

# Washington Guitar Society



No. 30

January/February 1997

## THE CONCORDIA TRIO PERFORMS FOR WGS SERIES SUNDAY, FEBRUARY 23

The WGS is proud to present the **Concordia Trio** in its next concert at the Lyceum Museum in Old Town Alexandria. This is the only concert on our series that features the guitar with other instruments (flute and oboe) and will be a concert worth going to for the diversity of sound.

The Concordia Trio was formed in 1994. Its first public appearance was a live radio broadcast on WNYC, the NPR affiliate in New York City. They have appeared throughout the Northeast delighting audiences with their unique combination of flute, oboe and guitar. All three musicians serve on the faculty of Concordia College, Bronxville, NY.

**Kevin Dolan** (guitar) has performed throughout the United States and Canada as a chamber musician and soloist including appearances at the Whitney Museum, Yale and Harvard Universities, and, as a winner of Artists International Competition, a debut recital at Carnegie Recital Hall. He has appeared as a studio guitarist on a half-dozen Arabesque recordings. Last year Mel Bay Inc. published his realizations of the Bach *Flute and Continuo Sonatas* and this year will see the publication of his realizations of the Handel *11 Sonatas for Flute and Continuo*. Mr. Dolan holds a Masters degree from Yale University.

**Susan Deaver** has been principal flutist of the Washington Chamber Symphony since 1981 and has appeared as soloist with the ensemble on numerous occasions. She has performed throughout the United States and Europe as soloist with symphony orchestras and chamber ensembles. Ms. Deaver, an active conductor, was appointed director and conductor of the North Shore Symphony in 1990. She has recorded for CRI, ESSAY and New World Records. She holds a doctoral degree from the Manhattan School of Music where she is currently on faculty in the preparatory division and also serves on the faculty of Long Island University/C.W. Post Campus.

**Timothy Schultz** has appeared as principal oboist with the Contreras Chamber Orchestra, Philharmonia Virtuosi and Richard Westenburg's Music Sacra. He has worked with Branford Marsalis, recording Mr. Marsalis' score for a soon to be released film. Mr. Schultz has also appeared throughout the United States and Europe as conductor and oboe soloist with the Concordia Choir. He holds a doctoral degree from CUNY, in addition to Concordia College he also serves on the faculty

of the Julliard School.

The Concordia Trio will be presenting works by Bach, Park, Dolan, Mozart, Poulenc, Carulli, Castelnuovo-Tedesco and more. This should prove to be a very enjoyable and diverse program. The WGS is certainly fortunate to be able to present this fine trio on its 1996-97 Concert Series. See the Calendar of Events in this issue for further details.



*The Concordia Trio*

## FROM THE PRESIDENT

The 1996-97 Season has been wonderful so far and there are still many great things to come. New things for the WGS include our new meeting place at the Washington Conservatory of Music and our concert series which is now presented at the Lyceum Museum in Old Town Alexandria, VA.

In November the WGS had a fundraising concert featuring Michael Bard (vice-pres) and myself. The turnout was excellent and after covering our expenses (hall rental, programs, etc...) we raised over \$800. People are still giving me positive feedback on the performance. Also in November, Larry Snitzler performed for the WGS, giving a tribute to Andrés Segovia. This concert was also a huge success. Mr. Snitzler brought in a crowd that nearly packed the house. Our next concert at the Lyceum Museum will feature guitar with other instruments (flute and oboe) in the form of The

Concordia Trio. Please see the article referring to this performance as it is sure to be a great one!

As well as our concert series at the Lyceum, interest in our monthly meetings also seems to be picking up. We have especially seen an increase of people taking part in the open-stage hour of the meeting. The open stage is seeing every possible level of playing as well as a wide variety of age groups. If you haven't been to our monthly meetings they are relatively informal and lots of fun, so check the calendar of events for more information.

On a different note...Our current treasurer, Debbie Bard, needs to step down from her position as treasurer as her schedule is eating away at her time. We will need a new treasurer to take over the position as soon as possible. Debbie has done a wonderful job over the past couple of years. She raised several flags in terms of our budget and some banking & tax issues that should have been addressed in the transition of our name change from the Classical Guitar Society of Washington DC to the Washington Guitar Society. Thanks to Debbie, we are back on track and the next treasurer will have the benefit of her labors. If anyone is interested in taking over as treasurer, please contact me as soon as possible at (703) 644-1659.

