

Washington Guitar Society



No. 29

November/December 1996

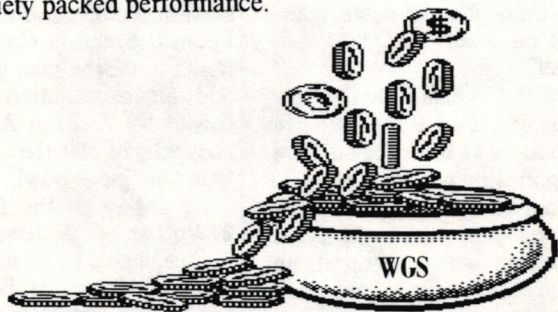
A WGS Presidential Fundraiser featuring
Michael Bard and Kevin Vigil
Saturday, November 16

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.

The first half of the program will be presented by Michael Bard playing his own compositions. The second half will be presented by Kevin Vigil performing works by Benjamin Verdery, James Park (world premiere of *Gray Day Dances, Suite #2*) and himself. After the two have performed individually, they will play *Mountain Moor* (for mandolin and guitar) by Stephen Funk Pearson, featuring Kevin on the mandolin and Michael on the guitar. For the grand finale, the two will play the *Prelude to English Suite No. 3* by J.S. Bach. So show your support for the WGS and come on out to this fun and variety packed performance.



THE WGS PROUDLY PRESENTS
LARRY SNITZLER
A Tribute to Andrés Segovia
on Saturday, November 30

Andrés Segovia was the dominant figure for the classical guitar and one of the most influential musicians of the 20th century. His blazing virtuosity, and poignant lyricism, kept audiences throughout the world enthralled from the time he first set foot on stage at age 16, until just a few months before his death at 94.

One trademark of a Segovia recital was his choice of repertoire: and artful combination of treasures from the Renaissance, Baroque and Classical eras, leavened with recent works, many dedicated to him.



Photo by George de Vincent

Segovia has undergone some criticism since his death for not having forged working alliances with the more *avant-garde*, better-known composers of his day. But the Maestro strongly defended his conservative musical tastes. It was Segovia's love of rich harmonies and lyrical melodies which led him to neoclassical and impressionist composers like Castelnuovo-Tedesco, Ponce and Villa-Lobos. They responded with compelling works which have become staples of the guitar repertoire.

In this homage to his mentor, Andrés Segovia, Larry Snitzler performs some of these marvelous pieces and discusses the composers and their relations with Andrés Segovia.

Larry Snitzler began the guitar with Sophocles Papas at age 16, after hearing a recording of Andrés Segovia. Three years later, Segovia invited young Snitzler to attend his master classes at

the Accademia Chigiana in Siena, Italy. Thus began a relationship which was to last nearly twenty-five years. During that first summer, Snitzler was among a handful of students chosen by Segovia to present a concert honoring the great arts patron, Count Chigi himself. For five years, Larry Snitzler was part of a small band of students who literally traveled the world to be a part of the master classes offered by Andrés Segovia whenever, and wherever, he found time for them.

Following this period of intensive study with the Spanish master, Mr. Snitzler moved to Paris, France where he studied music theory and interpretation with Nadia Boulanger, began to concertize in Europe, Africa, and the Middle East, and came to know several of the composers who had contributed to the Segovia repertoire. He continued to benefit from the personal advice and council of Maestro Segovia, and to receive occasional private lessons.

In 1979, Larry Snitzler was co-anchor for National Public Radio's coverage of Andrés Segovia's White House recital. In 1981 he was co-producer of a 13-part NPR series entitled "¡SEGOVIA!", now part of the Museum of Broadcasting. In 1983, to celebrate Segovia's 90th birthday Mr. Snitzler performed several pieces on NPR's "Sunday Show".

In 1986, Larry Snitzler was invited to Los Angeles to give a concert honoring the 93-year-old Andrés Segovia. Larry Snitzler has also written and lectured extensively on the life and influence of Andrés Segovia. He will so grace the Washington Guitar Society by performing at the Lyceum in Old Town, Alexandria on November 30. See the calendar of events in this newsletter for further information about this wonderful event!

