

Washington Guitar Society



No. 28

Sept./Oct. 1996

Michael Nicolella To Kick Off WGS 1996-97 Series Thursday, Oct. 3

Classical guitarist Michael Nicolella poured out a few thousand of the most difficult notes in the repertoire. Easy as opening a valve. No Spills,

The Washington Guitar Series is now entering its third season of presenting concerts. The first season was presented in the Riggs Foundation Building in Washington, DC. The second season was presented in the Dorchester Tower. This year the series will take place at the Lyceum in Old Town Alexandria, VA. The first season was kicked off by New York guitarist Jay



Kauffman, the second by LA guitarist Scott Tennent and this year by Seattle guitarist Michael Nicolella!

Michael Nicolella has performed throughout the U.S. and in Mexico, Italy and Canada as soloist, chamber musician and soloist with orchestra. Performances include Palazzo Chigi Saracini (Siena, Italy), Dame Myra Hess Series (Chicago, IL), American Landmarks Festival (NYC) the Internacional Festival de Guitarra (Jalapa, Mexico), Basilica di Santa Agata (Asciano, Italy) and the Norfolk Chamber Music Festival. Television and radio appearances include broadcasts on National Public Radio and WFMT-Chicago. In 1993 he released his debut CD featuring guitar works of Bach, Britten and Martin. Michael has been a prizewinner in several competitions, the most recent being first prize in the 1996 Northwest Guitar Competition. Events this past season included a performance of Berio's **Sequenza XI** at a concert celebrating the composer's 70th birthday at Meany Theater (Seattle, WA) and a lecture/performance of the **Sequenza** at the University of Victoria B.C., as well as recitals and master classes throughout the U.S. and Canada.

no clicks, no buzzes, no muffles. No sweat. His articulation was so clear that each note and rhythm, phrase and breath between phrases had its distinct life and edge. He never compromised tempo to enhance articulation, and he didn't fuss over his fine detail. It was more like he allowed the

details to fall into place... incredible speed...objectively intense...acute, lucid, moment by moment awareness of what the music is.

-THE MILWAUKEE JOURNAL

exceptionally immaculate and articulate...soulful...sophisticated melodic sense and technical command.

-GUITAR PLAYER MAGAZINE

Michael is part of a growing trend in classical music to revitalize the role of the composer/performer. As a concert artist, he frequently programs his own works for guitar, in solo recital and chamber music settings. His concern in incorporating the guitar more into the mainstream of classical music, has especially led him to compose chamber music utilizing the guitar and perform frequently as a chamber musician with other instrumentalists, including guitarist Benjamin Verdery, cellist Ravenna Helson and the

Lawrence Chamber Players. As a composer, he was awarded a 1993 Fellowship from the Wisconsin Arts Board. In addition to his usual activities in classical music, Michael has also performed as a jazz musician. **Guitar Player** magazine has noted his "rare command of the jazz and classical idioms".

Michael received the Diploma di Merito from the Accademia Musicale Chigiana in Siena, Italy where he was a scholarship student of Oscar Ghiglia. He pursued undergraduate studies at Berklee College of Music, where he studied improvisation with Gary Burton and Billy Pierce. He received an MM degree from Yale University, where he was awarded the George Knight Hout Memorial Scholarship. There, he was a student of Benjamin Verdery and studied composition with Martin Bresnick, Jan Radzynski and Jonathon Berger. Upon graduation from Yale in 1991, he was appointed as head of the classical guitar departments at Lawrence University and the Wisconsin Conservatory of Music. In 1995 he left these positions relocating to Seattle.

WGS September Meeting Features Eric Swanson

The WGS is proud to present Eric Swanson in a recital on Saturday, September 14 at 2 pm at the Washington Conservatory of Music (see calendar of events for details). This will mark Eric's second performance for the Washington Guitar Society and we are glad to have him back.



Currently residing in Florida, he is considering a move. One of the locations that interests him is the Washington, DC metropolitan area. It would be great to show him an example of the kind of support he would get should he chose our guitar community.