While on the subject of officer changes, I would also like to remind the WGS membership that I will be stepping down as president in September of 1997. I would like to have the new president elected in June so that I may work with him/her to let them know how everything works. I have been president since May of 1994 and feel that a lot has been achieved in that time and I would love to see things continue on the path that they are on. We need someone who is willing to work hard for the love it. I will still remain active and am willing to help the new president, but the new president needs also to have his/her own vision to work toward.

Many have asked me why I am stepping down and have raised concerns about what will happen when I do. I love the WGS and I love the work involved, I have enjoyed getting to know many of the members and seeing people develop their talents. I have put a lot of time into the WGS promoting it, making thousands of phone calls, writing dozens of letters and doing all those things that are necessary to make the WGS function and grow. These are the same things that I should also be doing for my own performance career. I am now 30 years old and feel that the time has come to put more time into my practicing, performing, writing and teaching. I have learned many things from being president that will certainly benefit my long term goals and all the time invested was well worth it. This Washington Guitar Society was started by Morey Rothberg, I am the second president. This is not the Kevin Vigil Guitar Club and if it wishes to continue its existence, someone will have to step forward to continue the work.

It is my intention to have the 1997-98 season already booked and ready to go to make my successor's job a bit easier. I am very excited at the prospects of performers for that season! We will also have a significant cushion in our account to keep the WGS financially secure. What we need now is for somebody to step forward by June. If you are considering this position, please feel free to call me to ask any questions you may have at (703) 644-1659.

Sincerely,

Kevin Vigil  
President, WGS

### **RANDY PILE PERFORMS IN A SPECIAL WGS PRESENTATION ON JANUARY 21**

A few weeks ago I received a telephone call from Randy Pile. He told me that he would be coming through the area and was looking for a performance venue. I informed him that our monthly meetings were the second Saturday of the month and that our concert series was already booked. He said that he could help attract an audience as he has some contacts in this area. I then asked him to tell me a bit about himself. It turns out that his claim to fame is that he has performed in duo and other ensemble situations with various members of the Romero family. Beyond that, he will be organizing the next GFA Festival. He sent me a CD and a bio sheet and I decided that it was certainly worth the effort to arrange a performance for this guitarist.

The concert will take place on Tuesday, January 21 at 7 pm at the Washington Conservatory of Music. See the Calendar of events in this issue for further details. In the meantime, here is a bit more information about our guest performer...

Known for his "rich tone", "powerful technique", "graceful interpretations" and "sensitive musicianship", Randy Pile has gained international recognition through performances in major cities here and abroad. He has participated in Summer Festivals such as the Aspen Music Festival, the Salzburg Mozart Festival and the Malaga Music Festival, and has recently returned from a tour of New Zealand's Summer Festival.

Randy was among a handful of musicians chosen to honor Guitar Greats like Chet Atkins, Charlie Byrd, Doc Watson, and especially Celedonio Romero. He has shared the stage

with Maestro Romero, his sons Pepe and Celin, and on very special occasions, his wife Angelita. He has performed numerous duos with Pepe throughout the US and Europe as well as joining him and Celin in recording the *Concerto Vasco* with the Bilbao Symphony for the Philips label.

Randy's repertoire spans the spectrum of guitar literature from early music to post-modern works, and includes the most demanding concertos. New York City composer, Vincent Agustinovich, recently composed several works for Mr. Pile, which had their premiere performance in New York and are now recorded on *American Matador*.

His recordings include Francisco de Madina's *Concerto Vasco* with Pepe and Celin Romero (Philips-Europe), *Duo Cantilena* and *Songs of Forbidden Love and Forgotten Dances* with oboist Susan Barrett as well as *Of Fire and Water* - Spanish music for solo guitar and *American Matador* - Music of the Americas for Metro Records.

Mr. Pile's academic credentials include degrees in Music from UC Berkley and UC San Diego. His Ph.D. dissertation was based on a revision of Joaquín Rodrigo's guitar works, which he undertook while working closely with the Maestro at his home in Madrid. The study was sponsored by a grant to promote cultural cooperation between Spain's Ministry of Culture and US universities, and included special concerts and lectures on the music of Maestro Rodrigo. Randy teaches at Mesa College in San Diego.