For more information on Mr. Snitzler's November 30, performance, please see the calendar of events.

Ode to Don Sauter

I looked in the paper and what did I see?
My good friend Don Sauter running for Pres-i-den-cy!

Posed with his guitar, so sleek and so fine
he'd lead the country with a 900 line.

His chances of winning seem very small
of his ever pacing the White House halls.

But for all those non-voters, around 50 percent,
he's doing something to say he's not content.

Some think it strange others absurd,
but he's in the paper and he's being heard.

My hat's off to Don, whom I consider a friend,
he's not doin' nothing...and that I commend!

For those of you who didn't see the Metro Section of the Washington Post on Saturday, October 19, you missed a doozy! Our own WGS member Donald Sauter was featured as he is (was) a Presidential Candidate. No, not for the WGS, but for the USA. He is (was) a little behind in the polls, but you never know...

By the time this newsletter comes out, the presidential election may be over, but that doesn't take the charm out of this excerpt from the October 19 Washington Post.

-Kevin Vigil



Donald Sauter, self-employed musician, is one of more than 20 people in the Washington area who are running for president without a prayer of winning.

BY KHUE BUI FOR THE WASHINGTON POST

What Makes John Doe Run?

Presidential Race Has a Quaint, Quixotic Side

By Peter Maass
Washington Post Staff Writer

If he is elected president, Donald Sauter will spend little time agonizing over those life-and-death questions that often torment commanders in chief.

Instead, he will ask his fellow Americans to call a 1-900 phone line and tell him what to do. Should we bomb Baghdad or not? End affirmative action? Ban abortion? Sauter will do whatever the majority of 1-900 callers want, even if he doesn't agree. He calls his approach "pure democracy."

"Every presidential action would

reflect majority will—period," he said. "We could all be co-presidents."

You probably haven't heard of Donald Sauter, but the Lanham resident has filed an official two-page statement of candidacy with the Federal Election Commission. He wants to be the man with his finger on the nuclear button, the VIP who travels for free on Air Force One and gets to call the winning coach after the Super Bowl.

According to the FEC, at least 272 other people have similar aspirations, including 22 in the Washington area. There is Bill Clinton, of course, and Bob Dole and Ross Per-

See CANDIDATES, D4, Col. 4

CHRISTOPHER TEVES REVIEW

If this review of Christopher Teve's October 12 WGS recital seems too glowing to be honest, please believe I write from the heart! Offering to share the fruits of his labor free demonstrates his commitment and love of the guitar. The technical mastery and emotional expressiveness of such a young player shows he is destined for the top of the performer's circuit. His personable, relaxed stage presence (especially, giving introductory information before each set) made the event all the more enjoyable. I also appreciated Chris's interest in performing less commonly heard composers and works. I imagine such a commitment could be risky for a performer and that sticking with proven winners may be a safer approach. For guitar aficionados, however, Chris's focus on playing either non-standard new pieces or previously unnoticed earlier works, expands our vision and is refreshing. Kudos, also, to Tom Rein, the maker of the guitar Chris used in this enjoyable recital.

Even with a more standard, or student repertoire (i.e., the type pieces that most of us try at some point) Chris offered a fresh approach. This was evident in his first group of selections, from Leo Brouwer's "Simple Studies." These short pieces have intrigued many of us, and Chris was able to seamlessly weave 10 of them together in ways that demonstrated their connectedness and showed the artistic wonder of these deceptively titled works. It suggested to me why Brouwer may have called them "simple": even with modest ability one can get much enjoyment out of them; with high levels of technical prowess, they are tiny precious gems.

Chris's "Ohio connection" (he studied there) was evident in that 3 of 8 of his selections were works put out by the Ohio-based Editions Orphee, which specializes in both Russian music and reprinting master works from previous eras. Chris played two works by Russian composers: "At the Gate" by Ivanov Kramskoi and a selection from "White Nights Serenades" by Grigori Korchmar. Chris told the audience that he struggled with "White Nights" for years before making sense of it. He now feels that the work is among the greatest of the century. I sensed the inaccessibility of the work and would have to have more exposure to it, too, to fully appreciate it. The Kramskoi piece, by way of contrast, was definitely in a more familiar vein: very melodic, not straying too far from expected harmonies and rhythms. The third Ohio-linked work was by Jan Bobrowicz who, Chris told us, was a student of Giuliani. His "Variations on a theme by Mozart," which Chris played, had both the familiar Classical construction with just enough budding Romantic influences to distinguish the work from the teacher's music. From a historical perspective, very interesting. Musically, Chris was particularly skilled at communicating the phrasing in comprehensible ways.

