

Washington Guitar Society

No. 35

November/December 1997

Risa Carlson to Perform for WGS Friday, November 21

Risa Carlson, an exciting new face in classical guitar, recently performed for President and Mrs. Clinton. She has concertized as a soloist and in chamber ensemble throughout the East coast, including performances at Columbia Artists Management Hall in New York City, the National Guitar Summer Workshop in Connecticut, the American University and the National Gallery of Art in Washington, D.C., the Meyerhoff Symphony Hall in Baltimore, Maryland, and for the Miami Classical Guitar Society in Miami, Florida. She is a first prize winner of the National Guitar Chamber Music Competition as a member of the Carlson-Masters duo and a first prize winner of the Baltimore Chamber Music Competition as a member of duo Virago. As an enthusiast of contemporary music, Ms. Carlson performed with the *New Horizons Contemporary Ensemble* and *Parallel Collective*. She also performed the New York premiere of *I Loved Lucy* for flute and guitar by Michael Daugherty, composer of the *Metropolis Symphony* recorded by the Baltimore Symphony Orchestra.



Ms. Carlson holds a Bachelor's degree from the Peabody Conservatory and expects to receive her Master's degree from there this spring. She has studied with Manuel Barrueco, Ray Chester and her father, guitarist Bill Carlson, with whom she began her musical studies at the age of six.

For details about Risa's performance, please see the calendar of events in this issue.



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Roger Rutti to Perform for WGS Friday, December 12

Roger Rutti has been living and performing in the Washington, D.C. metropolitan area for about 13 years. In 1984 he completed graduate studies in classical guitar performance at the American University where he studied with John Marlow. He also has attended master classes with artists such as Christopher Parkening, Carlos Barbosa-Lima and Philip Candelaria and is currently continuing his studies with Kevin Vigil.

Roger has been playing the guitar since he was 11 years old and comes from a diverse musical background steeped in American traditional music. He is passionate in his love for classical guitar and is excited to provide us with a recital that includes music by Heitor Villa-Lobos, Augustine Barrios, Antonio Lauro, Enrique Granados, Roland Dyens, and others. Don't miss this opportunity to hear and support one of our fellow guitarists (and WGS member) as he performs an extraordinary evening of guitar music.

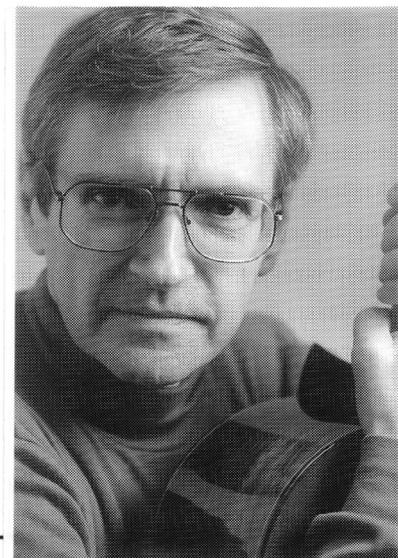
We usually pass the hat at the monthly meetings and give the money to the performer. Roger would rather that any contributions go directly to the WGS. Thanks Roger!

For details about Roger's performance, please see the calendar of events in this issue.



From the New President

Many thanks for your warm welcome on September 13. This was only the third or fourth time I've attended a meeting of this society due to schedule conflicts. I'm really delighted to have this opportunity to be an active participant. I had been only a newsletter reader until I read about the need for a new president. I told Kevin



I would love to be more active if we had meetings at a time I could attend. He reminded me that the president can decide when to hold meetings, so here we are.

Past presidents Morey Rothberg and Kevin Vigil have left this society in excellent condition and intend to change it as little as possible, at least until I learn my way around. I have changed the meeting time because of my teaching schedule. We plan to meet one Friday evening each month at 7:30 pm. We have chosen dates that don't conflict with the John E. Marlow Guitar Recital Series or major holidays. Thanks to Kevin and the Washington Conservatory of Music, our meeting place remains the same for now. If we find too many people who can't do Fridays, we will try to vary it some of the time. The results of our recent poll are very helpful to me as I need to know what you want and need from your society. Also, what might get more of you to be more active.