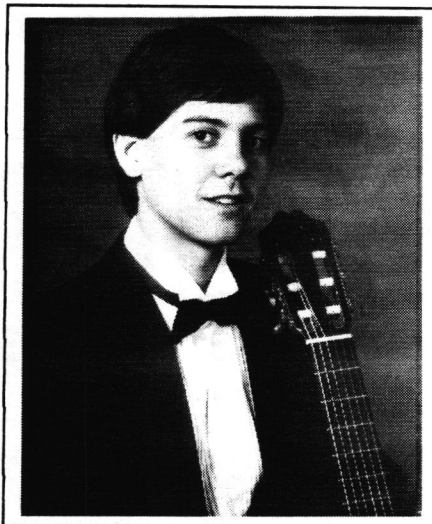
Eric Swanson began guitar studies at the age of 12. Two years later he was awarded a scholarship to study in Santiago de Compostela, Spain with Jose Tomas. He has worked with Elliot Fisk and Juan Mercadal while earning a Master of Arts degree from the University of Denver. Mr. Swanson was the recipient of the outstanding performers award at the University of Miami and served as the teaching assistant at the University of Denver. He has performed in master classes with Manuel Barrueco, David Tannenbaum

and Gilbert Biberian.

For his program, Eric has chosen to play works by Rodrigo, Barrios, Sor, Castelnuovo-Tedesco, Regondi and Bach. This should make for a wonderful listening experience. Especially in our new home at the Washington Conservatory of Music. If you haven't been there yet, make plans to attend now.

WGS October Meeting Features Christopher Teves

The WGS is proud to present Christopher Teves in a recital on Saturday, October 12 at 2 pm at the Washington Conservatory of Music (see calendar of events for details).



Christopher Teves has been praised for his "high artistic level of performance, refined technique, and exquisite tone".

He is a distinctive performer who seeks to educate and delight audiences with imaginative programming of the classical guitar's richly unique repertoire. As an active recitalist, Mr. Teves has performed at the Cincinnati Summer Guitar Workshop, at the NOW New Music Festival (Columbus), live on WGUC Fine Arts Radio in Cincinnati, the Cincinnati Composers Guild New Music Series, the Society of Composers Inc. National Conference in Iowa City, the University of Rochester Student Musical Celebrity Series, the George Eastman House Musicales Series, and as the soloist in Joaquin Rodrigo's **Concierto de Aranjuez** with several Ohio Orchestras. Other musical activities have included tours with the Capital University Chapel Choir, a guest performance with Eastman's Capella Antiqua, and solo recitals in New York City, Washington, DC, Pittsburgh, Cincinnati, Buffalo, Columbus, Madison, Parkersburg (WV), Rochester (NY), Columbia (SC), Dayton (OH), and Winchester (VA). Mr. Teves has participated in numerous premieres of new music including two works specially composed for him by American composer Richard Jordan Smoot and Taiwanese composer Sally Chen. The premieres occurred at the New York Public Library Center for Performing Arts in Lincoln Center's Bruno Walter Auditorium.

Career honors include being Winner of the WGUC Fine Arts Radio Auditions, Finalist 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). He is currently on the Approved Artist Rosters of the Virginia Commission on the Arts and the South Carolina Arts Commission.

In addition to performing, Mr. Teves has taught classical guitar to students of all ages in both collegiate and community settings. In this capacity he has served on the faculties of Capital University, Otterbein College, and the Eastman School of Music Community Education Division.

Christopher Teves began serious musical study during his senior year of high school at the Carnegie Mellon University Preparatory Department. Later, he went on to study at the University of South Carolina, and the University of Cincinnati College-Conservatory of Music. At the Eastman School of Music, he was the recipient of a fellowship and teaching assistantship under the direction of Nicholas Goluses who described him as "a musician of exceptional talent and dedication." Other primary teachers have included Clare Callahan, Christopher Berg, and James Ferla. Mr. Teves has also studied in master classes with some of the world's most noted performers, including Pepe Romero, Oscar Ghiglia, and David Russell.

For his WGS program, Christopher will be performing works by Brouwer, Kramskoi, Smoot, Bobrowicz, Barrios, Villa-Lobos, Korchmar, Rodrigo and York.

