

# Washington Guitar Society



No. 19

Volume 3 Issue 3

January/February/March 1995

## JESSE TAN PERFORMS for WGS February Meeting

Jesse Tan is the ultimate hobbist of the guitar. He is an M.D. by profession, finishing his residency in Psychiatry. He is formerly an Ophthalmologist and worked as an ER physician. He has no formal musical training and is basically self-taught. He has, however, performed in master classes for Jose Tomas, Ernesto Bittetti, Siegfried Behrend, Abel Carlevaro, Benjamin Verdery and others.

He started learning guitar in college, with some background in classical piano. His main influence is Jose Tomas. Although guitar playing is mainly a hobby for Jesse, he has given guitar recitals in the Phillippines, the US Virgin Islands, Hong Kong and performs privately on occasion.

Jesse will be performing an all South American program featuring works by Carlevaro, Barrios, Lauro and Piazzolla on a guitar made by Douglas Ching. This performance will take place on Saturday, February 18, 1995 at 2 P.M. at the Bethesda Public Library, 7400 Arlington Rd. Bethesda, MD. This concert is FREE and open to the public.

## WGS March meeting will feature MICHAEL BARD

Michael Bard has recently moved to the Washington Metropolitan area and is a welcome addition to the guitar scene here. He holds a Masters degree from Arizona State where he studied with Frank Koonce and a Bachelors degree from Wright State University. Michael has also studied jazz guitar at Michigan Technological University.

Michael is a musician with a wide variety of activity, not only playing solo recitals but also a few radio appearances and playing in the orchestra for the musicals "Grease", "A Chorus Line", "They're Playing Our Song", "Somethings Afoot", "Seven Brides for Seven Brothers", and "Closer Than Ever". In addition, he was the guitarist in the show "Summer Rhythms" at Paramount's Kings Island in Kings Island, OH from 1989-92.

Michael served as Vice-President for the Dayton Classical Guitar Society from 1990-91. In 1993, he was awarded a full scholarship to study at 'Accademia "Ottocento" near Lago Maggiore, Italy, a school which specializes in 19th century music. While there, he participated in a concert tour of Northern

Italy and Switzerland, sponsored by the Academy. Michael plans to do a small tour of Japan during the Summer of 1995.

Since moving to this area in September, Michael has been very helpful to the Washington Guitar Society by collecting money at concerts, folding newsletters and making phone calls. You will have the opportunity to show your gratitude at his performance on Saturday, March 11, 1995 at 2:00 at the Bethesda Public Library, 7400 Arlington Rd. Bethesda, MD.

## WGS PRESIDENT'S MESSAGE

Dear Members,

I must apologize for the lateness of this publication. My wife and I just bought a house and between all the negotiations and the move itself, I simply had to put some things on hold. Never the less, here it is and I hope you enjoy it. The next edition will hopefully prove to be more timely.

The WGS continues to grow. In March of 1994, our membership was just over 50. Today, we have about 120! This growth tells me that there is a substantial interest in what we do.

Our newsletter is our strongest tool to inform people about guitar related activities in our area. We are constantly seeking to make improvements wherever possible. If you know of a guitar related event (concert, lecture, masterclass, etc..) give Brian Kent a call at (301) 942-1663. If you wish to write an article, please submit it to Alicia Kopfstein-Penk at 5814 Lone Oak Drive, Bethesda, MD 20814. If you have any constructive criticism, please give me a call at (703) 644-1659. With your help, the WGS will continue to

## In this month's WGS Newsletter Issue:

Interesting Music Reviews...

Performance Announcements...

Medical expertise for guitarists...

Sessions You Can Participate In...

Special Events and Entertainment...



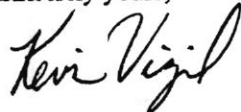
grow in membership and activity.

I have recently been informed about a classical guitar interest group on the computer network (Usenet). I know that we have at least one member who participates in the discussions. It would be wonderful to have a regular summary of those discussions in our newsletter. Do not hesitate to inform your fellow members of any guitar related topic.

On February 18, we will be holding elections for the offices of Vice-President and Secretary. This will be followed by a concert featuring Jesse Tan. Please read the articles referring to these events.