Let me address the issue of support for the John E. Marlow Guitar Recital Series. I think all of us appreciate what they are doing and want to help them succeed. Our recent poll showed that a significant number of you support a dues increase to support them financially. I also know that we have a very large number of members that don't. I want to keep the dues low for now because I want to keep our membership up and hopefully increase it. So here's my idea that I hope will do something for everyone. On our membership application and renewal, I would like to add a box we can check to make a voluntary donation of \$10 on top of the current \$15 dues, and that \$10 would go directly to the John E. Marlow Guitar Recital Series. I would participate in this and I'm sure many others would choose to do so. But if you want to just pay your \$15 that's fine too. Let's keep it voluntary.

We have a number of great programs in the works and we'll announce them as soon as we have something definite. Many of the people who have always done most of the work around here have agreed to stay on. This is more than a big help. It makes it possible for us to continue business as usual. I hope to find a new vice president and as much other help as soon as possible. I'm really looking forward to working with you and getting to know more of you soon.

John Rodgers

Rocky Point revisited

Fan mail from a far-flung reader

I noticed on your tape one of the songs is titled Rocky Point. [Read about our "Trip To Rocky Point" recording session in previous newsletters.] That's so neat. Rocky Point was a 100 year old amusement park/chowder house/banquet hall. Now it's a flea market. It's still quite a landmark around here but I doubt you'd find it on a map. It is located in the Warwick Neck section of Warwick, RI.

I'll have to send you a picture. It's quite a scenic place, right on the water. Still serve great clam cakes and chowda. Even have some semi-big names play in the theatre on the grounds (Frampton and the like.) The amusement park closed only 2 years ago. I was looking forward to taking the kids [Jesse, 2, and Evan, 1] in the future, I guess not huh?

*Lisa Murphy
West Warwick, R.I*

WGS Compilation Tape Update

In the last WGS Newsletter we presented the idea of producing a cassette tape with members' recordings. While a number of individuals have expressed interest, actual submission of selections has been minimal. Thus, we've modified the deadlines--instead of trying to do this before the holiday season, we'll be accepting submissions through the winter (or longer, if necessary). Guidelines are listed below.

Submissions. For any member's solo recording, please submit a recording (DAT or cassette) no longer than around 5 minutes duration. Ensemble recordings performed by any two (or more) WGS members can be up to 8 minutes long. You can mail the tape to me or bring it to a WGS meeting. I can return the material to you at a WGS meeting or can mail it back if you provide a SASE. Note for cassette submissions: it would help if you cue-up the tape to start on the selection you want to contribute.

Send submissions to:

Bev Ross
4607 Guilford Pl.
College Park, MD 20740
Phone: 301-927-7833 (evenings and weekends)

From the Treasurer

Below, I've listed the Washington Guitar Society's income and expenditures for our fiscal year. It may be of interest to note that membership fees would barely cover the cost of the Newsletter. Since we're not doing a concert series this year, it may be a good idea to organize a benefit concert!

*Beverly Ross
Treasurer, WGS*

**WGS ACCOUNT BALANCE SHEET
FOR PERIOD 9/1/96 -- 8/31/97**

<u>INCOME</u>	
Renewals/New member	1182.00
Advertisement	472.87
Ticket Sales	2590.00
Miscellaneous	392.00
Interest	<u>22.87</u>
INCOME TOTAL:	4659.74
<u>EXPENSES</u>	
Newsletter	1229.56
Other Mailings	196.89
Artist Fees	1220.00
Advertisement	235.98
Other Recital Costs	784.24
Misc. paid	50.00
Incorp. fee	35.00
Taxes Paid	<u>132.09</u>
EXPENSES TOTAL:	3883.76

Questionnaire Feedback Feedback

In the previous newsletter we published the results of our survey. I found one of the comments, in particular, very thought-provoking. A respondent pointed out that a problem with volunteering is that you don't know what you're getting yourself into. What are the duties? What experience do you need? How long is the commitment?