A WGS Presidential Fundraiser featuring Michael Bard and Kevin Vigil Saturday, November 16

The Washington Guitar Society will be presenting the first of two fundraising recitals with Michael Bard (vice-president) and Kevin Vigil (president) on Saturday, November 16 at 2 pm at the Lyceum in Old Town Alexandria, VA. The second fundraiser will feature the Alexandria Guitar Quartet on May 10 (*see calendar of events for details*).

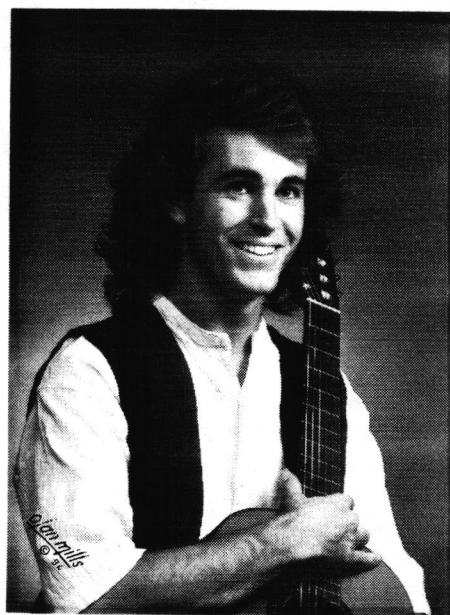
On the surface, this concert will be no different from any of our other concerts. There will be wonderful solo and duo guitar music featuring Michael and Kevin with refreshments afterward. What makes this a fund raiser is that the performers are donating the performance to the WGS. That means that after the expenses for presenting the concert are met, the remainder goes directly into the WGS bank account. The more people in attendance, the more the WGS will benefit.

As it stands now, the membership fee for the WGS basically covers the cost of publishing and mailing out the bi-monthly newsletter. Rental for the Lyceum, printing of the programs, artist fees, etc... for our series will have to be

paid by the money taken in at our concerts. This makes our series a self-supporting series. The two fund raiser performances will help to make a cushion in case one or more of the other performances does not break even. So show your support for the WGS and come on out to this fun and variety packed performance.

About the performers...

Michael Bard holds a Master degree from Arizona State where he studied with Frank Koonce and a Bachelors degree from Wright State University. He 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.

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.

Since moving to the area in the Fall of 1994, Michael has been very helpful to the Washington Guitar Society by serving as its Vice-President and by getting his better half, Debbie, to serve as our treasurer. He brought to the position his experience serving as Vice-President for the Dayton Classical Guitar Society from 1990-91.

As well as his commitment to the WGS, Michael has developed a definite place for himself as both a performer and instructor in the Washington metropolitan area.



"As a classical guitarist, Vigil may play the Boy Scout to his road-bashed, Alice Cooper look-alikes on the magazine page. But when it comes to the fretboard of his guitar, his fingers dance with the best..."
-CHRIS LASONDE,
The Potomac News



Since completing his formal studies in 1990, **Kevin Vigil** has become widely recognized as a performer, composer and teacher. His articles have been published in international guitar journals such as *Soundboard* and *The European Guitar Teachers Association Journal* as well as others. He has performed on television and radio as well as numerous recitals as a soloist and chamber musician.

Kevin holds a B.M. from the University of Memphis, where he studied under John Stover and a M.M from Yale University, where he was the student and teaching assistant of Benjamin Verdery. He also spent a Summer studying with guitarist/composer David Leisner at the Bodoin Music Festival.

Kevin is currently a very active guitarist in the Washington, DC area. He performs frequently as a soloist and chamber musician as well as being a member of **Duo Con Brio** with his better half, Barbara (flute/piccolo). He teaches on the faculties of the Washington Conservatory and Springfield Music Center and is president of the Washington Guitar Society.