Don't forget to check the expiration date on your mailing label. You don't want to miss out on the exciting things coming your way!

Sincerely yours,



President, WGS

## WGS ELECTION TIME

by Kevin Vigil

According to our by-laws, we hold elections on an annual basis. On the even numbered years, we elect our President and Treasurer. On the odd numbered years, we elect our Vice-President and Secretary. These elections are to take place in the months of January or February at our regular meetings.

On February 18, 1995 at 1:00 PM we will hold our election at the Bethesda Public Library (7400 Arlington Rd., Bethesda, MD) for the offices of Vice-President and Secretary.

Please be thinking of nominations for these two roles. If you are considering running for Secretary, it would be most helpful if you have access to a computer and laser printer.

Our current Vice-President is Steve Seidenman and our current Secretary is Maurice Sanders. They are eligible for re-election. Whether they continue their roles or not, I would like to thank them for their dedication and service to the Washington Guitar Society for the past two years.

## Name the Newsletter Contest - NOT!!!

After soliciting votes for the "Name the Newsletter" contest in the last issue as well as the past two monthly meetings, it appears that the *Washington Guitar Society Newsletter* will remain the same. Several names were suggested in this contest, unfortunately, none of them inspired more than two votes. With a voter response of less than 10%, we will keep the newsletter name as it is. Maybe we'll try this again in the future.

## CHANGES ON MEETING DATES!! PLEASE READ THIS!!!

In the scheduling of our monthly meetings with the Public Library System, there was some confusion. Please note the following meeting dates and mark them on your calendar. This list will be published in all following newsletters until the confusion is gone. The location is Bethesda Library, 7400 Arlington Rd. Bethesda, MD.

January 21, 1995  
March 11, 1995  
May 6, 1995

February 18, 1995  
April 8, 1995  
June 10, 1995



*Kevin Vigil* will be holding performance workshops in his home on a monthly basis.

The fee for these workshop sessions is only \$10.00 per player. All levels of ability are welcome.

For more information, call Kevin at (703) 644-1659.

**Christopher Teves**  
*Classical Guitarist*  
**Artist Biography**

Note: Christopher will be in town March 5-7 and would be interested in performing for a house concert. If you have the space and are interested in hosting this performance, please call Kevin Vigil at (703) 644-1659.

Christopher Teves holds a Bachelors Degree from the University of South Carolina and a Masters Degree in Classical Guitar Performance from the Cincinnati College-Conservatory of Music where he was awarded a full tuition scholarship and held a graduate assistantship in guitar. Along with his formal training under the guidance of Nicholas Goluses, Clare Callahan and Christopher Berg, Mr. Teves has studied in master classes with some of the world's most noted performers, including Pepe Romero, Oscar Ghiglia, and David Russell. Most recently, he was awarded a fellowship and assistantship at the Eastman School of Music where he completed his residency as a Doctoral student.

Highlights of his career include being Winner of the WGUS Fine Arts Radio Auditions, second place at the Music Teachers National Association Competition, and semifinalist in both the Guitar Foundation of America International Competition and the first Luigi Legnani International Guitar Competition (Italy).

As an active performer, Mr. Teves has been heard at the NOW Festival, live on WGUS Fine Arts Radio in Cincinnati, the Cincinnati Composers Guild New music Series, the Clifton Young Artists Series with the Losanti Guitar Quartet, the University of Rochester Student Musical Celebrity Series, the George Eastman House Musical Series, and as the soloist in Joaquim Rodrigo's *Concierto de Aranjuez* with several Ohio orchestras. Other musical activities have included tours with the Capital University Chapel Choir and solo recitals in Pittsburgh, Madison (Wisconsin), Parkersburg (West Virginia), Rochester (New York), Columbia (South Carolina), Buffalo, Dayton, Cincinnati, and Columbus.

In addition to his performing, Mr. Teves has served on the faculties of the Eastman School of Music Community Education Division, Capital University and Otterbein College.



**Whaaaaaa!**

**I broke  
 another  
 nail!!!!**

**ASK THE DOCTOR**

*A new column*

Dr. Richard Norris will be answering questions of the physical genre in this new column. If you have a question, please send it to: Richard N. Norris, M.D.