He went on to propose a solution: rather than simply put out a call for volunteers, someone in charge should buttonhole a likely individual and provide a detailed job description, so to speak.

That would seem to make perfectly good sense in general. In our case, however, I think it misses what the guitar society is - or should be - all about.

Our guitar society provides a mechanism whereby everybody who has any interest in the guitar can come together and share that interest in any way they want. There is no set of regulations carved on a tablet somewhere defining what a guitar society must do and must not do. Ours will do exactly what we want it to do - no more and no less.

The point isn't for a leader to pressure anybody into doing anything. The point is, if there is some desire among members for something to happen, then one or more of those people can step forward to make it happen.

Don't view the WGS the same way you would the movie or auto industry, for instance, which puts out a product that you have no control over, and you either approve or gripe about it. I'm not just spewing empty rhetoric by saying, "The Washington Guitar Society is *you*."

Several times in the past we have run a list of "real cheap things" you can do to make the WGS a success. It looked something like this:

- *Show up at the meetings.*
- *Play for the open-stage hour.*
- *Bring refreshments to the meetings.*
- *Bring prepared ensemble music to the meetings.*
- *Host drop-in ensemble sessions at your own home.*
- *Contribute to the newsletter: write articles of any sort, design a WGS logo, submit an original composition or arrangement, compile the calendar of events.*
- *Help out with the newsletter: typing, mailing, distribution to music stores, putting it on a web site.*
- *Librarian. Organize our newsletters and other publications received, and control the lending of whatever material we collect.*
- *Donate a guitar magazine subscription to the society library.*
- *Donate books, records and music you don't want anymore.*

- *Historian. Archive material relating to society activities, and the D.C. area guitar scene as well. Collect concert programs, fliers, newspaper ads and articles, etc.*

These are the things that come to my mind. If there's something you want to see that's not listed, go for it. You don't need to be granted permission from on high.

Still, you might be wondering, "Yeah, there are some good things there, but what am I getting myself into?" That's up to you. *Anything* you contribute is a bonus and would be appreciated.

Thinking of bringing refreshments? You could make a gourmet double deluxe chocolate cheesecake - or you could bring a bag of animal crackers. (They're a hit, I can attest!)

Want to contribute to the newsletter? It could be a dissertation on some technical problem you've overcome - or it could be a single-sentence, "My favorite piece right now is _____." Wouldn't it be fun for members to contribute short pieces on "How I got interested in the classical guitar"? Wouldn't it be worthwhile for somebody to summarize interesting guitar discussions that take place on the internet for everybody else?

Like the idea of a WGS historian? We *have* done remarkable things, haven't we? You could go hog wild with file cabinets and hanging folders and computer databases - or you could toss everything into a big, old cardboard box, knowing what a thrill it will be for some guitar enthusiast a hundred years from now to root through.

Like the idea of a WGS library, but don't have a crystallized vision of what things it should keep, or how it should operate? Don't worry about it. We'll start with a brainstorming session and hammer it out as we go along.

We could really use a dedicated calendar of events person; someone who would not only passively receive notices sent in, but would actively ask around in the likely places about upcoming guitar events.

But doesn't all of that sound like *work*??? If it does, there's a problem. All hobbies - gardening, photography, collecting, u-name-it - take time and effort. Wouldn't be much of a hobby if it didn't, would it? If the effort seems more like work than play, that would indicate you've chosen the wrong hobby. The guitar's a *great* hobby, innit?

Finally, responding to the concern about commitment: when you have to stop, you stop. We will be richer for whatever effort you contributed.

Donald Sauter

GUITAR JOKES

What is the least-used sentence in the English language?

"Is that the guitar player's Porsche?"

What's the difference between a guitarist and a mutual fund?

The mutual fund will eventually mature and start making money.

The Yale Guitar Extravaganza II

A Bargain at Three Times the Price

There are many guitar festivals that take place all around the country, but I can't think of any festival that offers as much for the dollar or the day as the Yale Guitar Extravaganza. The festival price is only \$35 for regular folks and only \$25 for students and members of the Connecticut Classical Guitar Society.