Silly Songs for Six Strings **It's Wacky and It Works!**

As a teacher, I am always looking for better ways of instructing students at different levels of development. One of the most challenging stages is the beginning. Teaching beginners to read music on the guitar has been a mission of mine. I am now able to get many students to read through fifth position in one month's time. While I have developed a good teaching strategy for this task, I am always open to improving. While my method is concise and

free of confusion, I have been relying on the students' ability to read as the gratification. That's not bad, but the process could possibly be more **fun!**

Silly Songs for Six Strings is a new book by Howard Vance. In describing the book, a paragraph from Mr. Vance's preface says it best:

*People gain and retain knowledge effectively through humor. **Wacky lyrics** are crafted to relate to the notes being learned and are used throughout to introduce every song and each string. The teacher's job will be much easier with this spoon full of sugar to help the medicine go down.*

Some might think that this book is intended only for children, but I think it can be effective for adults as well. It really helps to keep us from taking ourselves too seriously.

This book is not intended to replace any method book, but is simply to be used as a supplement to any guitar method, book one. I find that it is also a good supplement for position studies as I make my students read the same songs in at least three different positions. Being that the melodies are very familiar, students let their ears guide them to the right notes and therefore are introduced to positions in a less fearful manner.

Another strength of the book is the fact that it presents the same melody in more than one key. This introduces the student to concepts of transposition.

To really appreciate this book, you have to see it. I have included some excerpts from it (with the author's permission) and encourage you to order it for the rest!

The book sells for \$10 (plus \$3 shipping/handling) and is available from:

TootPick Publishing

a division of Howard Vance Guitar Academy
978 Reddoch Cove
Memphis, TN 38119
(901) 767-6940
FAX: (901) 767-5124

-Kevin Vigil



Mom Says Wear Clean Underwear

G D7 G

Mom says wear clean un - der - wear. You might need doc - tor's care.
Don't you hate to walk to school. When it rains, it's not cool.

G D7 G

No one ev - er wants to stare at dirt - y un - der - wear.
I would ra - ther be a fool than walk five miles to school.

Duct Tape

C C7 F C Dm C G7 C

Duct tape can't quack, it just rolls. How its sil - ver lin - ing shows.

Em Dm C G7 Em Dm C G7

Duct tape's ug - ly but is king. It can fix most an - y - thing.

C C7 F C Dm C G7 C

Sim - ply grab your - self a roll. Tear some off and mend your soul.

Twinkle, Twinkle

G G7 C G Am G D7 G

Cer - tain peo - ple I won't name, play this song 'till I'm in pain.

Bm Am G D7 Bm Am G D7

Not con - tent to play it twice. Just a thou - sand would suf - fice.

G G7 C G Am G D7 G

Cer - tain teach - ers I won't name, hear it 'till they go in - sane.

Concert Reviews

The Washington Guitar Society rounded out the Spring season of its Dorchester Tower series with two noteworthy guitar recitals; one by local figure **William Feasley** and the other by visiting artist **Elliot Frank**.

Part of what has made the series a success is the variety of artistry, in terms of both the performance styles from one player to another, and their programs. The recitals given by Feasley and Frank are a case in point.

Feasley presented some relatively obscure works, most notably the *Sonatina* by Albert Harris. He elicited a laugh from the audience when he recounted his brief encounter with Harris in England, wherein he received very specific demands from the composer on how the work should be performed. Another entertaining anecdote dealt with his first encounter with Segovia at the Maestro's last masterclass at the University of Southern California in 1986. (Having attended that masterclass myself as an auditor, I can vouch for the part of his story about the lightning and thunder.)

His Couperin transcriptions, in which he obtained great clarity in the contrapuntal texture, were very much up to par.

He gave very effective renditions of the *Invocación y Danza* (Rodrigo's homage to Falla), and the *Capriccio Diabolico* (Castelnuovo-Tedesco's homage to Paganini), two war horses of 20th century guitar literature. These works served as apt demonstrations of Feasley's technical accomplishment as a performer. His overall approach reflected greater insight into the music as compared to his playing of ten years ago.

His wealth of activities has included duet work with singers and oboists. His recordings include solo guitar as well as music for guitar and oboe, which are certainly worth checking out. The most recent of these is titled *Simplicity* (The D'Amore Duo) with Vladimir Lande on oboe. It is on the Sonora Label (S022573CD).

He closed the recital with two evocative pieces, *Asturias* (*Leyenda*) and *Sevilla* by Albeniz. The Evening covered a wide scope of repertoire and included something for everyone.

