

WASHINGTON GUITAR

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WASHINGTON GUITAR SOCIETY *Our New Name*

That's right! We have changed our name from the *Classical Guitar Society of Washington D.C.* to the *Washington Guitar Society (WGS)*.

The idea for changing our name came initially from our lawyer. Because we are going to incorporate in Maryland, "D.C." should not be a part of our name. After discussing this with the executive board, we decided to keep the name short and to the point. "Washington" implies the greater Washington, D.C. Metropolitan area without being too wordy. As for the word "Classical", it has been debated whether the word should be "Classic" or "Classical". Furthermore, by dropping the word "Classical" we will be more inviting to other styles, such as Flamenco and other nationalistic folk styles of guitar playing.

Aside from the above reasons for a name change, our new name is easier to say and takes up less room when writing a check.

Will the new name change what we do? No. We will continue being the same guitar society with the same mission and goals.

NEW MEETING PLACE *Beginning in July*

Beginning July 9, we will be meeting at the **Bethesda Library**, which is located at 7400 Arlington Road, one block west of the intersection of Wisconsin Avenue and East-West Highway. There are two big advantages to this new location. One is a larger room and the other is that it is very close to the Bethesda Metro Station.

Our meetings will continue to be on the second Saturday of each month at 2 p.m. with our informal playing sessions beginning at 1 p.m.

WGS MEMBERS RECITAL *Saturday, July 9*

SIGN UP NOW to play in the concert to inaugurate our new Bethesda Library location.

Everyone is invited to this very informal opportunity to bring your guitar and play, or just to listen. All levels are welcome. This is the perfect opportunity for beginners to play for an understanding group and for experienced players to share their music with others.

Solo, duo, trio, quartet whatever, sign up to play. All instrumental combinations welcome!

If you are interested in playing, contact Don Sauter at (301) 577-5589.

NAME THE NEWSLETTER CONTEST

The WGS Newsletter wants a new name. If your name were the "WGS Newsletter", wouldn't you want a new name too?

Please send your suggestions to Kevin Vigil, P.O. Box 3120, Arlington, VA 22203.

All suggestions will be published in the next newsletter along with a ballot sheet. If the name you suggest wins, then you will receive a one year extension of your membership free of charge!

Send your suggestion(s) by June 24.

MEMBERSHIP DIRECTORY

We plan to publish a Membership Directory this Fall (September or October). Not only will it 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, ect...

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Please use the WGS Application Form to submit your information. We will announce a deadline for submissions in the next newsletter.

NEW EDITORIAL STAFF FOR WGS NEWSLETTER

In the past the newsletter has been put together by one person. This is really too much to ask of any one individual. Therefore a new system will take over with the July newsletter.

Reviews

If you would like to make some comments about our programs and performers, send them to Steve. If you would like to write your comments about other guitar related concerts, send them to Steve.

It is important to get feedback from the membership about our programs. This is not a suggestion column, but it is a place to praise or criticize a performance or workshop that you have attended.

Send your reviews to Steven Seidenman at 9549 Longlook Lane, Columbia, MD 21045.

Classified/Calendar of Events

If you have something to sell or if you know of any guitar related activities, let Brian know! He will gladly list any recitals, ensemble get togethers, workshops, etc... if you let him know about it. Even if you see something printed in a local paper and you think it would be of interest to the membership, send it to Brian. (Classified ads are free to WGS members).

Send info. to Brian Kent, 4201 S. 31st St., Apt. 949, Arlington, VA 22206

Articles

If you would like to contribute an article on pedagogy, your experiences with guitar, or any thoughts about the guitar send them to Alicia. Because of limited space, it may take a few issues before your submission appears, but we will make our best efforts.

Send articles to Alicia Kopsstein-Penk at 5814 Lone Oak Dr., Bethesda, MD 20814.

Society Members Get in the Act by Don Sauter

Preceding the "main event" of last month's meeting was an hour devoted to informal playing. This was a society first. The stage had always been open, of course, to anyone willing to play, but no one ever seemed to want to take the plunge after the featured performer had played. Kevin (our new prez) had a brainstorm: set aside an hour for open-stage playing before the featured performer. This first go-round was a rousing success.

