme from 6th Symphony	P.I. Tchaikovsky
	<i>Bob Wysong</i>	
	Duo #8 in E, 1st Movement	H. Albert
	<i>Don Sauter, Bob Wysong</i>	
	Prelude #1	H. Villa-Lobos
	Asturias	I. Albeniz
	<i>Nicki Lehrer</i>	
	Dos Palomitas	Argentine Folk Song
	<i>Michael Cunningham, John Rodgers</i>	
	Finale from Serenade Op. 96	F. Carulli
	Two Part Inventions #8 and #13	J. S. Bach
	<i>Jay Juan, John Rodgers</i>	

* Arranged by Joseph Castle.

**Washington Guitar Society Treasurer's Report
For tax year 9/1/97 -- 8/31/98**

INCOME	
Renewals/New members	993.00
Newsletter Advertisement	225.00
Income from Azkoul Master Class	170.00
Donations	218.00
Interest	36.51
INCOME TOTAL:	1642.51
EXPENSES	
Newsletter	1292.76
Azkoul Masterclass	255.00
Misc. paid	15.00
Taxes Paid	136.20
EXPENSES TOTAL:	1698.96

Other: Collected \$30 in donations for the John Marlow guitar series.

Teaching

After having taught guitar for about forty years one can hardly help but wonder about the result of that labor. I suppose teachers can never really know what manner of benefit or influence they have been.

You can only teach as much as your students will allow, and sometimes that is precious little.

You may spout information until your breath fails, but unless a student hears and takes something to heart, you have taught nothing.

If you are a student you should know, that the more resistant you are to an idea, the less you will learn. The most expensive thing a student will ever own is disbelief.

A teacher might try to predict how it will go with a student, but there is no list of dependable prognosticators to this end.

There might be some general idea of the probabilities, but at best the classifications remain very general, such as: good, bad, or somewhere in between.

For our convenience we sometimes tend to categorize students, so that we might give them a mental address.

Some categories might be: good, bad, indifferent, adults, young, too young, too old, smoke blowers, outright liars, guitar owners, don't want to be's, piddlers, contemplative dreamers, and overnight wonders.

The overnight wonders are those that want to do all of their study and practice in secret so one day they can come bounding out of the closet and pounce on an unsuspecting world, and amaze all of their friends. These are the same fools that believe there can be true learning without honesty.

They are usually good for about three weeks because not enough secret time can be found to accomplish anything.

It should be remembered that in order to learn to play you must be honest, and this is what many find to be intolerable.

As for trying to categorize students (if such a thing should be considered at all) there is only one common ground on which most of them stand, and that is: To the right, you have those that say: "Oh, I messed up that note or phrase." And on the left you have those that say: "That note or phrase keeps messing me up."

If you have a student that stands on the left, you might as well just go ahead and chuck him out of the window. (open or closed). *There will be no profit in such a person because even if there is a measure of success, he will not be able to protect it in the future.

If you have a student that stands to the right, then of course, do your best by him and suffer all questions.

The most frequent and consistently asked question is: "How long will it take to learn to play?" I have heard only one good answer to this question, and it is also a question - "How many pieces of string would it take to reach the moon?"

This question lets you know right away that the inquisitor has no clue of the nature of the project, and furthermore they will not be able to afford the time.

It's the same old story; if you have to ask you can't afford it, but at the same time it's a bargain at any price.

For those that think they would like to learn to play the guitar, I truly hope there will be perseverance enough to make the project successful, but until that is determined, try to choose a studio on the ground floor.

Good luck.

{ If your studio is less than three stories up, you are less likely to get a clean kill. If he is in possession of a good quality instrument, keep the guitar and throw the bones away.

*Ray Bell,
WGS member
Little Rock, Arkansas*

Teaching

A Response to the Previous Article

I am the editor of the WGS Newsletter and have the luxury of being able to respond to the previous article before it is published and mailed out to the masses. I am taking advantage of that opportunity now.

Teaching is more than just showing someone how the guitar works. It is paying attention to the individual needs of a student. Students all come to their lessons with varying amounts of intellect, attention span, patience, interest, physical and creative experience. A good teacher needs to be able to connect with each student in such a way that information can be understood and applied.

When we teach, we are training a brain. Each person learns in different ways. Some may be visual learners, some tactile, some are thinkers. It is important for the teacher to try to understand how a student learns.

Age is often an important issue as well. You cannot teach an eight year old the same way you would teach a teenager, young adult, middle-aged person or a senior. Each age group has different needs that should be understood and appreciated. If a teacher finds success with one age group and not another, then that teacher should either learn to communicate with the other groups or discontinue accepting students who fall into their weaker categories. If there is no communication link between teacher and student, learning cannot take place.