Elliot Frank's program, by contrast, was a bit more specialized; it focused on the music of Barrios and Lauro. These two composers fit particularly well together because Barrios was the man who's playing motivated Lauro to devote himself once and for all to the classical guitar (and the rest is history). Frank recently received his Ph.D. with his research being on the music of Lauro.

As Dr. Frank himself pointed out, Barrios is actually

stylistically more a reflection of the 19th century than the 20th. In synthesizing 19th century forms and harmonies with rhythms and melodies of his native Paraguay and beyond, he usually gives us something fresh, spontaneous, expertly crafted, and virtually always demonstrative of his gifts as a guitar virtuoso.

Frank presented some of the best of Barrios, beginning with the well known *La Catedral*. I heard him play the piece at a recital he gave in Winchester, Virginia over four years ago. While I thought that performance was impressive enough, on this recital he seemed a bit more seasoned, pensive, and refined in his interpretations, and let the music speak for itself.

I found particularly moving his renditions of *Choro de Saudade* and *Julia Florida*. He brought the Barrios set to a brilliant close with the popular and virtuosic *Vals*, Op. 8, No. 4.

Having made Lauro and his music the focus of his graduate research, Dr. Frank had a few interesting comments to make about the composer. Among the most noteworthy of these for me was that many of Lauro's compositions remain unpublished because of his relatives' reluctance to sell the copyrights.

He also conveyed what a caricaturist Lauro could be when it came to the inspiration behind some of his waltzes. The funniest of these was the one about an incessantly fast talking woman he knew, recaptured in *Petronila*, a moto perpetuo-like waltz-etude. (Unfortunately, this one is no longer published.)

It was particularly gratifying for me to hear this much Lauro in one sitting, given that he is one of my favorite guitarist-composers. Needless to say, he played more Lauro waltzes than one usually ever hears together, whether in concert or on record. Fortunately, the record will be available soon, as Dr. Frank is planning to release an album devoted to these pieces within the year. This will apparently be the first such collection.

In making Lauro the central focus of his work as a guitarist, Elliot Frank is providing an invaluable service to the music community (and of course to Lauro himself).

I look forward to more Lauro by Frank, whether on record or on paper.
-Steven Seidenman

The July WGS Ensemble Session

The first meeting at the WGS's new location at the Washington Conservatory of Music, on July 13th, took the form of a guitar ensemble session lead by Fred Wilchek (who teaches at the conservatory).

The session was everything one might have expected, and more. Mr. Wilchek had no difficulty accommodating guitarists of various ages and levels. He seemed to bring out the best in everybody. And he made it all fun and enjoyable in the process.

There was a real sense of playing in an orchestra under a conductor, obviously something that doesn't happen often to a guitarist (classical or otherwise). We started out with some relatively simple Renaissance and Baroque pieces by Praetorius and Telemann, consisting of four and three guitar parts, respectively. Since there were about a dozen guitarists present in the first half of the session, each part was taken by three or more guitarists.

I was impressed at how relatively synchronized Mr. Wilchek was able to keep us, considering how problematic the guitar can be when playing in forces of that quantity.

Then came a little **Bourée** by Bach, where things really started to pick up. Of course, Bach's music always sounds great no matter how large or small the piece in question may be. By the time we got through this piece, there was, at least to this participant, a vivid sense of being in a Baroque orchestra.

The second half was devoted to a *Sonatina* movement by Schubert, which was a bit more challenging. Much of this was quintessential Schubert, and allowed for considerable interpretative possibilities. Here the mood was that of a string quartet. I was delighted at how well this music fit onto a guitar trio. (It was on my mind for days afterwards.)

I used to play fairly regularly in a guitar ensemble. This was a due reminder of how enjoyable and musically enriching ensemble playing can be. It is unquestionably an important part of a serious musician's upbringing. After all, this one activity does all of the following: It forces one to listen more carefully, sharpens one's focus on the various parts of the musical texture, thereby enhancing one's appreciation of the music, and generally expands the dimensions of one's musical experience beyond what is obtainable from solo playing. And aside from all this, it allows you to play music you wouldn't otherwise be able to play on the guitar (at least not adequately). Yet these are elements of musicianship which violinists, cellists and other orchestral musicians take for granted.