Society members who performed were Cate Fleming, Brian Kent, Don Sauter and Corwin Moore. Not your run of the mill guitar quartet, they've got an acoustic bass guitar! It's played by Corwin, and you L.A. dudes can just eat your hearts out. A soloist and a couple of duos emerged from the ranks of the quartet, and all-in-all we heard Thomas Robinson (Renaissance), Gluck (Classical), Leo Brouwer (Contemporary) and Zavadskii (say wot??? Oh yeah, Ukrainian dance). If a clinker or two were heard (and I'm not admitting to anything), that's all right. For one thing, the whole idea of the "informal hour" is to provide a supportive, appreciative, understanding and non-threatening atmosphere for anyone - at any level - who would like to try playing for an audience of guitar-playing friends and peers. For another, we just wanted to make it clear that we're human.

A real treat was having renowned mandolinist Neil Gladd play for us. He did one of his original compositions, the Tocatta from his Sonata for Solo Mandolin, I believe (Sorry Neil! I didn't take notes). Neil's Sonata was the first ^{modern} solo work for solo mandolin and it inspired other composers to write for the instrument. Neil played a Bach violin fugue and another work consisting of variations showing off the considerable capabilities of the instrument. Also, Neil won the "Good Sport of the Month" award (or would've, if there was one) for playing a mandolin/guitar duo he had never seen before with Don.

If you thought Brian and Don's Zavadskii rendition had "gasping syncopations" (as

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claimed by the song's introductory notes), you should have heard the mandolin/guitar duo from Brazil. This was Paulo de Sa' on mandolin and Marco de Carvalho on the... oh, go on, have a guess. Neil hosted them in D.C. during their tour of the U.S. For convenience, you may call them the "Marco Polo Duo". They performed Brazilian choros and original compositions - all without music, and all very hot. Marco treated us to a guitar solo - de Visee's D minor suite played with the movements connecting seamlessly one to the next.

If it sounds like we had a blast, you're right. You can join in, too. Bring your guitar and show up an hour early - at 1:00 - for all future meetings. If you can't quite work up courage yet (or don't even play), well, show up anyway- players need listeners. Teachers, if you're of the belief that the trauma of public performance is integral to the "guitar experience", encourage your students to give it a go. It's the perfect opportunity (except there's no trauma).

**THE FIRST COFFEE HOUSE
A SMALL SUCCESS**
by Kevin Vigil

Maybe it was the rain. Maybe it was because it was the day before Mother's Day. Maybe it was because it was in Reston, Virginia. All of these may have been factors in the small turn out to our first Coffee House gathering. None the less, the quality was superb!

A grand total of six WGS members made the journey to Reston's **JASMINE CAFE** to hear Jerald Harscher play, to eat incredibly good food and to enjoy the company of fellow guitar lovers.

Jerald Harscher's playing was inspiring to say the least. Jerry and I went to Yale together where we studied with Benjamin Verdery. While there, I was introduced to Jerry's love for the steel string playing of Michael Hedges. Holding a M.M. in guitar performance and being on the faculty of Roger Williams College (in Rhode Island) has not taken away this love of folklore. Jerry has very successfully married his traditional "classical" playing with his amazing steel string abilities. Not only this, but he sings

too. His range of styles was immense! He went from Celtic folklore to pop songs to his own original stuff. This is not to mention works by Handel, Lauro, Bach, Hand and some Scarlatti Sonatas we played together.

In talking with Jerry, he says that he sees himself as an ambassador to the pop world for the traditional guitar. He also hopes to inspire "classical" players to be aware of the folk origins of much of our repertoire.

Even though the turn out was small, those of us in attendance mutually agreed that the Coffee House Series is a great deal of fun and we hope that it catches on.

Check out the *Calendar of Events* for the next one. (I'm playing as preparation for some competitions in July).

**DAVID ALLEN COESTER
COMES HOME**

David Allen Coester has come a long way since he was introduced to the "classical" guitar at Northern Virginia Community College under the instruction of Alicia Kopsstein-Penk. He went on to get his M.M. at the Manhattan School of Music and has studied with many of the top guitarists in the U.S. His studies have also taken him to Rome.

Looking over his shoulder, he has performed at the American University, the Corcoran Gallery of Art and the Oyster Bay Distinguished Artists Series. Looking ahead, he has performances scheduled at Long Island University, Concordia College and at Lincoln Center's Bruno Walter Auditorium. Not bad for a "home boy".

THE BIG QUESTION: Does his playing stand up to his resume? Yes it does! David's program for the WGS May concert was nothing to sneeze at: J.S. Bach's A-minor Violin Sonata, R.R. Bennett's Five Impromptus, M.M. Ponce's Sonata III and William Walton's Five Bagatelles. Each and every one of these pieces are very demanding and David met the their challenges head on.

One person in attendance told me that the program was a bit heavy. There is no doubt that David's performance was a huge

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contrast to the "pre-show" informal hour, but that's what we're all about...showing the guitar in all of its wonderful diversity.