*"A very sensitive musician with a very powerful technique."*  
-Pepe Romero

*"Pile projected a confident, brightly articulated Concierto de Aranjuez while gracefully negotiating the intricate tracteries of the lyrical second movement."*  
-Los Angeles Times

*"With admiration and delight I have heard Randy Pile...and affirm with confidence his international capabilities."*  
-Andrew Porter  
The New Yorker

*"You don't want to miss this concert!"*  
-Kevin Vigil  
Pres., WGS

## CLASSIFIED

**Baroque Guitar by Larry Brown (1992)** after Jean Voboam, Paris 1690. 65 cm. mensur. Fully ornamented as original. Ebony sides with white maple inlays, six piece cherry back, ebony and maple line veneers on neck, "wedding cake" deep cut paper rose, ebony and maple rhomboid binding, mustache bridge. Recent new frets, custom, Harptone case, strung in gut. \$2000. Call Bev Ross, eve. & wknds: 301-927-7833 or email: ross2.heh@gao.gov

**1926 Martin guitar, model 0-21 (concert model).** Brazilian rosewood sides and back, spruce top, mahogany neck, ebony bridge and fingerboard, herringbone inlay. Steel strings. Neck recently re-set. New hardshell case. Plays easily and has an exceptionally sweet tone. Price \$1,700. **Gibson 12 String Guitar, Model B25-12.** Spruce face with mahogany sides and back. Cherry Sunburst finish. All original, with original soft-shell case. Price \$650. Call Bob Schurk. Work: (703) 903-1129, Home: (703) 698-9509.

**Jose Ramirez Model R-3.** (1994) Rosewood sides and back and cedar top. In brand new condition. \$1,200. Call Harry Lehrer at (301) 424-2391.

**Asturias Classical Guitar.** Great condition, nice sound. Price \$1,500. Call Dennis Utterback at (301) 460-6297.



## THE WASHINGTON GUITAR SCENE

SFRISO-UJALDON DUO, Oct.11('95) in DC  
 Sonata I, BWV 525 J.S. Bach  
*Allegro moderato*  
*Adagio*  
*Allegro*  
 Rossiniana No. 3 op. 121 Mauro Giuliani  
 Sonata op. 47 Alberto Ginastera  
*Esordio, Scherzo y Finale* (Argentina)  
 Ernesto Nazareth (waltz) Radames Gnattali  
 (Brazil)  
 Chiquinha Gonzaga (corta jaca)  
 Suite Porteña Pablo Ziegler  
*Elegante Canyengullo* (Argentina)  
*Vals del Duende*  
*Empedrado*  
 Tango Suite Astor Piazzolla  
*Tango I Allegro* (Argentina)  
*Tango II Andante*  
*Tango III Allegro*

A YOUTH CONCERT, Jan. 6, '96 (WGS)  
 Amazing Grace arr. Mel Bay  
 Cockles and Mussels  
 Old McDonald's Farm  
*Samantha Rose Mandeles*  
 Andante Carulli  
 Sounds of Bells Guimaraes  
 Andantino Nicki Lehrer  
 Waltz Joel Silverman  
 Andante Carulli  
 King of Denmark's Galliard  
 Go From My Window Xavier Turtin  
*Drew Sunderland*  
 Greensleeves  
 Life Has It All Anon.  
 Tears and Fears M. Green  
*Michael Green*  
 Bransle de Picou Le Roy  
 Ostinato Kraft  
 Ancient Drums Mischa Wagner  
 Snowlight  
 Spider Dance York  
 4'33" Ed Sos  
 Villancico John Cage  
 arr. Len Williams  
*Justin Apergis and Johathan Matthews*

MANUEL BARRUECO, Jan. 27 (Evensong)  
 Sonata in G minor, BWV 1001 J.S. Bach  
*Adagio* (1685-1750)  
*Fuga*  
*Siciliana*  
*Presto*  
 Sonata in E Major K.390, L. 23 D. Scarlatti  
 Sonata in A Major K.208, L. 238 (1685-1757)  
 Sonata in A Major K.209, L. 428  
 "La Catedral" Barrios  
*Preludio* (1885-1944)  
*Andante Religioso*  
*Allegro Soleme*  
 Choros No. 1 H. Villa-Lobos  
 Five Preludes (1887-1959)  
 Tres Piezas Españolas J. Rodrigo  
*Fandango* (b. 1902)  
*Passacaglia*  
*Zapaleado*  
 Encore: Lucy in the Sky Lennon/McCartney