There were three more familiar composers on Chris's program: a work by Barrios, 3 Villa-Lobos studies, and the seemingly ubiquitous: "Spanish Pieces" (Fandango, Passacaglia,

Zapateado) by Joaquin Rodrigo and Andrew York's "Sunburst." With the Villa-Lobos, I picked up very useful hints on how to play that difficult end section of the 7th study, the one that asks you to bar at the 11th fret?! I've heard it said that even Segovia couldn't play all of these studies as written. So, rather than chuck a beautiful piece because of one difficult measure, "cheating" is sometimes called for. Thanks, Chris, for the tips on that section! Chris expressed apologies playing the York since, as he said, "so many others play it well." No need for the apologies--it's a fun piece and always enjoyable to hear played well. Similarly, I think the Rodrigo pieces express the "soul" of a certain epoch and style of guitar music and when played in the spirited way Chris did, are incomparable. I imagine it would be hard for any guitarist to totally ignore the great master works for the sake of an innovative program since there are good reasons they are considered great.

In sum, this is a player to hear; if you get the opportunity, don't pass it up. A hearty thanks goes out to the performer for sharing this with us. As a final note: yes, the hall for this year's meetings (at the Washington Conservatory) has *much* better acoustics than previous settings. Maybe our favorite WGS officers, and other local performers who so graciously performed for us in the past few years would repeat their performance in the new space?

-Beverly Ross



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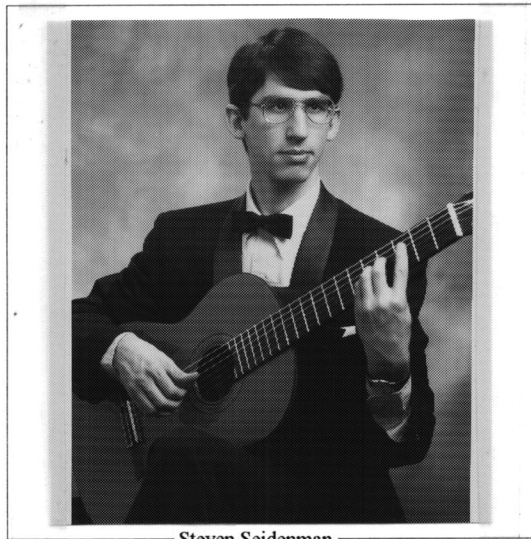
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WGS NOVEMBER MEETING FEATURES STEVEN SEIDENMAN

The WGS is proud to present WGS member, Steven Seidenman in a recital on Saturday, November 9 at 2 pm at the Washington Conservatory of Music (*see calendar of events for details*).



—Steven Seidenman—

Steven Seidenman began his guitar studies in Wheaton, Maryland with Arnold Richtmyer. He continued his studies abroad with guitarists Francesco Rizzoli and Jan Filip, and locally with Larry Snitzler and Myrna Sislen. His musical education has included course work in harmony with composer Robert Parris at the George Washington University, and theory and history at the University of Maryland. He has also performed in master classes with Frederick Hand, Michael Cedric-Smith, and Guido Santorsola.

Steven was a recipient of the 1988 Montpelier Recital Series Competition award. He has performed, both as soloist and in duets with flute and clarinet, for the Montgomery County Recreation Department, The University of Maryland's Atrium Showcase series, The Martin Luther King Memorial Library, and Strathmore Hall Arts Center, among others. He was featured on Cable 51's news magazine, *MC Update*. And, most recently, he played in the orchestra for Damascus Theater Company's production of *The Pajama Game*, a Broadway musical by Adler and Ross. For that performance, Steven edited the original guitar part.