**ANNOUNCING:
THE JOHN E. MARLOW RECITAL SERIES!**

Following the success of the John Marlow Memorial Concert, the organizers of this event have decided to keep John's name alive with a regular guitar series.

The series will begin on October 7, 1994 with a concert by Charlie Byrd and Carlos Barbosa-Lima. Other concerts in this first season will include: Jeffrey Meyerriecks and Myrna Sislen, Berta Rojas and Jorge Morel. Other artists in the future may include David Russell, Pepe and/or Angel Romero, Raphaella Smits, Oscar Ghiglia, Aldo Minella, Michael Lorimer, Julian Bream, John Williams, Alario Diaz, Narciso Yepes and Alexander LaGoya.

The first season will locate itself at the Woman's Club of Chevy Chase, 7921 Connecticut Avenue, Chevy Chase, Maryland. The ticket price is also a very reasonable \$12.00 advanced and \$15.00 at the door.

At present, the organizers are just over half way to their planned financial budget. If you would like to see this plan become a reality and you would like to make a tax deductible contribution, make your check out to the International Conservatory of Music and send it to:

Tim Healy
7001 Delaware St.
Chevy Chase, MD 20815

For more information, feel free to call Tim Healy at (301) 654-6874.

WE'LL MISS YOU CATE!

Cate Fleming is moving to Detroit for a new job. She has been a dedicated WGS member from the start, is currently on the WGS board of executive officers and has been responsible for making people have fun playing in ensembles. We wish her our best and welcome her back anytime!

CLASSIFIED

Classified ads are FREE to WGS members. To place an ad, send it to: Brian Kent, 4201 S. 31st Street, Apt. 949, Arlington, VA 22206.

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

Guitar by Paul McGill. Cedar top. Rosewood sides and back. Built in 1990 (#109). \$2,100. Call Kevin Vigil (703) 516-9745.

CALENDAR OF EVENTS

If you know of an event that would be of interest to the WGS membership, send your information to Brian Kent: 4201 S. 31st Street, Apt. 949, Arlington, VA 22206.

**JUNE 11
(Saturday)**

TRIO CON BRIO: Jim Roberts (guitar), Charlotte Lucy-Roberts (cello) and Laura Knutson (violin). 2:00 p.m. at the Little Falls Public Library, 5501 Massachusetts Avenue, Bethesda, MD. FREE and open to the public. For information call (703) 516-9745. Informal playing at 1:00 p.m.

**JUNE 14
(Tuesday)**

RICHARD MILLER (guitar) Noon, at John Marshall Park, Fourth Street and Pennsylvania Avenue NW. FREE. For information call (202) 724-0009 or 727-9060.

**JUNE 21
(Tuesday)**

WILLIAM FEASLEY (guitar) 8:00 p.m. at the Washington National Cathedral, Wisconsin and Massachusetts Avenues NW. FREE. For information call (202) 537-6200.

**JUNE 22
(Wednesday)**

RICHARD MILLER (guitar) Noon, at the Willow Garden Theatre, Gateway Building, 7201 Wisconsin Avenue, Bethesda, MD. FREE. For information call (301) 577-3143.

THE SECOND IN THE WGS COFFEE HOUSE SERIES

SUNDAY, JUNE 26

4:00 p.m.

FEATURING:

KEVIN VIGIL



KEVIN VIGIL, Guitar

at THE STAGE DOOR
1924 King Street, Old Town Alexandria
Four blocks from King Street Metro
at Wall and King Street

There is no admission fee, but your patronage of THE STAGE DOOR is encouraged.

WILLIAM KANENGISER

IN CONCERT

Friday, July 8 at 8:15 p.m.

at the Homer Ulrich Recital Hall
(formerly Tawes Recital Hall)

University of Maryland, College Park



WILLIAM KANENGISER, guitar

Photo: Dean Collins

CONCERTS
850 Seventh Avenue
New York, NY 10019
(212) 333-5200

Reserved seating tickets are \$15 Standard, \$12 Senior Citizens and WGS members may purchase tickets for the group rate of \$10 if a minimum of ten responds by June 24. To get on the WGS group list, call Kevin Vigil (703) 516-9745.

This concert is a part of the 1994 Rossborough Festival, presented and sponsored by the Maryland Summer Institute for the Creative and Performing Arts (MSICPA).