3 Bethesda Metro Center  
 Suite 950  
 Bethesda, MD 20814-5456

Please mention that this is for the WGS Newsletter.

Dr. Richard Norris is one of the leading figures in the new field of Performing Arts Medicine, which addresses the diagnosis and rehabilitation of occupationally related disorders of artists. His extensive background studying both music and dance lends personal insight to his practice. Dr. Norris completed his residency in Physical Medicine and Rehabilitation at St. Vincents Hospital in New York City. He proceeded to serve a fellowship in Pediatric Orthopedics at Harvard's Boston Childrens' Hospital. During this time he worked closely with Lyle J. Micheli, MD, President of the American College of Sports Medicine and Orthopedists to the Boston Ballet. Subsequently he served a second fellowship in Pediatric Rehabilitation at Albert Einstein College of Medicine in New York.

Dr. Norris is currently Medical Director of the National Arts Medicine Center, part of the National Rehabilitation Hospital in Washington, D.C. He also serves as Vice-President of the International Arts Medicine Association (IAMA). A former faculty member of the New England Conservatory of Music (Health Education), Dr. Norris is very active as Chair of the Education Committee in the Performing Arts Medicine Association (PAMA) where he serves on the Board of Directors. He is a Diplomat and Fellow of the American Academy of Physical Medicine and Rehabilitation and is the founder of the Arts Medicine Special Interest Group (SIG) within the Academy.

Dr. Norris is also the author of one book and two videos. The book is titled the *Musician's Survival Manual; A Guide to Preventing and Treating Injuries in Instrumentalists*. This book provides comprehensive information regarding understanding, preventing and treating the occupational injuries and problems of instrumental musicians. It is published by the International Conference of Symphony and Opera Musicians.

One video is titled *Therapeutic Exercise for Musicians "Because your Body is the Other Half of Your Instrument."* Presented at the third annual "Playing Less Hurt" conference in Minneapolis, MN, September 16, 1990. To ensure a long, healthy musical career, a well-balanced exercise program is essential. Often there is confusion as to which exercises are safe and beneficial. This one hour instruction video is designed to guide musicians in the right direction. Based on the course "Physical Education for Musicians," which Dr. Norris taught at the New England Conservatory, it offers a balance of warm up



and breathing exercises, strengthening, stretching, nonimpact aerobics, and instrument specific exercises drawn and blended from Dr. Norris' extensive background in Yoga, Tai Chi and dance, and from his medical training in Rehabilitation Medicine and Orthopedics. It is complimentary to Alexander and Feldenkrais work. This program requires little or no equipment and can be done in a small space at 2:00 A.M. without disturbing the neighbors.

*The Musician's Survival Manual (book) and Therapeutic Exercise for Musicians (video)* are available from MMB Music Inc., Contemporary Arts Building, 3526 Washington Avenue, St. Louis, MD, 63109-1019, 1(800) 543-3771.

Dr. Norris' second video *Treatment Options for Repetitive Motion Disorders in Musicians and Computer Users* is available only from Dr. Richard Norris, 14600 Pebble Hill La. N. Potomac, MD 20878 (\$65).

We are thankful to Dr. Norris for showing interest in the Washington Guitar Society. He is also a fellow string plucker.

### Jad Azkoul Workshop Review

by Steven Seiderman

Jad Azkoul, a name which is now familiar on the Washington area guitar scene and beyond, presented a workshop on November 12, 1994 with characteristic wit and humor to the delight and interest of the audience.

Jad practices what he preaches. What he preaches is essentially the principles of Abel Carlevaro, whom he studied with extensively. Some ingredients of this "school" are: A) Reducing string noise by more efficient left hand technique, and B) Controlling the dynamics and sound quality of any note independently of any other.

He not only demonstrated this technique, but also had four workshop participants attempt to implement it, stating that although it may be relatively easy for some to learn, it is more difficult to maintain.

In response to a question from his pianist friend, Jad related the fascinating story of Carlevaro's long acquaintance with Segovia, the influence this had, even if subconsciously on the techniques Carlevaro was later to develop, and his abrupt departure in tears one day after having criticized the Maestro's playing upon the latter's request, suddenly realizing that he actually had something of his own to offer the world.