JASON VIEAUX, Feb. 16 (WGS)  
 Prelude, Fugue & Allegro J.S. Bach  
 Quatre Pieces Breves Frank Martin  
*Prelude, Air, Plainte, Comme une Gigue* (1890-1974)  
 Variations on a Moldavian Hora Ian Krouse  
 (b. 1956)  
 Preludio y Danza Julian Orbon  
 (1925-1992)  
 Etude Nos. 8, 1, 4, 5 Giulio Regondi  
 (1822-1872)  
 Drei Tentos Hans Werner Henze  
 (b. 1926)  
 Sonatina Meridional Manuel Ponce  
*Campo, Copla, Fiesta* (1882-1948)

DUO FIRENZE, March 15 (WGS)  
 Due Rondi Op. 68 Mauro Giuliani  
*Rondo in A Major* (1781-1829)  
*Rondo in B minor*  
 Variazioni e Polonaise Op. 65 Mauro Giuliani  
*sulla "Nel cor più non mi sento"*  
 Variations Ferdinando Carulli  
 de Beethoven pour piano et basse (1770-1841)  
 Op. 169  
*Andante con variazioni*  
*Allegretto*  
 Premiere Nocturne Op. 36 Francesco Molino  
*Introduzione - Largo non troppo* (1768-1847)  
*Romanzza Andante sostenuto*  
*Rondo - Pastoral - Allegretto*  
 Second Nocturne Op. 44 Francesco Molino  
*Introduzione - Largo*  
*Tema con variazione*  
*Rondo - Allegretto*  
 Troisième Nocturne Op. 57 Francesco Molino  
*Allegro Molto*  
*Andantino sostenuto*  
*Allegro*

TIMOTHY EVANS, April 6, 1996 (WGS)  
 Sonata III Manuel Ponce  
*Allegro*  
*Cancon*  
*Allegro non troppo*  
 Lute Suite IV J. S. Bach  
*Prelude*  
*Loure*  
*Gavotte en Rondeau*  
 Dreamscapes (flgtr) Glenn Smith  
*Nocturne, Rhythmic, Intermezzo, Tournamenlee*  
*Michael Bowyer, flute*  
 Sonata Joaquín Turina  
*Andante*  
*Allegro vivo*  
 Tres Conclones Españolas Joaquín Rodrigo  
*En Jerez de la Frontera*  
*Adela*  
*De Ronda*  
*Jose Sacin, voice*

WILLIAM FEASLEY, April 19 (WGS)  
 Two Almands John Blow  
 (1684-1708)  
 Le Croc-en-Jambe Francois Couperin  
 Le Tour de Passe Passe (1688-1738)  
 Sonatina Albert Harris  
*Allegro Moderato* (b. 1918)  
*Aria*  
 American Sketches Peter Madlem  
*Coyote* (b. 1946)  
*Spiritual*  
*Blues*  
 Por Las Tierras de Jerez Joaquín Rodrigo  
 Invocation y Danza (b. 1902)  
 Capriccio Diabolico M. Castelnuovo-Tedesco  
*Ommaggia Paganini* (1895-1968)  
 Sevilla Isaac Albeniz  
 Asturias (1860-1909)