WGS MEMBERS RECITAL

Saturday, July 9 at 2:00 p.m.

at the Bethesda Library
7400 Arlington Road, Bethesda

one block west of Wisconsin Ave. and East-West Hwy.
near Bethesda Metro

Besides being a fun piece, Kelpie Waltz makes a good study for: observing dynamics (throughout); damping basses (throughout, and mm53-62 in particular); glissandos (mm58-61); and possible use of the right-hand little finger (m4).

A kelpie is a "malevolent water spirit of Scottish legend" (or an Australian sheep dog???) The original sheet music can be found in the unbound M127 class at the Library of Congress.

Original fingerings have been retained, but re-notated by Don Sauter. C7 implies "position" only, not "barre". -3 implies guide finger only, not glissando. Performance notes [1] - [6] imply a preparatory barre through that number of strings.

Errata (m=measure, b=beat): m25b1, a was c¹. m53, m63, begin repeat added. m60b1, f² was g².

KELPIE WALTZ.

FOR THE GUITAR.

By C. H. Mc D. BURTON.

The musical score for "Kelpie Waltz" is presented in a single system of eight staves. The notation is in treble clef with a key signature of one sharp (F#). The time signature is 3/4. The piece begins with a series of eighth notes in the first staff, followed by a crescendo in the second staff. The third staff introduces a new melodic line with a 'C7' marking. The fourth staff continues with a 'fz' (forzando) marking. The fifth staff features a 'P' (piano) marking and a 'B4' (basso) marking. The sixth staff has a 'mf' (mezzo-forte) marking. The seventh staff includes a 'C1' marking and a 'fz' marking. The eighth staff concludes with a 'P' marking. The score is filled with various musical notations, including accidentals, fingerings, and dynamic markings, all carefully notated for guitar performance.

This musical score is for a piece titled "Kelpie Waltz." It consists of eight staves of music, each with a treble clef and a key signature of two sharps (F# and C#). The music is written in a waltz style, with a 3/4 time signature indicated by the notation. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamic markings are present throughout, including *mf* (mezzo-forte), *fz* (forzando), *p* (piano), *cres.* (crescendo), and *Forte*. Fingerings are indicated by numbers 1-4 above notes. Chord symbols like *c2*, *c6*, *c7*, *c9*, *c10*, *c1*, and *c7* are placed above specific notes. The score is divided into two main sections, each with first and second endings. The first ending of the first section is marked with a box containing the number 4. The second ending of the first section is marked with a box containing the number 3. The second section also has first and second endings. The score concludes with the marking *D.C.* (Da Capo). The page number 3 is located in the top right corner.

34 *mf* *fz* *fz*

40 *fz* *fz* *c2* *c6* *p* *c2*

45 *c5* *cres.* *c7* *c7* *p*

49 *cres.* [4]

53 *c9* *c2* *c2*

58 1. *c1* *c1* 2. *c7*

63 *Forte* *c6*

68 1. *c10* [3] 2. *D.C.*

Kelpie Waltz.

PATOWMACK GUITTAR SOCIETY*
Members Concert

9Jul94

<u>Performer</u>	<u>Piece/Composer</u>
Trio: Brian Kent, Bev Ross, Don Sauter	Preludio Y Fuga Antigo by Ralph Paulsen-Bahnsen, 1978
Duo: Brian Kent, Don Sauter	Choriñho by John Pearce, 1979
Solo: Brian Kent	?
Solo: Bev Ross	?
Solo: Don Sauter	Spielvariationen über "Morgen woll'n wir Hafer mäh'n" by Anton Stingl, pre-1950 Theme * Melodie im Bass * Allemande * Siziliano * Menuet * Gigue
Solo: Steve Seidenman	?
Duo: Allison Verdi, Don Sauter	My Lord Chamberlain, His Galliard by John Dowland
?	?
?	?
Etc.	

* (temporary name of the Washington Guitar Society while the prez is away.)
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THE WASHINGTON GUITAR SOCIETY
Application for Membership

Name _____ Date _____

Address _____

Phone: Day _____ Evening _____

Include me in the Membership Directory: _____ YES _____ NO
Check whichever applies: _____ Concert Artist _____ Teacher _____ Free-Lance
_____ Luthier _____ Hobbist _____ Guitar Music Lover _____ Interested in En-
semble playing OTHER(S): _____

What activities would you like to see the society take on? _____

Membership dues in the society are \$12 (individual) or \$18 (family) per year.
Checks are payable to the Washington Guitar Society and should be mailed to:
Washington Guitar Society
2301 Jefferson Davis Highway, Suite 726
Arlington, VA 22202

Please indicate if this is a _____ new membership or _____ renewal.

For further information, call Kevin Vigil (703) 516-9745 or Wayne Cutrell at
(703) 418-2415.