

◆ Classical Guitar Society of Washington, D.C. ◆

No. 10

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September's Performer

Kevin Vigil Kicks Off 1993-94 Season

We open the 1993-94 season of presentations by the society with Kevin Vigil, a gifted artist who performed for us in our inaugural year with his wife, flutist Barbara Vigil, as Duo Con Brio. Since completing his formal studies in 1990, Kevin Vigil (pronounced VEE-hill) has been consistently building up the credentials for a major performance career. He has written articles that have been published both nationally and internationally in such journals as *Soundboard* and the *European Guitar Teachers Association (EGTA) Journal*. He has been featured in *Guitar Player* and *Guitar for the Practicing Musician* and is a columnist for the new bi-monthly guitar magazine, *In Tune*.

Most recently, Vigil has been gaining critical acclaim as a composer. *Guitar Player* magazine awarded him its "Demo of the Month" Award (June 1993) for his "Reflections of a Riot." Of this piece it states, "A programmatic piece based on last year's L.A. riots, it musically captures the chaos and confusion, the gunshot bangs, the views from afar and from the eye of the firestorm." In the July 1993 issue of *Guitar for the Practicing Musician*, John Stix writes, "His competence as a technician and ease of playing take a backseat to his compositional brilliance as a wordless storyteller. Like all the best music, you need not be a musician to hang on every word (oops!) note." Vigil performs frequently as a soloist, chamber musician and as a member of Duo Con Brio. He has performed in

Connecticut, Louisiana, Maine, Maryland, New York, Tennessee, Texas, Virginia and Washington, DC. Vigil has also been seen and heard on television and radio in Memphis and the Washington, DC, metropolitan area.

Holding performance degrees from Yale and Memphis State Universities, Vigil is currently professor of music theory, music appreciation and guitar at Northern Virginia Community College (Manassas Campus). For his guitar society program, he will perform works by Walton, Bach, Barrios, and other composers. □

Calendar of Events

Sep 11 - Kevin Vigil, 2:00 p.m. at the Little Falls Public Library, 5501 Massachusetts Avenue, Bethesda, Maryland. FREE. Information: (301) 495-2703.

Oct 9 - Classical guitar workshop, 2:00 p.m. at the Little Falls Public Library, 5501 Massachusetts Avenue, Bethesda, Maryland. FREE. Information: (301) 495-2703. □

SOCIETY OFFICERS

The Classical Guitar Society of Washington, D.C.

President: Morey Rothberg
(301) 495-2703
Vice-Pres.: Steven Seidenman
Secretary: Maurice Sanders
Treasurer: Mark Lewonowski

Articles and announcements relating to the classical guitar should be sent to the Editor, Classical Guitar Society of Washington, D.C., 8411 Flower Ave., Takoma Park, MD 20912 □

President's Corner

Welcome Back!

by Morey Rothberg

In September, we begin a new season of programs by the Classical Guitar Society of Washington, D.C. We will continue to meet monthly, but on the *second* Saturday of the month at 2:00 p.m., at a new location, the Little Falls Public Library, 5501 Massachusetts Avenue in Bethesda. We hope that this central location will encourage a healthy turnout.

We have gone to a bimonthly schedule for the newsletter, but we will mail a reminder to members before each meeting. If you are a current member of the society, please take this opportunity to renew your membership for 1993-94, so that we can continue to keep you informed through the newsletter, present interesting programs, and continue to encourage classical guitar in the Washington, D.C., metropolitan area. Just send a check for \$12 to the Classical Guitar Society of Washington, DC, at the address on the application form on page 3, and mark your check, "Renewal 1993-94." Otherwise, your membership and subscription to the newsletter will expire with this issue. If you are a new member, please fill out the application form and mail it along with your check to the same address. We discovered last year that our meetings usually turned into informal workshops following the formal program, and we want to continue this year. (Cont., p. 2.)

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Cincinnati Workshop

Cincinnati Summer Guitar Workshop a Stellar Success

by Cate Fleming

That a good time was had by all would be an understatement relative to the events that took place in Cincinnati, Ohio, at the University of Cincinnati's College Conservatory of Music Summer (Classical) Guitar Workshop. Clare Callahan, recently promoted to full professor, heads the guitar department at the conservatory and directs the annual workshop. Regular participants, of which there are many including myself, were the beneficiaries of much in the way of new music, new ideas, and just plain fun. Clare and her carefully-selected faculty did an outstanding job as usual.

Participants from all over the country can opt for a full week of activities or a "weekend" that runs from Thursday morning through Sunday afternoon. The parallel programs include warm up/technique sessions to start each day, followed by ensemble rehearsals, master classes, and evening recitals. There are free periods that may be used for extra solo or ensemble practice or used just to explore the city. While the campus is located in an urban environment, there is an open feel to it and lots of hills and trees that allow for communing with nature (with or without your guitar).

The beauty of the get-together, held during the final week of July, is that it creates a time and place dedicated to the celebration of love of the instrument. The common interests and bonds cut across the artificial boundaries of age, race, musical aptitude, profession, etc. Competition is OUT, Cooperation is IN. The unifying goals are, in the short term, putting on the best participants' recital possible and, in the long term, giving each guitarist the information and guidance necessary to ensure yet another year of continued growth and enjoyment. It sounds simple, but the strategies are complex. This explains, no doubt, why more institutions are not yet

committed to sponsoring or hosting similar events.