He has made numerous guitar transcriptions, many of which are being prepared for publication. He served as vice-president for the Washington Guitar Society from 1992 to 1994, and as editor of its newsletter. He taught guitar at Dale Music Co. in Silver Spring, MD and Montgomery College in Rockville, MD. He currently teaches at Victor Litz Music in Gaithersburg, MD and privately as well.

ENCOUNTER OF THE CLASSIC KIND

Occasionally one has the good fortune of coming across a musical gem, whether in manuscript or on record, the existence of which one is amazed could have been kept secret for so long.

A considerable portion of my musical interests has centered around the "classical" literature, be that in the orchestral, chamber, or solo genre. Naturally, as a guitarist I try to keep a lookout for quality works involving the guitar. That notwithstanding, I had barely even heard of the work I am about to discuss, let alone heard it performed (and I have to wonder how many guitarists out there, if any, have heard of it, with the exception of the one who recorded it).

Such "discoveries," on those rare occasions when they do occur, constitute one of the most exciting and joyful facets of being a musician. They also demonstrate the value of frequent excursions to vintage havens such as "Second Story Books and Records" of Bethesda (where I made the find).

And now, after all that, for the work in question...

It is Boccherini's *Symphony in C for Orchestra and Guitar Obligato*, on the Harmonia Mundi label (HM511), with the Orchestre De L'Angelicum de Milan under Umberto Cattini, and Elena Padovani, guitar. ("Guitar Obligato" simply means that the guitar is "obliged" to play a substantial part, indispensable to the instrumental texture throughout the work).

Now, whatever one may think of Boccherini's music, which I realize is not to everyone's taste, there can be little doubt of the following: A) He was a very accomplished composer; B) He was a virtuoso cellist whose music for his instrument occupies a singular place of importance in its literature; and C) He synthesized the obviously classical elements of form and proportion in his music with Italian and Spanish influences in ways that are often quite ingenious and appealing.

Boccherini's time in Spain allowed for much exposure to the guitar, and his *Guitar Quintets* have long since been staples of the guitar chamber music repertoire (although these are in all probability his own transcriptions of string quintets with an extra cello or viola part; for more on this topic, see Matanya Ophee's *Boccherini's Guitar Quintets: New Evidence*, Editions Orphee, RTFTO as listed in the GSP Catalog). But aside from these, which contain much excellent music worthy performing, there appeared to be nothing else by Boccherini of any substance involving the guitar, at least that I was aware of, until now. (If anyone knows of any other work worth mentioning, then please let me know.)

While this symphony may not be a great work per se, it is at the very least a nicely written work, and a beautiful sample of its

kind, namely a relatively small-scale symphony in concertante style, reflecting mid to late 18th century practices. Indeed at times it sounds more like a Sinfonia Concertante for guitar and orchestra than a symphony; the guitar has several soloistic passages of no small virtuosic demand, and there is even a brief cadenza passage towards the end of the first movement. Much of the guitar writing, appropriately enough, is reminiscent of the sort of passages you will find in the quintets.

The work is recognizable as Boccherini through and through, imbued with his characteristic tenderness and melodic grace, contrasted with moments of high energy and joy, all within the context of Haydnesque and Mozartean elegance. The first movement, with its two contrasting themes, has some of the flavor of a Mozart Piano Concerto. It begins with a slow, carefree introduction, mildly reminiscent of the transition section leading to the Fandango movement of that famous Quintet, then suddenly unleashes the full power of its orchestral thrust.

There are many gorgeous melodies to be found in each of the three movements. However, the crown jewel of the work is undoubtedly the middle movement. It incorporates a lush, tranquil, quasi-romantic fluidity, occasionally foreshadowing some of the slow movements found in Schubert and early Beethoven (both of whom may well have been familiar with Boccherini's works, as Mozart certainly was).

Most of this work doesn't reflect quite the poetry or poignancy of his "*Guitar Concerto*" (i.e., the *Cello Concerto in E* as transcribed by Segovia's cellist friend, Gaspar Cassadó). However, it still embodies enough musical quality to constitute a valuable item within the limited literature for guitar and orchestra (especially of that period).