Fred, an experienced teacher and performer with a Peabody education, seems to have a knack for leading guitar ensembles and provided for an enjoyable musical encounter. For those interested in participating, he will be directing two guitar ensembles during the Fall semester at the Washington Conservatory, one devoted to the classical guitar, the other to the electric guitar. For information, call the Washington Conservatory of Music at (301) 320-2770.

-Steven Seidenman

WGS Members Recital Review

The WGS held its members recital on August 10 at the Washington Conservatory of Music. Although the attendance was low, those who performed made it an enjoyable afternoon for those who were there.

Bryan Ramsey started off the concert with the ever popular **Scarborough Fair**. This was Bryan's first public performance since he began studying the guitar. He did well and is strongly encouraged to build his experience in future recitals of this nature.

Steve Seidenman played next. A very confident performer, Steve put together a set of three pieces: A **Venezuelan Waltz** by A. Lauro, **Impromptu** by M. Bartley and **The Blue Room** by R. Rogers. Steve's sense of musicality and tone was exceptionally good and the combination of pieces he fitted together worked quite well in contrast to one another.

Erin Jebo played the **Prelude** in D minor, BWV 999 by J. S. Bach and **Dowland's Galliard** by John Dowland. Although somewhat nervous, she gave a competent performance and demonstrated a heartfelt appreciation for the music which she played.

The next performer's was Steve Tjernagel. He began with the **Sonata**, L423 by D. Scarlatti followed by **Norteña** by J.G. Crespo and ended with **Piece Sans Titre** by L. Brouwer. Steve exhibited a high sense of musicianship and technique giving a thoughtful performance of his three piece set.

Last up was Kevin Vigil, president of the WGS. He played a piece entitled **Milwaukee** which was written by Ben Verdery, Kevin's former teacher. With solid technique Kevin brought the piece to life, giving a brilliant performance in the style of folk guitarist Leo Kottke.



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Thanks to all who attended and participated in the members' recital. It was a delightful presentation and an enjoyable way to spend a Saturday afternoon.

-Michael Bard

Special Report For The John E. Marlow Guitar Series

Support the John E. Marlow Guitar Series when you purchase specially reserved, **prime orchestra seats** for Classical Master **Julian Bream's** performance at the Center for the Arts at George Mason University in Fairfax, VA. Mr. Bream appears on **Saturday, April 12, 1997 at 8 pm for one performance only**. If you've never been to the Center for the Arts Concert Hall, this is the perfect opportunity to visit one of the DC area's premier performance venues. Call Tim Healy at (301) 654-6874 for information and reservations. Limited availability, first come first served.

Support the John E. Marlow Guitar Series when you purchase specially reserved, **prime orchestra seats** for **Manuel Barrueco** when he joins the National Chamber Orchestra, Piotr Gajewski, conductor to perform Rodrigo's **Concierto de Aranjuez** at the **Rockville Civic Center Auditorium, May 30 and 31, 1997 at 8:30 pm**. Tickets are \$25. Call Tim Healy at (301) 654-6874 for information and reservations. Limited availability, first come first served.

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Announcements

The International Conservatory of Music presents the 3rd Annual **John E. Marlow Guitar Series**. This year's line up is: **Georgi Vassilev** (Bulgaria) on Nov. 8, **Lily Afshar** (Iran) on Jan. 10, **Roland Dyens** (France) on Feb. 7 and **Ricardo Cobo** (Columbia) on March 7. All concerts to take place at 8 pm at The Women's Club of Chevy Chase, 7931 Connecticut Ave., Chevy Chase, MD. For ticket information, call Tim Healy at (301) 654-6874 or Regis Ferruzza at (202) 265-3915.

Guitarist needed for Celtic Ensemble. Must have good sightreading ability. Experience with Celtic music a plus, but not necessary. Improvisational skill helpful. Call Heather McDonald at (202) 338-0373.

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- 75 Velasquez • 79 Velasquez etc.