This second Yale Guitar Extravaganza will be held on Saturday, November 15. With Benjamin Verdery as the artistic director, the Connecticut Classical Guitar Society assisting, the facilities of Yale University and financial support from D'Addario strings this is guaranteed to be a wonderful event.

Here's the schedule of events:

- 9:00 **Registration: Coffee and Exhibits**
 10:00 **Concert**
Curtis High School, Staten Island, Lou Mammario, Director and Lake Braddock Guitar Ensemble, Burke, VA, John Graham, Director
- 11:00 **Panel**
 Guitar Pedagogy in Europe & North America - The Grade Examination
Peter Argondizza, Raphaela Smits & Benjamin Verdery
- 12:00 **Concert: New Music for Guitar**
Scott Sanchez, Leo Garcia, Freddi Bryant, Peter Argondizza, & Duo Con Brio - Barbara Vigil, flute & Kevin Vigil, guitar
- 1:30-3:30 **Collection of Musical Instruments**
 The Tradition of the Spanish Guitar on Display
- 2:30 **Master Class**
 With Harpsichordist, Organ Virtuoso & Baroque Scholar, *Anthony Newman* on Bach and Scarlatti
- 3:30 **Demonstration: Sarite Sanders, dancer**
 Renaissance Dance Forms
- 3:30 **Lecture: John Gilbert, luthier**
 Guitar Construction & Intonation (fret placement)
- 5:00 **Concert: David Leisner & Stephen Robinson**
 8:00 **Concert: Frederic Hand & Raphaela Smits**

Exhibits will be located at the Music Library and at the Yale Collection of Musical Instruments. Here is more information on what you'll see there.

Music Library

An exhibit in the John Herrick Jackson Music Library will highlight the library's manuscripts and rare printed editions of guitar music, with particular emphasis on materials acquired during the past two years. These new acquisitions include the first published edition of Fernando Sor's *Second Guitar Sonata, Op. 25; Select Airs for the Guitar*, published in London by John Walsh ca. 1765; and a manuscript volume of French arias with guitar accompaniment originating at the court of King Louis XV.

Yale Collection of Musical Instruments

The Collection has 43 Western-plucked string instruments, of which 23 are members of the guitar family. On the display will be guitars, lutes and other related instruments which will supplement a special display entitled "The Tradition of the Spanish Guitar." Early examples by Antonio de Torres (dated 1857 and 1867), José Pernas (1843), Joseph Pages, Telesforo Julve (a requinto), José Serratos, Salvador Ibanez, Joachim Telke (1702), Claude Boivin (1729), Nicholas Chappuy (1775), a Chittara battente by Giovanni Vicente (Verona, 1793), J. Charles, a lyre guitar (Marseille, 1785), Zogbaum & Fairchild and C.F. Martin & Co. (New York in 1830) and a Spanish guitar made in New York in 1955 by Manuel Velasquez, a superb example by a contemporary maker.

Some of these guitars are maintained in playing condition. Guitarists may make arrangements to play these instruments by writing to the Director of the Collection: Richard Rephann, PO Box 208278, New Haven, CT 06520-8278. Please include a CV along with a description of your project.

If your calendar is not booked for November 15 and you want something to do, just jump in your car or take a train to New Haven, CT and go to this exciting event. As far as I know, you do not need to register in advance. If you want more information, please call (203) 432-4158.

Kevin Vigil

Louisiana Echoes by George Barker

Here's another guitar piece for your playing pleasure. Don't get too excited - I see from the results of the survey that a whopping 5% more people would rather play the music than read the ads (30% vs. 25%). What hurts is that it's the same old ad that runs in every issue...

Anyhow, this bouncy one-pager is from a book called *Superb Guitar Solos* by George Barker, copyright 1900. It has 80 pages of original compositions and arrangements by Barker. If you're wondering "Who is George Barker?", keep in mind the arrangements are of works by biggies like Trotere, Norton, Jaxone, Molloy, the ever-popular Planquette, Fauconier, Lutz, etc.