This symphony is potentially historically important in more ways than one. Let us not forget that Boccherini taught at the Monastery of Monsterrat, where Sor received most of his formal education. It is not all that far-fetched to suppose that at some point during his time there, Sor would have been one of Boccherini's pupils. As versed as Sor was in the "classics," and given that Boccherini was a contemporary who embodied the sort of musical ideals Sor strove for, it is interesting to speculate on whether Sor might have played a role in motivating Boccherini to write such a work, and/or whether Sor might actually have ever performed it.

Art Grunfield, in his fleeting reference to the work as a "Sinfonia Concertante for four violins, oboes, guitar, viola, horn, bassoon, cello and bass" (*The Art and Times of the Guitar*), unhesitatingly assumes Boccherini's friend and patron, the Marquis of Benavente, as the dedicatee of this one too (as he was of the quintets). However, the apparent year of composition, 1799 or thereabout (as based on the manuscript

found at the Biblioteche de L'Opera a Paris), seems to preclude that possibility, and actually supports my alternative hypothesis. The implications could be tremendous. Perhaps this is the closest we'll ever get to hearing Sor's *Sinfonia Concertante for Guitar and Strings* (a work he is documented to have performed for the London Philharmonic Society in 1817, but which, regrettably, remains lost).

Be that as it may, the work certainly occupies a unique place both within the guitar repertoire, and within Boccherini's output.
-Steven Seidenman

(Should anyone wish to hear this work, feel free to call me at (301) 963-1790.)

Liten Vals för Två Gitarrer by Lille-Bror Söderlundh

Here's a neat, little guitar duet from the collection of the Library of Congress - the first we've presented. I can't bore you with a lot of background information on the piece or its composer because I don't know any. Yes, "liten" means little. It would seem to come from a time and place - 1942, Sweden - hardly associated with guitar duet production. The copyright office feels that this piece is now public domain - believe it or not, hardly ever a simple question to answer. If that's not correct, somebody set us straight.

The piece was fully fingered. I removed the fingerings because many of them seemed odd, plus they weren't positioned in the most helpful way. Finding your own solutions shouldn't be hard. I added the glissando line in measures 16 and 17 to make clear the intent - slide up string 2.
-Don Sauter

*Liten vals
för två gitarrer
Lille-Bror Söderlundh
1942.*

M 293
S



Liten vals för två guitarrer

Lille - Bror Söderlundh

I. *ff*

II. *pp*

5 *p* *mp*

10 *f*

14 1. 2. *p*

18

1. 2.

23

un poco rit.

27 TRIO

dolce

31

p.

35

f

Fine

39

p

f

43

f

rit.

D. S. al Fine

NEW FORMAT FOR OPEN STAGE

Since we began holding our meetings at the Washington Conservatory, the open stage hour has seemed slightly awkward. It seems that more non-members are now coming to our recitals and when they arrive they see a relatively informal jam session taking place. This has made those who play for the open stage feel a bit self conscious and the audience a bit in limbo whether or not they're in the right place. For that reason, we are changing our format.

The open stage will now take place from 1:00-1:45 pm That leaves fifteen minutes for the audience to gather without awkwardness. This has also inspired something new. Many of our open stage performances are quite good. Sometimes people rehearse duets, trios, quartets, pieces with other instrumentalists, etc... This would be a great thing to showcase to our audiences. It would give them a sense of what the Washington Guitar Society is. We do not *just* present concerts. We play and have fun too!

From the open stage session, performers will be chosen to be the opening act for our planned performance. We would allow up to 15 minutes for this opening feature. This adds a bit of spice to the open stage as it also becomes a mini

competition. This does not mean that beginners are not welcome. There are many beginners that play early repertoire very well and will be considered accordingly. We welcome absolutely *all* levels of playing for this new open stage format.