The musical results Jad obtains in his playing constitute a good

argument for the worth of Carlevaro's principles. All in all, the presentation was informative, convincing, and entertaining all at the same time.

### Jad Azkoul Concert: A Success!!!

by Kevin Vigil

On Sunday, November 13, 1994, the Washington Guitar Society presented Jad Azkoul in concert at the Reid Foundation Building. This was the second concert that the WGS sponsored at the Reid Foundation Building. The concert was well attended and enjoyed by all those who were present.

Jad's background is quite extensive. He is a frequent performer at music festivals all over the world, including: England, France, Belgium, Italy, Switzerland, Poland, Russia, Hungary, the USA, Uruguay, Venezuela as well as in countries of the Middle East. He is also known as a teacher on an international level. He is currently on an extended leave of absence from the Geneva Conservatory and teaches at American University.

Did his performance measure up to his qualifications? Absolutely!!! Jad's beautiful tone and mature musicianship took his listeners on a musical tour of music both familiar and unfamiliar. His program consisted of works by well known composers: Carlevaro, de Falla, Barrios and Albeniz and lesser known but equally great composers: Lourival Silvestre, Bernard Schuler and Armond Coeck.

While the Reid Foundation Ball Room is a wonderful place to listen to guitar music, there was moment when some building noise arose. It seem to drone a constant F#. Jad picked up on this and tuned his guitar to the building for the performance of Armond Coeck's "Constellations." This is just one example of Jad's "laid-back" nature and ease of working with his audience. If you missed this concert, you missed alot. Don't fret, you will have the opportunity to hear Mr. Azkoul perform the ever famous *Concierto de Aranjuez* with the Arlington Symphony Orchestra on March 12. He will also be performing at the Phillips Gallery on May 7.

On behalf of the Washington Guitary Society, I would like to thank Jad Azkoul for a wonderful performance as well as his never-ending support for the WGS.



## Another Great Member's Recital

The program for December was our second members' recital. It was even bigger and better than the first. Members playing in various duo and trio combinations were Brian Kent, Clemence Mertaugh, Bev Ross, Don Sauter, Dennis Utterback. A trio by Aberhard Werdin was roundly appreciated, but most significantly, it represented Clemence's public performance debut. Congratulations Clemence!

A far-out arrangement for two guitars of "Frere Jacques" by Leo Brouwer was given and inspired performance. Literally. It was dedicated by Bev to her long-time friend Christine (from France. Get it?).

We heard a trio by Barrios- probably his one and only trio and another by Tarzowski. Off the beaten track - for classical guitarists, at least - was a jazzy trio combining a Charlie Parker melody and a turn of the century pop song. This concoction arranged by Marvin Falcon appeared in the most recent Soundboard and shows how "cutting edge" our members are.

There were a couple of nice duo arrangements of South American folk tunes in which Dennis made his guitar society debut. Regardless of whether any of the above can be considered standard fare, the beaten path was definitely veered from again when Brian and Don did a bouncing "fingerstyle" duo by John Renbourn called "Snap A Little Owl."

We had a surprise guest artist named Paul Grove who was in town from Tucson to do doctoral research. What a treat! Without any warm-up whatsoever, he played a 20 minute set of Giuliani, Albeniz, Ponce and Torroba to near perfection. Then, on top of that, our president Kevin Vigil was coaxed into action and spun effortlessly through some Villa-Lobos etudes and the Sakura Variations by Y. Yocoh. Those boys can play!

When Don issued an "I'll play one if you'll play one" challenge to Brian, Brian dug deep into his past and pulled out a rocking "Classical Gas". Upholding his end of the deal, Don got us into the Christmas season with "The Dance of the Sugar Plum Fairies." Now you know why they call the guitar a small orchestra. (Very small).

With members' concerts like these, plus the regular open-stage hour, it's no wonder that we've developed a reputation as the "playingest" guitar society around. If you weren't there, you missed out on a wide variety of well-played music - and a lot of fun. (And homemade Christmas cookies!).

## Concert Review

by Tom Haser

The Avalon Chamber Players, minstrels of the Renaissance and Baroque, performed a Holiday Concert on Sunday, December 11th at the Reid Foundation Building. Their performance lasted nearly two hours and was both very enjoyable and illuminating. The program consisted of vocal and instrumental pieces which spanned five centuries. The audience's favorite was a 15th century piece called Coventry Carol.