Former WGS vice-president Michael Bard found the collection at a used book sale. It cost 25 cents. He gave it to me because of my broken chromosome which makes me play everything I can get my hands on and I have had a *superb* time with it. Thanks Michael!

Sorry about the fingerings; I put them in for my own use before thinking in terms of publishing it in the newsletter. I also added the slurs in order to get the tempo up. MM = 120 sounds pretty good. There's a problem with the repeats - I suggest ignoring them.

Donald Sauter

GUITAR SOLO.

GEORGE BARKER.

Moderato.

The musical score is written for guitar solo in 4/4 time, marked 'Moderato'. It consists of nine staves of music. The key signature has one sharp (F#). The score includes various guitar techniques such as triplets, slurs, and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo) and *dim.* (diminuendo). The score is divided into measures, with measure numbers 6, 10, 13, 16, 19, 23, 26, and 29 indicated. The score ends with a double bar line and a repeat sign.

WGS Members Recital, October 17 1997

The October meeting was the first hosted by our new president, John Rodgers. Despite the rain, the turnout was actually pretty good. A good time was certainly had by all who attended. Here is the program as it was presented that rainy Friday night.

Music of Bartolome' Calatayud

(From *The Guitar Music of Spain, Vol 1*, Wise Publications/UME)
Vals

Cancion de Cuna
Boceto Andaluz
Fandanguillo
Bolero

Kevin Vigil, past president

Milongueo del Ayer
Galliard
Alman
Lady Hammond's Alman
Milonga

Abel Fleury
Alonso Mudarra
Robert Johnson
John Dowland
Jorge Cardoso

Mike Davis

Nesta Rua
Sertaneja

duo - Alexis Beveridge, John Rodgers

Gotan
Entre hinojos, ortigas y cardos
Polca paraguaya
Preguicoso choro

Jorge Cardoso

Patowmack Guitar Trio
Bev Ross, Bob Wysong, Don Sauter

Andantino in D minor

Fernando Sor

John Rodgers, president

Calendar of Events

Due to the fact that many performances require advances sales and so that people can plan ahead of time, we are including all known performances in our calendar. If you know of a performance that does not appear, please send the information to us to include. This includes everything from professionals, degree recitals to teacher studio recitals.

Nov. 2 (Sun) 2:30 pm - The Alexandria Guitar Quartet. Performing for the Autumn Music Series at the Potomac Community Library, 2201 Opitz Blvd., Woodbridge, VA. Free. For information call (703) 494-8126.

Nov. 9 (Sun) 2 pm - Ernesto Tamayo. Presented at the Brown Memorial Woodbrook Presbyterian Church, 6200 North Charles Street, Baltimore, MD. Performing works by Bach, Aguado, Gramagtes, Walton and Rodrigo. For further information, call Patricia Short at (410) 323-6519.

Nov. 11 (Tue) 6 pm - Ernesto Tamayo. Performing on the Millennium Stage at the Kennedy Center. Free and open to the public. For information call (202) 467-4600 or visit the Kennedy Center Home Page at <http://kennedy-center.org>

Nov. 15 (Sat) 8 pm - Manuel Barrueco and the Colorado String Quartet. Performing works by Haydn, Schulhoff, Barrios, Falla and Boccherini at the Smith Theater at Howard County Community College in Columbia, MD. For further information contact Candlelight Concerts at (410) 715-0034 or (301) 596-6203.

Nov. 15 (Sat) 8:30 pm - Gustavo Them with the Pan American Symphony. Gustavo will be performing Rodrigo's famous Concierto de Aranjuez with the Pan American Symphony at the Notre Dame Chapel at Trinity College, 125 Michigan St., NE in Washington, DC. Tickets are \$12 at the door, \$10 in advance and \$8 for Peabody Conservatory Students. For further information, call (202) 328-0273.