The study of music is not about becoming a virtuoso. There are many benefits to studying music even if the results appear to be mediocre. The study of music has been proven countless times to increase brain activity, thus raising test results in school aged students and stronger reasoning skills in all age groups. When we teach students, we are also increasing their appreciation of music and they are likely to attend more concerts, support arts organizations, purchase recordings, etc... So even if a student does not become the next John Williams or Yo Yo Ma, they still contribute our our musical world.

If I have a student that is not progressing, I have a talk with him/her to determine what is at the root of the problem. If they are too busy to practice, we discuss their schedule to see if there is a way to incorporate efficient practicing even if it is only 15 minutes per day. Sometimes, a student may have many other things going on in their life and their instrument is not the priority. In these cases, I sometimes recommend for them to take a break and come back when there is more time for a commitment to practicing. There are occasionally students with whom a connection cannot be made. In these cases, I have to admit that I am not the best teacher for that individual and I recommend them to someone that I think is a better match. I would never literally or figuratively "chuck him out of the window" as suggested by Mr. Bell in the previous article.

Many teach because it is the only way they can find to make a living in music. That does not always make them a good teacher.

To you students reading this article... I suggest that you interview several teachers by taking a lesson with them. Find

out how they will teach you and what their methodology consists of. Use your instincts to determine if you can learn from this person. Just because someone is famous or can play well, doesn't make them a good teacher. They must be able to communicate with you at your level and want you to succeed as much as you do.

Kevin Vigil

Prayer From Moses In Egypt

One very obscure corner of the universe of guitar music is 19th century American guitar transcriptions of operatic tunes. There were actually quite a few, but the only modern edition of one that I can think of is "Intermezzo from Cavalleria Rusticana", published in the Summer 1990 Soundboard. The opera was by Pietro Mascagni; the guitar arrangement was by Henry Vorhauer. It's quite beautiful. Oddly, there was no introductory text for that ground-breaking "Return With Us Now" column.

I get a kick out of guitar arrangements of operatic material. They are so dramatic. Sometimes they make me want to stomp across the ceiling; sometimes they make me want to bawl all over the music; sometimes both in the same piece. Anyhow, if you don't like a given piece, you can't blame it *all* on the 19th C. American guitarist, a poor creature who has certainly taken his share of lumps (if he's gotten any notice at all.)

Prayer From Moses In Egypt was arranged by W.L. Hayden. It was published in or about MDCCCXC. I found it in the Library of Congress collection. The tune seems very familiar to me and also to several of my friends, but none of us can place where we've heard it before. It's not likely I've ever actually heard the opera. Anybody?

The opera *Mosè in Egitto* was composed by Gioacchino Rossini. It was his 24th opera out of 40, the last being *Guillaume Tell*. *Mosè in Egitto* had its premiere in Naples on March 5, 1818.

For a bit of info on Hayden, I was simply going to direct you to Peter Danner's "Guitar In America" anthology, but I got such a smile out of this passage that I had to pass it on here: "His composing and arranging activities commenced in the 1860s and by 1886 Hayden had reached at least opus 798... Some of his music is unbelievably bad." Maybe so. Ah, but Rossini/Hayden... now there's a team!

Donald Sauter



Kirkpatrick Guitar Studio
 4607 Maple Avenue
 Baltimore, Md 21227
 (410) 242-2744
Classical Guitar Specialist
 Fine Concert Instruments &
 Student Guitars

PRAYER FROM MOSES IN EGYPT.

For GUITAR by W. L. HAYDEN, Op. 264.

Andantino.

V. Pos.

IX.

The musical score consists of five staves of notation. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). It contains a series of chords and melodic lines, with fingerings indicated by numbers 1-4. A dotted line above the staff indicates a change in position (V. Pos.) and fret (IX.). The second staff continues the piece, featuring a dynamic marking of *p* (piano). The third staff includes a *Rall.* (Ritardando) marking. The fourth staff is marked *a tempo.* and *mf* (mezzo-forte). The fifth staff concludes the piece with various chordal textures and melodic fragments.

First system of musical notation, featuring a treble clef and a key signature of two sharps (F# and C#). The melody consists of eighth and sixteenth notes, while the bass line features a steady eighth-note accompaniment.

Second system of musical notation, including a *Rall.* (Ritardando) marking and a *mf* (mezzo-forte) dynamic marking. It features a triplet of eighth notes in the melody and a bass line with some rests.