BAROQUE GUITAR LECTURE/RECITAL, June 1 (WGS)  
 Preludio (1684) Giovanni Battista Granata  
 Balletto  
 Tarantelas (1714) Santiago de Murcia  
 Jacaras de la Costa (1732)  
 Cumbees  
 Sonatina Allegro (1730's) Francois Campion  
 Rondeau  
 3 Sarabandes (1680's) Beverly Ross  
*Beverly Ross, Don Sauter & Jim Stimson*  
 Suite in D Major (1692) Ludovico Roncalli  
 Suite in D Minor  
 Romanesca sopra G (1620) Benedetto Sanseverino  
 Pavaniglia (1640) Giovanni Paolo Foscari  
 Passacaglia sopra B (1643) Francesco Corbetta  
 Passacalli sopra la + (1639)  
 Jacaras (late 17th) Antonio de Santa Cruz  
 Pavanas por la D con partidas (1674) Gaspar Sanz  
 Villano (1694) Francisco Guerau  
 Menuet (early 18th) Anon-from "Princess An's Lute Bk"  
 Bourée (mid 18th) Schickhard from Nathanael Diesel  
*Don Sauter*  
 Passacaille (1647) Francesco Corbetta  
 Gavotte Rondeau (late 17th) Robert de Visée  
*Don Sauter & Jim Stimson*  
 Preludio (1655) Angiolo Michele Bartolotti  
 Preludio (1648) Robert de Visée  
 Ciacona  
 Suite in D minor (mid 18th) Nathanael Diesel  
*Siciliano*  
*Allegro (Courante)*  
*Menuet-Trio-Menuet*  
 Sarabanda  
 Gigue  
 Menuet  
 Diana Hall - cello,  
 Beverly Ross, Don Sauter

MICHAEL NICOLELLA, Oct. 3 (WGS)  
 Etude 8 Giulio Regondi  
 (1822-1872)  
 from Caprice Variations (1970) George Rochberg  
 1. Variation 1: Allegro energico (b. 1918)  
 2. Variation 49: Feroce  
 3. Variation 8: Languido (after Schubert Waltz, Op. 9, No. 22)  
 4. Variation 50: Fantasy  
 5. Variation 16: Andante amoroso  
 6. Variation 33: Moderato: con umore  
 7. Variation 35: Allegro molto: fantastico  
 8. Variation 11: Andante (after Brahms Op. 35, Bk. 1, No. 2)  
 9. Variation 44: Scherzo (after Mahler Symphony No. 5 Scherzo)  
 10. (Thema) Variation 51: Quasi rubato (Paganini's Caprice 24B2)  
 Ventidos Diferencias de Conde Claros Luys de Navarez  
 (1500?-1555?)  
 Prelude, Fugue and Allegro BWV 998 J.S. Bach  
 (1685-1750)  
 Capricho Arabe Francisco Tarrega  
 (1854-1909)  
 FramestuDe (1996) Michael Golden  
 Zarabanda Lejana Joaquín Rodrigo  
 (b. 1901)  
 Toccata y Lamento (1987) Roberto Sierra  
 (b. 1952)

CHRISTOPHER TEVES, Oct. 12 (WGS)  
 Ten Etudes (fr. Simple Studies) Leo Brouwer  
 (b. 1939)  
 At the Gate Alexandr Ivanov Kramskoi  
 Sad Mood (1912-1973)  
 Melancholy Valse  
 Lullaby  
 Prelude in d minor

Variations on theme-Mozart, op.6 Jan N. Bobrowicz  
 (1805-1881)  
 Valse op. 8, #4 Augustine Barrios Mangoré  
 Maxixe (1885-1944)  
 Three Etudes H. Villa-Lobos  
 No. 1, Allegro non troppo (1887-1959)  
 No. 3, Allegro moderato  
 No. 7, Très animé  
 Evening Romance Grigori Korchmar  
 from White Nights Serenades (b. 1947)  
 Three Spanish Pieces Joaquín Rodrigo  
 Fandango (b. 1902)  
 Passacaglia  
 Zapaleado  
 Lullaby Andrew York  
 Sunburst (b. 1958)

MICHAEL BARD/KEVIN VIGIL, Nov. 16 (WGS)  
 Solo works written and performed by Michael Bard...  
 Ritual  
 Angelus  
 Introduction & Caprice  
 Mediterranean Beauty  
 Firedance  
 Solo works performed by Kevin Vigil...  
 Milwaukee, WI Benjamin Verdery  
 Gray Day Dances (Suite #2) James Park  
 Lenlo: narrante (World Premiere)  
 Con Moto: drammatico  
 Sostenuto: Cantabile  
 Reflections of a Riot Kevin Vigil  
 The Riot  
 "Please can't we all get along?"  
 Sardis Kevin Vigil  
 Memories of Sardis Lake  
 Duets performed by Michael Bard and Kevin Vigil...  
 Mountain Moor Stephen Funk Pearson  
 Kevin Vigil, mandolin Michael Bard, guitar  
 Dedicated to the memory of Dr. E.A. Schexnayder "Papa"  
 Prelude J.S. Bach  
 from English Suite No. 3