Nov. 21 (Fri) 8:00 pm - Risa Carlson. Presented by the Washington Guitar Society as the featured performer for the November meeting. Show up at 7:30 for the WGS Open Stage. This will take place at the Washington Conservatory of Music, 5144 Massachusetts Ave, Bethesda, MD. Risa will be performing works by Bach, Britten, Giuliani and others. Free and open to the public. For further information, see WGS MEETINGS on this page.

Nov. 26 (Wed) 7 pm - Sharon Isbin with the National Symphony Orchestra, Elizabeth Schulze conducting. Program includes works by Rodrigo and Schwantner. The remainder of the program features Mendelssohn and Respighi. This concert is presented by and with the National Symphony Orchestra at the Kennedy Center Concert Hall, Washington, DC. Special prime seats are available from the John E. Marlow Guitar Series for \$47. Tickets are available through: The Guitar Shop, 1216 Connecticut Ave., NW and The Guitar Gallery, 3514 Connecticut Ave., NW. For further information, call Tim Healy at (301) 654-6874 or Regis Ferruzza at (202) 265-3915.

Dec. 12 (Fri) 8 pm - The Alexandria Guitar Quartet. Performing for the Old Town Hall Performance Series. Program will have a holiday theme with works from the *Nutcracker* by Tchaikovsky, Handel and the world premiere of *Lullaby for Bethany* by Glenn Smith. Takes place at Old Town Hall, 3999 University Dr., Fairfax City, VA. Free. For information call (703) 352-ARTS.

Dec. 12 (Fri) 8:30 - Roger Rutti. Presented by the Washington Guitar Society as the featured performance for the November meeting. Show up at 7:30 for the WGS Open Stage Hour. This will take place at the Washington Conservatory of Music, 5144 Massachusetts Ave, Bethesda, MD. Free and open to the public. For further information, see WGS MEETINGS on this page.

Dec. 23 (Tue) Noon - The Alexandria Guitar Quartet. Performing at the Church of the Epiphany in Washington, DC. Free. For information call (202) 347-2635.

Jan. 13 (Mon) 8 pm - Kevin Vigil. Presented at the Shenandoah Conservatory of Music in Goodson Hall; performing works by Bach, Sor, Park and others. The Shenandoah Conservatory is located just west of I-81 on Rt.50 in Winchester, VA. Free and open to the public.

Feb. 13 (Fri) 8 pm - Roland Dyens. Presented by the John E. Marlow Guitar Series at the WCCC Performing Arts Auditorium, 7931 Connecticut Ave., Chevy Chase, MD 20815.

Ticket at the door are \$20, advanced tickets are \$18. Tickets are available through: The Guitar Shop, 1216 Connecticut Ave., NW and The Guitar Gallery, 3514 Connecticut Ave., NW. For further information, call Tim Healy at (301) 654-6874 or Regis Ferruzza at (202) 265-3915.

Feb. 14 (Sat) 8 pm - The Assad Duo. Presented by the Baltimore Classical Guitar Society at LeClerc Hall at the College of Notre Dame, 4701 North Charles Street, Baltimore, MD. For information, call the BCGS at (410) 247-5320 or e-mail: bcgs@pobox.com

Mar. 13 (Fri) 8 pm - Larry Snitzler and Regis Ferruzza with the Sunrise String Quartet. Presented by the John E. Marlow Guitar Series at the WCCC Performing Arts Auditorium, 7931 Connecticut Ave., Chevy Chase, MD 20815. Ticket at the door are \$20, advanced tickets are \$18. Tickets are available through: The Guitar Shop, 1216 Connecticut Ave., NW and The Guitar Gallery, 3514 Connecticut Ave., NW. For further information, call Tim Healy at (301) 654-6874 or Regis Ferruzza at (202) 265-3915.