This was the first 'non-guitar' concert sponsored by WGS. The Avalon Chamber Players played a wide variety of Renaissance-era instruments. These included the cornetto and cornomuto viola da gamba (bass), lute, vihuela, nauers (finger cymbals), and various recorders. While all of the Players sang, LJ Pendlebury (who doubles as the group's manager) and Gregory Garrett were outstanding as featured soloists. Mr. Garrett played the lute and the vihuela, forerunners of the modern classical guitar. The concert turnout was disappointing. Those who did not attend missed a real opportunity as an informal 'instrument petting zoo' was held during intermission. The lute and vihuela were extremely light. The lute had 15 strings, while the vihuela had 12. Mr. Garrett explained that the lute evolved from the oud, a string instrument which originated in the Middle East. The lute, he explained, is tuned like the modern guitar with a few twists, i.e., if you tuned your guitar's G string down a half-step and capo the third fret, it becomes lute-like. The vihuela is tuned the same way. One lute piece, In dulci júbilo, was arranged centuries ago by Martin Luther, who Mr. Garrett said was quite an accomplished lutenist.

All of the Players' instruments were reproductions. Mr. Garrett used standard classical guitar strings on the lute and vihuela. The cornetto was a particularly fascinating instrument. Although merely a simple curved pipe of resin covered with leather, it sounded very much like a modern trumpet.

Despite the small turnout for this Holiday Concert, the audience was very impressed and would no doubt overwhelmingly favor WGS sponsorship of a similar concert in the future...even without the guitars.

## Thanks to Lake Braddock Students

For our January 21 meeting, we found ourselves without a performer. After calling several professional guitarists in town, there was still nobody available. But on a week and a half notice, four students from Lake Braddock Secondary School volunteered to perform.

The students involved were David Graves, Erin Jebo, Joe Simpson, and his sister Ann Simpson. David performed three of Leo Brouwer's "Etudes Simples". Erin played "Prelude in D minor" by J.S. Bach. Joe played two Gavottes by J.S. Bach, and afterwards accompanied Ann in some bluegrass music. By the way, Ann is a violinist in the National Symphony's Fellowship

program. Ann also pulled out her banjo!

It is wonderful to see such high level playing from the younger generation. This is the future of the Musical World.

So thanks a lot David, Erin, Joe and Ann. And a special thanks to their parents for giving them the kind of support they need to flourish in their endeavors!

### **The John E. Marlow Series A Big Success**

The first recital in the John E. Marlow Series was a sell-out! Charlie Byrd and Carlos Barbosa-Lima gave a very entertaining kick-off performance...and people really enjoyed the well attended reception which followed.

There have been 210 series tickets sold! There are only 25 tickets left for the remaining two recitals in the 1994-5 JEM Series.

The remaining concerts for this season are as follows:

February 24, Bertas Rojas

March 10, Jorge Morel

For more information concerning the remaining tickets, please call (301) 654-6874 or (202) 265-3915. Please mention that you heard about this from the Washington Guitar Society.

### **The Soundboard - An Excellent Guitar Read by Don Sauter**

Here's a quick and personal overview of the Fall 1994 issue of the Soundboard. In an interview with David Russell, he says he would like to see GFA festivals do more to attract amateurs and younger guitarists. He suggests a separate competition division for young players, and playing opportunities - such as a guitar orchestra - for all interested players. That would be fantastic! But at the same time, let me assure anyone who has never attended a GFA festival that there's a great time to be had by all. To call it a "clique conventions of professionals" seems overstated. In the Reverberations department, we read that the word "festival" is being retired in favor of "convention", which may strengthen the impression that it's not geared toward amateurs.

Russell talked about how a performer should handle disturbances, such as beeping watches - from the audience. NOT recommended is a sarcastic, "Oh, it must be time to start." You can lose an audience by taking yourself too seriously. This brings to my mind a guitar concert where the performer complained about the continuous rustling sounds from the audience, and from that point on I found my attention drawn almost totally to listening for those sounds - not his guitar.

Segovia fans will enjoy hearing Russell comment that he owes a lot to Segovia, "because I used to directly copy his phrasing."