Calendar of Events

Sept. 7, Oct. 5, Nov. 2, Dec. 7 9pm-1am - The Philip Mathieu Group w/Mike Aubin (drums) and John Leonard (bass). Sounds of Jazzy Brazilian Guitar. At the 219 Restaurant, 219 King St. in Old Town Alexandria. (703) 549-1141.

Sept. 14 (Sat.) 2pm - Eric Swanson. Presented by the WGS at the Washington Conservatory of Music, 5144 Massachusetts Ave., Bethesda, MD. Free and open to the public. (See WGS Meetings on this page).

Sept. 22 (Sun.) 2:30 pm - The D'Amore Duo, William Feasley (guitar) and Vladimir Lande (oboe). Presented by the Smithsonian Associates at the Marion and Gustave Ring Auditorium, Hirshhorn Museum and Sculpture Garden. General admission is \$17, but WGS members can get the Resident Members rate of \$13 by calling (202) 357-3030. Be sure to tell the reservationist that you are a WGS member.

Sept 27 (Fri.) 7:30 pm - Christopher Teves. GWU Music Department Rm B-120. 23rd St between H and I Streets, NW. Free and open to public. Meet the artist reception to follow.

Oct. 3 (Thurs.) 7:30 pm - Michael Nicoletta. Presented by the WGS at the Lyceum, 201 S. Washington St in Old Town Alexandria, VA. (See WGS Concert Series for further info.).

Oct. 4 (Fri.) 7:30 pm - Rick Stone in a tribute to the Masters of Modern Jazz Guitar. Presented by the Smithsonian Associates at Baird Auditorium, Natural History Building. General admission is \$17, but WGS members can get the Resident Members rate of \$13 by calling (202) 357-3030. Be sure to tell the reservationist that you are a WGS member.

Oct. 12 (Sat.) 2pm - Christopher Teves. Presented by the WGS at the Washington Conservatory of Music, 5144 Massachusetts Ave., Bethesda, MD. Free and open to the public. (See WGS Meetings on this page).

Oct. 22 (Tues.) 12:15 pm - Steven Seidenman. Presented at the Church of the Epiphany, 1317 G St., NW in Washington, DC. Near Metro Center, across the street from Hecht's. Free. For information, call (202) 347-2635.

Nov 9 (Sat.) 2pm - Steven Seidenman. Presented by the WGS at the Washington Conservatory of Music, 5144 Massachusetts Ave., Bethesda, MD. Free and open to the public. (See WGS Meetings on this page).

Nov. 16 (Sat.) 2pm - Michael Bard and Kevin Vigil. Presented by the WGS at the Lyceum, 201 S. Washington St. in Old Town Alexandria, VA (See WGS Concert Series for further info.).

WGS 1996-97 Concert Series

Oct. 3 (Thurs.) 7:30pm

Nov. 16 (Sat.) 2pm

Nov. 30 (Sat.) 7pm

Feb./Mar. TBA

Mar. 15 (Sat.) 7pm

Apr. 18 (Fri.) 7:30pm

May 10 (Sat.) 7pm

Michael Nicoletta

Michael Bard and Kevin Vigil

Larry Snitzer

The Concordia Trio, Kevin Dolan (guitar),

Susan Deaver (flute) and Timothy Schultz (oboe)

Philip Candelario

John Stover

The Alexandria Guitar Quartet

Sean Dodson, Tim Evans, Jeff Baker and Richard Miller

All performances will take place at the Lyceum Museum, 201 S. Washington St. in Old Town Alexandria, Virginia. Located on Washington St. between King St. and Duke St. General Admission is \$12, WGS Members \$10 and Season Tickets \$56 (\$8 each).

Tickets will be available at all WGS meetings as well as at The Guitar Shop, 1216 Connecticut Ave., NW, Washington, DC and Springfield Music Center, 6125-C Backlick Rd, Springfield, VA. Tickets sold at door first come first served.

Season tickets are available only to WGS Members at meetings and by mail. Not available in stores. Send check for \$56 to: **Washington Guitar Society, c/o Kevin Vigil, PO Box 3120, Arlington, VA 22203.**

WGS Meetings

The Washington Guitar Society has meeting the second Saturday of every month. Meetings begin with an open stage hour from 1-2 pm and continue with a planned performance or workshop at 2 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.