LARRY SNITZLER, Nov. 30 (WGS)  
 Guardáme las Vacas (1538) Luys de Narváez  
 Andante Largo Op. 5 No. 5 Fernando Sor  
 (1778-1839)  
 Francisco Tárrega  
 (1852-1909)  
 Two Pieces  
 Marieta (Mazurca)  
 Maria (Gavota)  
 Suite Castellana Federico Moreno-Torrobá  
 Fandango, Arada, Danza (1891-1982)  
 Preambulo and Fughetta Manuel Ponce  
 in the style of Alessandro Scarlatti (1882-1948)  
 Trans. by John Marlow  
 Mazurka Alexandre Tansman  
 (1887-1986)  
 Estudio sin Luz Andrés Segovia  
 (1893-1987)  
 Tonadilla on Andrés Segovia Mario Castelnuovo-Tedesco  
 Op. 170, No. 5 (1954) (1895-1968)  
 Torre Bermeja Isaac Albeniz  
 (1860-1909)

STEVEN SEIDENMAN, Nov. 8 (WGS)  
 Four Renaissance Lute Pieces  
 Prelude No. 1 J.S. Bach  
 from The Well-Tempered Clavier (1685-1750)  
 trans. Seidenman  
 Courante from Cello Suite No. 3  
 from Novellette for Piano, Op. 21 R. Schumann  
 (1810-1856)  
 Minuet in G, Op. 11, No. 3 trans. Tarrega  
 F. Sor  
 (1778-1839)  
 Variations on a Scottish Folk Tune  
 Prelude A. Scriabin  
 (1872-1915)  
 trans. Segovia  
 Impromptu (1991) M. Berkely  
 Two Pieces-"Bardenklänge" J.K. Mertz  
 An Die Entfernte (To My Distant One) (1806-1856)  
 An Malvina (To Malvina)  
 Homenaje-Tombeau de Claude Debussy M. De Falla  
 (1876-1946)  
 "La Catira" (Etude) A. Lauro  
 (1917-1986)  
 Two Venezuelan Waltzes  
 El Negrito  
 La Galica  
 Etude G. Regondi  
 (1822-1872)  
 Venezuelan Waltz (Natalia) A. Lauro

LEE BECKY AND FRIENDS, Dec. 14 (WGS)  
 Ten études Leo Brouwer  
 (b. 1939)  
 Prelude No. 4 Heitor Villa-Lobos  
 (1891-1942)  
 Variations on a theme by Mozart Anthony DiTanna  
 Fantasia Hongroise, op. 65 Fernando Sor  
 (1778-1839)  
 Johann Kaspar Mertz  
 (1806-1856)  
 Flamenco Selections Lee Becky  
 Mike Perez  
 Sonata in D Major, L. 14 Domenico Scarlatti  
 (1778-1839)  
 Koyunbaba, op. 19 Lee Becky & Mike Perez  
 Moderato C. Domeniconi  
 Mosso  
 Presto  
 Lee Becky

We can't attend every concert, so send concert programs for future inclusion.

## ALEXANDRIA GUITAR QUARTET TO PREMIERE AT OLD TOWN HALL IN FAIRFAX

The Alexandria Guitar Quartet was formed in 1992 by students of Jeff Meyerriecks at George Mason University. Three of the original members, Jeff Baker, Sean Dodson and Tim Evans, are still with the group while fourth member Richard Miller joined in early 1996.

Their diverse repertoire includes music from the renaissance to the 20th century representing Africa, Asia, Europe and the Americas.

This past July, the Quartet was in Peru performing Joaquin Rodrigo's *Concierto Andaluz* with the Symphony Orchestra of Trujillo under the direction of Jose Luis Maurtua.

A return visit is being planned for July of 1998 with a more extensive schedule to include concerts in Brazil as well as Peru.

In November, the quartet was the "Local Artist in Residence" at the Kennedy Center Grand Foyer Series, performing 10 concerts throughout the month. Upcoming performances include a concert for the Portland Classical Guitar Festival in March and a fund-raiser for the Washington Guitar Society in May.