Third system of musical notation, featuring a *ff* (fortissimo) dynamic marking. The melody includes a triplet of eighth notes and a fermata over a note, with a bass line of eighth notes.

Fourth system of musical notation, featuring a fermata over a note in the melody and a bass line with a wavy line indicating tremolo or rapid oscillation.

Fifth system of musical notation, featuring a triplet of eighth notes in the melody and a bass line of eighth notes.

Sixth system of musical notation, featuring a *ff* (fortissimo) dynamic marking. The melody consists of eighth notes, and the bass line features a steady eighth-note accompaniment.

**William Anderson at the Kennedy Center
Terrace Theatre Saturday, March 13**

The Theater Chamber Players will feature guitarist William Anderson at the Kennedy Center's Terrace Theatre on Saturday, March 13 at 7:30 p.m. The Wuorinen and Koston pieces were written for Anderson. The concert will be repeated at Bradley Hills Presbyterian Church in Bethesda, Maryland at 3:00 p.m. on Sunday, March 14.

Stravinsky	Four Songs for soprano, flute, harp and guitar
Wuorinen	Sonata for Guitar and Piano
Koston	Reflections for solo guitar
Brahms	Songs
Brahms	Piano Trio in C Major, Opus 87

For WGS-discounted tickets call

Jim Benfield at (202)783-5594.

See Calendar of Events for more information.

Summer Guitar Workshops/Festivals

Every year, *Acoustic Guitar* Magazine publishes a wonderful list of Summer Guitar Workshops and Festivals. They include all styles of music and levels of instruction. There is also a list of places to go to learn how to build guitars. This year's list is published in the April issue. I highly recommend buying a copy of this edition of *Acoustic Guitar* if you are interested in going to a workshop this summer. It's a great resource. Thanks *Acoustic Guitar*!!!!!!

Kevin Vigil

Call for Volunteers

Like any volunteer organization, the Washington Guitar Society is in need of volunteers. If you are interested in helping in any fashion, we can more than likely use you. If you are interested in volunteering, please call John Rodgers at (202) 686-1020.

Newsletter Folding Session. On the last Sunday of every other month, there will be a newsletter folding, stapling, labeling and stamping session. It should be quick, easy and fun for anyone who participates. The next scheduled session is for April 25. If you are interested in joining the team, please call John Rodgers at (202) 686-1020.

Classified

Ramirez R-3 (1994) classical guitar. Cedar top, rosewood sides and back. Like new condition. \$1,000. Call Nicki Lehrer at (301) 424-2391.

Hernandis grade Grand Concert, 1979 made by Kurosawa (a key workman in the Ramirez shop) in Japan, imported by Jim Sherry (Ramirez Distributor). Rosewood back and sides, spruce top, grenadilla fretboard. \$5,500 or best offer. Morris Lancaster, 301 346 3764.

Mixer: Yamaha MR842 mixing console \$500. Balanced and Unbalanced Inputs and Outputs (XLR, 1/4 inch, RCA connections) Inserts on every channel. VU Meters-Phantom Power-Condition: Like new.... with box and owners manual Call Kevin Vigil at (703) 644-1659.

**The John E. Marlow Guitar Recital Series
presents**



Elena Papandreaou

When John D'Addario recommended Elena Papandreaou to us, our musical pulse quickened, as John's taste has proved to be impeccable. Ms. Papandreaou was born in Athens and studied with Vangelis Boudonis. She records on the Naxos label, with her latest CD to include a new offering of Leo Brouwer. Ms. Papandreaou's talent and musicality have impressed many audiences and excited composers from around the world to write music dedicated to her. She has won three international competitions, including the Maria Callas, Gargano, and Alessandria. Her programs include music from the lute suites of Bach to the Soldier's Tale by Stravinsky, as well as works from her native Greece. As Greece was home to the ancient "Kithara," don't miss this chance to hear music from the "source."

March 12th at 8 pm, at the Performing Arts Hall, WCCC, 7931 Connecticut Ave. Chevy Chase MD. Free pre-concert lecture with Larry Snitzler, 7 pm.

**The Charlie Byrd Trio with special guest star
Romero Lumbamba and a Brazilian lilt.**

As this is our 5th Anniversary party, we are establishing this as a cabaret style evening, a return to the "Showboat". Our guest stars will remain a surprise but a welcome addition and a great bit of fun. Don't miss it!



April 9th at 8 pm, at the Performing Arts Hall, WCCC, 9731 Connecticut Ave. Chevy Chase, MD.