Mar. 21 (Sat) 8 pm - Ignacio Rodes. Presented by the Baltimore Classical Guitar Society at the Walters Art Gallery, 600 North Charles Street, Baltimore, MD. For information, call the BCGS at (410) 247-5320 or e-mail: bcgs@pobox.com

Mar. 22 (Sun) 3 pm - the O'Brien/Cinelli Duo: "Uncommon Duets-Music for Guitars of Unique Sizes & Shapes". Presented by the Concert Society of Maryland at the University of Maryland's Ulrich Recital Hall in the Tawes Fine Arts Building. For information call (301) 403-4240 or e-mail: consocmd@wam.umd.edu

Mar. 29 (Sun) 7:30 pm - Elena Papandreou. Presented by the Concert Society of Maryland at the University of Maryland's Ulrich Recital Hall in the Tawes Fine Arts Building. For information call (301) 403-4240 or e-mail: consocmd@wam.umd.edu

Apr. 18 (Sat) 8 pm - The Duo of Julian Gray and Ronald Pearl. Presented by the Baltimore Classical Guitar Society at the Walters Art Gallery, 600 North Charles Street, Baltimore, MD. For information, call the BCGS at (410) 247-5320 or e-mail: bcgs@pobox.com

Apr. 3 (Fri) 8 pm - David Russell. Presented by the John E. Marlow Guitar Series at the WCCC Performing Arts Auditorium, 7931 Connecticut Ave., Chevy Chase, MD 20815. Ticket at the door are \$20, advanced tickets are \$18. Tickets are available through: The Guitar Shop, 1216 Connecticut Ave., NW and The Guitar Gallery, 3514 Connecticut Ave., NW. For further information, call Tim Healy at (301) 654-6874 or Regis Ferruzza at (202) 265-3915.

May 3 (Sun) 7 pm - William Feasley (guitar) with guests Karen Johnson (flute) and Tom Teasley (percussion). Presented by Music in the Mansion Strathmore Hall, 10701 Rockville Pike, North Bethesda, MD. For tickets and information, call (301) 530-0540.

WGS MEETINGS

The Washington Guitar Society has meetings one Friday of every month. Specific dates are listed below. Meetings begin with an open stage from 7:30-8:00 pm and continue with a planned performance or workshop at 8 pm. Meetings are free and open to the public.

All meetings take place at the Washington Conservatory of Music which is located at 5144 Mass. Ave, Bethesda, MD...just 1/2 block from the District line. Housed in the Briggs Memorial Baptist Church. Plenty of free parking.

As you enter the parking lot, drive around to the other side of the building. There is a sign above the entrance to the Washington Conservatory. Enter *only* through this door as the church doesn't appreciate people wandering around the rest of the building.

Meeting Dates

November 21, 1997
December 12, 1997
January 16, 1998
February 20, 1998
March 6, 1998
April 17, 1998
May 15, 1998
June 19, 1998
July 17, 1998

Performers/Workshops

Risa Carlson
Roger Rutti
TBA
TBA
Youth Concert
Caluda Duo (guitar & piano)
TBA
TBA
TBA

Dates and performers are subject to change.

Classified

Dave Daily classical guitar. Cedar top, Brazilian rosewood sides and back, French polished, 640 scale length, big sound. \$4,000. Call Ernesto Tamayo at (301) 483-7089.

Kevin Vigil has Monday openings for private students and/or ensembles at the Northern Virginia branch of the Levine School of Music. The Northern Virginia branch is located at 5010 Little Falls Rd., Arlington, VA. For information call (703) 237-5655.

WANTED FOR WGS

- VICE PRESIDENT - DUTIES NEGOTIABLE.

- SOMEONE TO TYPE UP AND PRINT PROGRAMS AND FLYERS, (PREFERABLY SOMEONE WITH A COMPUTER AND NICE QUALITY PRINTER.)

- SOMEONE TO SOLICIT ADVERTISERS FOR THE NEWSLETTER AND/OR PROGRAM.

- SOMEONE TO KEEP TABS ON ALL GUITAR ACTIVITY IN THE AREA TO GENERATE OUR CALENDAR OF EVENTS.

- SOMEONE TO SEND OUT PRESS RELEASES FOR OUR EVENTS.

THESE DUTIES COULD BE PERFORMED BY ONE OR MORE PERSONS, THEY JUST NEED TO BE DONE.