Recently, the quartet has begun to explore the possibilities of using the guitar "family" to extend their range. This consists of the higher pitched requinto, the standard classical guitar and the lower pitched baritone and bass guitars.

Glenn Smith's *Suite Atlantis* which the quartet will premiere at their January 10th concert, was specifically written for this medium. Two other works on their current program, *Introduction and Dance* by Dusan Bogdanovich and Andrew York's *Passage* were commissioned by the quartet as well.

"When we started to make performing profitable, we immediately began to commission works," said member Sean Dodson. "That has been one of our chief goals - to help expand the repertoire for guitar quartet."

For details on upcoming performances of the Alexandria Guitar Quartet, see the calendar of events in this issue.

Tim Evans

## DIONISIO AGUADO a look at his complete works.

In 1994 Chanterelle published the complete works for guitar of Dionisio Aguado in 4 volumes. I've had a great time with it and hope I can convey something of that to other guitarists. In a perfect world the library of every guitarist would contain the complete works in facsimile of all the early guitar masters - and lots of the not-so-masters, too.

First of all, some facts and figures. There are about 690 pages in the 4 volumes. About 420 pages are devoted to musical works. The other 270 are given over to Aguado's guitar method commentary in French, brief musical examples, title pages, catalogs, and introductory and biographical material.

Of the 420 pages of music, most are devoted to smaller pieces - studies, lessons, exercises, waltzes, minuets and andantes of about a half a page to a page in length. Only a small percentage of Aguado's output took the form of extended works. These are the *Trois Rondo Brillants* (Op. 2), *Air Espagnol Varie* (Op. 15), *Le Fandango Varie* (Op. 16), 2 sets of *Variaciones* without opus number, and a reworking of Sor's *Gran Solo*, Op. 14. This adds up to 54 pages for the larger works. The *Variaciones* contain the scariest-looking blasts of 64th notes. If you choose a slow enough tempo, though, and keep a cool head, most of them are negotiable - more or less. There is another smaller, easier set of variations on *O, Du Lieber Augustine*, which wasn't published separately. At 2 pages, it may be the only example here of an extended, non-virtuosic work.

Another piece which stands alone is a march for guitar tuned to E major. (I recommend E-flat.) After putting in a few fingerings, it's not hard to read from the music. On the other hand, a study in natural harmonics presents a problem in both of its guises - one in music; the other in a semi-tablature showing the open string pitches and fret numbers for the harmonics. To help out, I've worked up a version in a modern tablature. See Example 1 (page 8).

There are about 330 different small works. Some of these appear multiple times: 101 appear twice, 35 appear 3 times and 2 appear 4 times. Adding that up, we see there are about 500 smaller works taking up about 360 of the 420 total pages of music. At least 199 of these 500 small works are waltzes. That's the end of the number crunching, I promise.

Don't let the preponderance of "small" works disappoint you. You'll find most, if not almost all, delightful. There are pieces that make me feel like, "Why was I fooling around with transcriptions of Beethoven or Chopin all those years ago, when there are pieces out of the same mold, written for guitar, by a guitarist ???". At the same time, they contain many killer technical challenges. What kind of claw for a left hand was



this guy born with??? See example 3.

The repetition of pieces might be viewed as a mixed blessing. It's fun and quite instructive to compare different editions of the same piece. In one case, I liked parts from 3 different versions so I pieced together a new, favorite version from the three. On the other hand, life is short. Ignorance is bliss.

If you compare a few of the alternate versions, you will find different notes, different ties and slurs, different tempo indications, different strings for the same note, and different fingerings. I use the last two as full justification for changing any published fingering in any piece without any qualms.

Michael Macmeeken of Chanterelle was kind enough to let us reproduce a piece in our newsletter. I chose this study in E minor since it will be familiar to guitarists who have Frederick Noad's *Classical Guitar* anthology (see page 85.) One version, labeled Est. 14, is from the *Nuevo Metodo para Guitarra*, 1843. It first appeared as Est. 38 in the *Coleccion de Estudios para Guitarra*, 1820. Where the two versions differ, the measures from the 1820 version are aligned below the corresponding measures from the 1843 version. See Example 2. Note that Noad used the 1820 version.

There are some very interesting differences in notes and fingerings, but for me, the biggest eye-opener is the double dot in beat one of measures 3 and 12. It sure seems right - but then why didn't he do the same thing in measures 5 and 14?