WGS DECEMBER MEETING FEATURES

LEE BECKY

The WGS is proud to present WGS member, Lee Becky in a recital on Saturday, December 14 at 2 pm at the Washington Conservatory of Music (*see calendar of events for details.*)

Lee Becky, originally from the Pittsburgh, PA area, received a Bachelor of Music degree in performance from George Washington University in 1993. He began studying guitar at age 16. Beginning his development with jazz and folk idioms, later directing his talent to study classical music. Prior to attending GWU, Mr. Becky studied music at the Berklee College of Music in Boston, MA. In 1992, Mr. Becky won the Montpelier Recital Competition in Montgomery County, MD. He has performed several solo recitals at the Kennedy Center for the Performing Arts. In addition, he has performed in concert with the GWU Community Orchestra and in various recitals with the George Washington University Guitar Ensemble. Lee is pursuing a career in solo and ensemble performance, as well as a career in illustration and the fine arts.

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- 95 Raya Pardo • 94 Sahlin • 96 Schwartz • 96 Shopis • 88 Smallman • 53 Velasquez
- 75 Velasquez • 79 Velasquez etc.

CALENDAR OF EVENTS

Nov. 8 (Fri) 8 pm - Georgi Vassilev. Presented by the John E. Marlow Guitar Series at the Woman's Club of Chevy Chase, 7931 Connecticut Ave., Chevy Chase, MD. Tickets in advance are \$15 at the door \$16. Available at The Guitar Shop, 1216 Connecticut Ave. DC and The Guitar Gallery, 3514 Connecticut Ave. DC. For further information, call Tim Healy (301) 654-6874 or Regis Ferruzza (202) 265-3915.

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). See page 4.

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.).

Dec. 4 (Wed) 7:30 pm - Lake Braddock Guitar Ensemble. Directed by WGS member John Graham. Lake Braddock Secondary School, 9200 Burke Lake Rd., Burke, VA. Admission \$3. For information, call (703) 426-1072.

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.

Dec. 14 (Sat) 2pm - Lee Becky. Presented by the WGS at the Washington Conservatory of Music. (See WGS meetings on this page.) See page 8.

Jan. 10 (Fri) 8 pm - Lily Afshar. Presented by the John E. Marlow Guitar Series at the Woman's Club of Chevy Chase, 7931 Connecticut Ave., Chevy Chase, MD. Tickets in advance are \$15 at the door \$16. Available at The Guitar Shop, 1216 Connecticut Ave. DC and The Guitar Gallery, 3514 Connecticut Ave. DC. For further information, call Tim Healy (301) 654-6874 or Regis Ferruzza (202) 265-3915.

Jan. 11 (Sat) at 2 pm - WGS Members Recital w/ Ensemble Component. This will feature any WGS members who would like to play for a very understanding and sympathetic audience*. All levels are welcome. Instead of an open stage from 1-2, that time will be used to rehearse a fairly easy ensemble piece that will be performed on the program. If you are interested in performing in the ensemble, parts will be available at the December 14 meeting. If you are interested in performing in the program, please call Kevin at (703) 644-1659. This will take place at The Washington Conservatory of Music, 5144 Massachusetts Ave., Bethesda, MD in the Chapel. Free and open to the public. (See WGS Meetings on this page).

Feb. 8 (Sat) at 2 pm - WGS Youth Concert. This will feature young guitarists 18 years of age and under. If you meet the age requirement and would like to play or if you are a teacher and you have students that you would like to have on the program, please call Kevin at (703) 644-1659. We did this last year and it was a big success and a lot of fun! It will take place at The Washington Conservatory of Music, 5144 Massachusetts Ave., Bethesda, MD in the Chapel. Free and open to the public. (See WGS Meetings on this page).

WGS 1996-97 CONCERT SERIES

Nov. 16 (Sat.) 2pm Michael Bard and Kevin Vigil
 Nov. 30 (Sat.) 7pm Larry Snitzler
 Feb./Mar. TBA The Concordia Trio
Kevin Dolan (guitar), Susan Deaver (flute) and Timothy Schultz (oboe)
 Mar. 15 (Sat.) 7pm Philip Candelario
 Apr. 18 (Fri.) 7:30 pm John Stover
 May 10 (Sat.) 7pm 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.

WGS MEETINGS

The Washington Guitar Society has meetings the second Saturday of every month. Meetings begin with an open stage from 1-1:45 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.

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* and appreciative!