At the risk of leaving out wonderful and entertaining details, here are some highlights of the 1993 workshop:

Composer/guitarist/teacher Jeffrey Van premiered his trio for guitar, "Terzetto." Again, as with last year's commissioned work, "Episodes" (for an ensemble of 8-50 guitars), Van has given the guitar community a work that shows the beauty and versatility of the instrument at its best. The diverse personalities of the players shone through and left us unanimously eager to hear the work again.

Christopher Teves, an alumnus of the Conservatory, delivered an inspiring program of largely contemporary showpieces. The guitar "aerobics" appeared easy for him due to his overwhelming technical prowess. Nevertheless, the most frequent post-recital comment overheard was, "it makes my fingers hurt just to look at him play."

For women who attend guitar events and start to feel like they have shown up at a stag party, the Cincinnati workshop is a welcome relief. Julie Goldberg, Pamela Beatty, and Clare Callahan were central figures on and off stage. They offered unreserved support and encouragement to the female participants, who provided a camaraderie that is sometimes lacking on the local guitar scene. You can, among other things, get that necessary consultation about make-up or skirt length and not feel frivolous!

The faculty forum on Saturday afternoon invited questions from the audience. There were candid answers to the curious. There was insider information on what makes a musician run and what keeps musician going. The teachers addressed the role of music in today's world as well as the purpose of a classical guitar society and other burning questions. The guitar was teamed with other

instruments on multiple occasions. These showcases seemed to be a preview of what the future may hold for classical guitar in the concert "arena." We said our goodbyes after Sunday's closing recital and reception with the promise to one another, "Same time next year!"

For more information on this workshop, write to: Professor Clare Callahan, University of Cincinnati, College Conservatory of Music, Cincinnati, OH.

Put yourself in the spotlight!
Perform for the Classical Guitar Society of Washington, D.C.
Call (301) 495-2703.

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So if you play, bring your guitar each month; if you don't play, please feel free to listen, converse, and learn. The ensemble group that Cate Fleming started last year has grown to 8 members and continues to meet regularly. Call Cate at (202) 546-8364 for information, and then join in!

We plan to include a regular feature on the guitar-related activities of members. Please call me at (301) 495-2703 if you have ideas or questions.

We encourage the active participation of members and non-members alike. Next January, we will have elections for president, treasurer, and the executive board. Be an important part of a dynamic new group that grew nearly tenfold in its first year. See you September 11 at Little Falls!

Join the Classical Guitar Society of Washington, D.C.!
Application on page 3.

Want to Join a Guitar Ensemble?
Call Cate Fleming at (202) 546-8364.

Classical Guitar Society of Washington, D.C.
Monthly Minder

October 9 (Saturday) - Wayne Daymude will present a demonstration of flamenco guitar at our monthly meeting, 2:00 p.m., Little Falls Public Library,
5501 Massachusetts Avenue, Bethesda, MD. **Free.** Information: (301) 495-2703.

Wayne Daymude, a member of the guitar society, has performed flamenco guitar professionally at the El Bodegon restaurant at Dupont Circle, appearing with the dancer Amelia Rivas. He studied flamenco guitar with Aaron Shearer and Andy Merrill, and he has continued his study of classical guitar with John Rodgers.

After his own presentation, Wayne will be available to answer questions and offer tips, so bring your guitar and join in!

October 19 (Tuesday) - Classical guitarist Peter Greenwood will present a house concert at the Crystal City apartment of Wayne and Cathy Cutrell, 7:30 p.m., 2301 South Jeff Davis Highway, Arlington, VA. **Admission: \$10.00 per person at the door.** Call (703) 418-2415 (evenings) for further information.

Peter Greenwood appeared in New York City from 1966 to 1971 as soloist and as a member of the member of the Manhattan Improvisational Ensemble, a group dedicated to modern music which he formed. He also performed Renaissance and Baroque music with the Early Music Players who were heard on radio, at Carnegie Recital Hall, the New York Historical Society, and elsewhere. He studied composition at Columbia University and his works include instrumental solos, duos, a brass quartet and a woodwind quintet.

Although essentially self-taught, Peter counts his study with Abel Carlevaro as the turning point in his playing career. Peter Greenwood and his wife now live in northern California. His concert programs are drawn from the repertoire of Bach, Sor, Giuliani, Tarrega, Albeniz, Granados, Villa-Lobos, and other composers. He also performs his own works.

Classical Guitar Society of Washington, D.C.
Monthly Meeting

October 9 (Saturday) - Wayne Daymude will present a demonstration
of flamenco guitar at our monthly meeting, 8:00 pm., Little Falls
Public Library,
5501 Massachusetts Avenue, Bethesda, Md. Free information (301)
455-2703.

Wayne Daymude, a member of the guitar society, has performed
flamenco guitar at the Little Falls Public Library. He studied flamenco
guitar with Antonio Torres, the founder of the guitar society, and he has composed his
own guitar music.



Donald Sauter
9316 Wyatt Dr
Lanham, MD 20706

Peter Greenwood, who lived in New York City from 1965 to 1975, was
a member of the members of the Manhattan
Improvisational Ensemble, a group dedicated to modern music which
was founded by Peter and his wife, and which was active in the
the early music players who were based on the East Coast. He studied
at the New York Historical Society and elsewhere. He studied
composition at Columbia University and his works include
first symphony, a brass quartet and a woodwind quintet.
Although essentially self-taught, Peter counts his study with Abel
Greenwood as the turning point in his playing career. Peter
Greenwood and his wife now live in northern California. His concert
programs are drawn from the repertoire of Bach, Scarlatti,
Tartini, Albinetti, Vivaldi, and other composers. He
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