Some interesting tidbits from the review of Richard Stover's biography of Agustin Barrios: he only published 10 works during his life. He played for Stravinsky. The failure of his 1934/5 European tour - particularly in Berlin - may have had a lot to do with racism. He played guitar behind his head. And he had plastic surgery on his lips.

In her paper on Justin Holland, Barbara Clemenson presents many fascinating details about the man's life. The guitar is peripheral in this story of Holland's struggle to earn the respect of whites and help other African-Americans overcome their problems. In a letter to Oberlin College in 1840, Holland wrote "I... have strove in vain to obtain a decent education for the difficulties I have to encounter are next to insurmountable." An example of Holland's activism on behalf of other blacks is his involvement in the National Negro Conventions of mid-century. When oppression of blacks in the country had only gotten worse by the early 1860's, Holland came over to the position in favor of emigration. He himself went to the West Indies during the Civil War.

Holland joined a black Mason lodge. He was adamant that the members adhere to the highest moral standards. Black Masonry was not recognized in the U.S., but Holland was successful in obtaining recognition from lodges in 6 foreign countries.

Peter Danner tied the issue's tablature piece in with the Justin Holland article. He presents a piece by Holland composed for the guitar tuned to an E major chord. One of my soapbox issues is tablature. It opens up the big, wide world of alternate tunings, and you might be shocked to find how easy it is to play from.

Dr. Danner suggests tuning the guitar down to D major instead of up to E major, for reasons of tension. Since the D major tuning is perhaps too flabby, I propose a compromise - E-flat major (from low to high: Eb Bb Eb G Bb Eb.) In this tuning 3 strings go down a semitone, and 2 strings go up a semitone thereby keeping close to the normal total tension. As Goldilocks would say, this tuning is "juuust right." To make it more worth your while retuning (to whichever key), here is the theme from Zani de Ferranti's "Carnival of Venice" variations, op. 5. (Anyone who would like the complete piece in tab, send me about 6 stamps).

The "Society Page" department lists the "most active" guitar societies. In a very disappointing oversight, WGS was somehow left out. Active? Heck, we're flourishing!

In a review of a work by Russian guitarist Andrei Sychra, James Reid believes that a transcription from the Russian 7-string to our standard 6-string is "undoubtedly the most practical" approach. Perhaps it is, but if I were Emperor of the guitar world, such music would be translated without alteration - that is, observing the original tuning - into a modern standardized tablature. An interested guitarist would play it on his 7 to 13 string guitar. (Of course, Yamaha would make good-quality, inexpensive, extra-string guitars). This set-up would not only



make Russian guitar music directly playable, but also Renaissance and Baroque lute music, and much else besides.

Two ads in the Soundboard merit a mention. Chanterelle is offering the complete works of Aguado at a very reasonable price. Their editions are always superb. I had a chance to help in a small way with this edition by providing copies of several of Aguado's works from the Library of Congress's collection. Unbelievably, the publisher Schott is still claiming copyright on their editions from the first half of the nineteenth century. Rather than fight this nonsense, Chanterelle chose to use alternate early editions, published by Chez L'Auteur.

The Library of Congress also has one Aguado work in manuscript. It is a thing of beauty. Chanterelle needed a sharp photocopy of the cover for some performance instructions written in tiny, razor-fine script. I eventually found the piece, in spite of it not being cataloged where I would expect it and catching a few librarians who were having off-days.

An ad in the Soundboard that is good for a belly laugh is the one by Personal Touch Music Publications. They supply a jingle that would do Sani-flush or Nair proud. It's for classical guitar. It's got lyrics. "Per-son-al Touch Mu-sic Pub-li-cations." I can't get the darn thing out of my head.

## CALENDAR OF EVENTS

**February 24, 8 PM.** The John E. Marlow Recital Series continues with a concert by Berta Rojas. For information, call (301) 654-6874 or (202) 265-3915.

**February 25, 2 PM** Drop-in ensemble session. If you would like to get together with some other guitarists to play duos, trios, quartets, etc... call Dennis Utterback. He is hosting this jam session. All levels are welcome. Bring ensemble music if you have any. For directions, call Dennis at (301) 460-6297.

**March 4, 8 PM** The Mair-Davis Duo; Mark Davis- Classical Guitar; Marilyn Mair- Mandolin. Unitarian Universalist Church, 10309 New Hampshire Ave., Silver Spring MD. Works by Beethoven, Brahms, Paganini, Krenek and Villa-Lobos, others. \$10 per person. Info: (301) 530-1749.

**March 5, 7:30 PM** The D'Amore Duo. William Feasley- Classical Guitar; Vladimir Lande- Oboe. Hirshhorn Museum and Sculpture Garden, Marion and Gustave Ring Auditorium. Performing work by actor/composer Michael Moriarty. Panel discussion with Mr. Moriarty and D'Amore Duo will precede the concert. \$13 per person (Smithsonian members), non-members \$17. students with ID \$9. Info: call (202) 357-3030.

*Carnival of Venice - Theme*

Andantino un poco moto Zani de Ferranti

1 7 12 17 22

**Calendar of events cont'd...**

**March 12, 7 PM.** Jad Azkoul performs Rodrigo's *Concierto de Aranjuez* with the Arlington Symphony Orchestra. At 6 PM there will be a chat with Jad Azkoul before the concert. The concert will be held at Bishop O'Connell Auditorium at 6600 Little Falls Rd. in Arlington, VA. Adults \$20/18/15. Seniors and Students with ID: \$18/15/13; Children \$6. Info: Call the ASO at (703) 528-1817.

**March 28, 8 PM.** Mandolin Recital: Evan Marshall at the Clarendon United Methodist Church, 606 North Irving Street, Arlington, VA. Admission by donation (suggested \$10). Info: call (301) 530-1749.

**Fridays and Saturdays** at the Jasmine Cafe from 7-10 PM. The Jasmine Cafe features guitarists John Butler and Kevin Vigil alternating Friday nights and David Arnold on Saturdays. The Jasmine Cafe is located in the Lake Ann Village Center in Reston, VA.

**CLASSIFIED ADS**

There were no classified ads submitted this month.

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Washington Guitar Society  
c/o Kevin Vigil  
P.O. Box 3120  
Arlington, VA 22203



# Carnival of Venice - Variation 2

Adagio non troppo e marcato

Zani de Ferranti

1

7	9	7	5	4	5	H7	2	4	5	9	7
0	0	0	0		7	H12		4		7	
0		0	0	0	7			3		7	
0	6	0	0	3	7	H7		0	2	1	2
0		0		0	0	7	6	7	3	4	0
0		0			0	7	6	7	3	4	0

5

7	5	4	0	H5	7	9	7	5	4
0		0		H5		0	0	0	
0		0		H5		0	0	0	
0	0	0		H5		0	6	0	0
0	4					0		0	3
0						0		0	1

7

5	H7	2	4	5	9	7	7	5	4	H12	H5	7
7	H12		4		7		0		H12	H5		
7			3		7		0		H12	H5		
7			0		7		0		2	1	2	
0	7	6	8	7	3	5	4	0	7	5	5	
0	7	6	8	7	3	5	4	0	7	5	5	

10

7	5	4	4	2	0	2	5	9	7	6	9	7	7	4	7	12	11	9	7	5	4
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0		0				1	7	7	7	7	7	7	7	0		H12		0		0	
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18

7	9	7	5	4	4	5	4	2	0	2	5	9	7	6	9	7	7	4	H12	7	16	14	12	11	9	7
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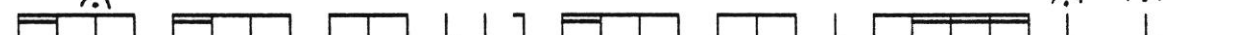
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4	7	6	5	2	0
5	9	8	7	0	
0				4	

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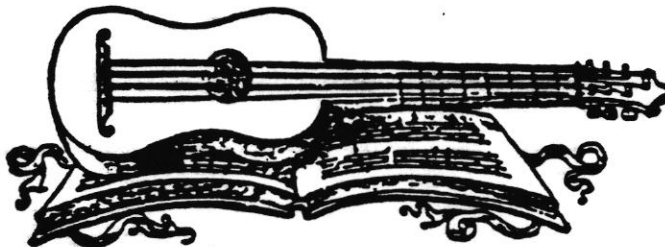
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