There are Aguado pieces in 33 different publications in my guitar music collection. I knew I would want to be able to look them up in the complete works, so the first thing I did was generate an index for the Chanterelle volumes. Given the key, time signature and opening notes, this index tells you where to find the piece in the complete works. (Contact me if anybody else is interested in this index.) Right off the bat I came up with misses on 3 of the 4 easy studies included in Noad's *Classical Guitar* anthology. The explanation is that the method in which these pieces appeared, Aguado's *Escuela de Guitarra*, 1825, is not included in the Chanterelle edition. It

has been published separately, though, plus it's safe to assume that most of the music in the Escuela appears by virtue of having been used in other Aguado methods, 3 of which are included in the Chanterelle.

Of course, I wouldn't subject you to a blow-by-blow comparison of Aguado pieces in my collection with the facsimile versions. Just a few comments, though. Generally, the modern editions seem to be very faithful. I found one instance of an editor simplifying difficult chord formations, and one instance of an editor sweetening the music. (He did a nice job!) Old Mel Bay publications liked to give romantic titles, such as *Granada Memories* and *Don Quixote*, to what were just numbered exercises. And Aaron Shearer left 2 measures out of Leccion 35 from the *Nuevo Metodo*, 1843. (*Classic Guitar Technique*, Volume II, page 156. Insert staff 8, measures 3-4 before staff 10.)

The facsimile presents hardly any reading difficulties. The music in the first section of the *Nuevo Metodo*, 1843, is set in a clunky-looking - but readable - movable type. See Example 4. An oddity in some pieces is the use of circled numbers which look like our string numbers, but really indicate which occurrence of the note up the fingerboard to play. For instance, in Example 5, the (2) indication means to play the D at fret 7, string 3. In other pieces this notation does mean string number. (See Example 2.) In a few pieces, Aguado is confusing in his notated rhythms, specifically when he has a dotted 8th plus a 16th in the bass against 16th note triplets or sextuplets in the treble. See Example 6. In all of these cases it seems that he wants the final bass note played simultaneously with the final treble note. There's just one or two pieces that have those confounded centered whole notes, but they can be moved. Some of the right hand fingerings are very odd - like repeated use of i throughout rhythmically dotted passages. But then I've never paid much attention to *anybody's* right-hand fingerings. Nothing personal, Dion, old bean.

Finally, my vote would be for errors to be corrected right in the facsimile. When one person can do the work for thousands, why not?

Donald Sauter

Example 2. Study in E minor - two versions.

Allegro.  $\text{♩} = 104$

EST. 14<sup>o</sup>  
(1843)

EST. 38  
(1820)

Ceja

FIN

D.C.

(no D.C.)

Example 3. Tough l.h.

C.2.....

Example 5. Not string numbers.

Example 4. Movable music type.

Example 6. Unclear rhythm.

C.5.....





## CALENDAR OF EVENTS

**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. 10 (Fri) 8 pm - The Alexandria Guitar Quartet.** Presented by the Old Town Hall Performance Series at the Old Town Hall, 3999 University Drive, Fairfax, VA. Free and open to the public. For info. call (703) 352-ARTS.

**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 appreciative 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 rehearsal. 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).

**Jan. 18 (Sat) at 2 pm - Duo Con Brio.** (Kevin Vigil, guitar / Barbara Vigil, flute) Presented by the Friend of the John Marshall Library at the John Marshall Library, 6209 Rose Hill Drive, Alexandria, VA. Free and open to the public. For information call (703) 971-0011.

**Jan. 18 (Sat) at 8 pm - The Alexandria Guitar Quartet.** Presented by Hillsboro Concert Series. At Hillsboro Old Stone School in Hillsboro, VA. For info. call Carolee Copeland (540) 668-6191.

**Jan 18 (Sat) at 8 pm - Charlie Byrd and Jeffrey Meyerriecks.** Presented by The Theatre at Washington, VA, 291 Gay Street, Washington, VA. Advanced tickets are \$13.50. Tickets at the door are \$15. Contact The Theatre for reservations by mail: PO Box 322, Washington, VA 22747...by fax at (703) 241-7504 or (540) 675-3193...by phone at (540) 675-1327...or by e-mail at: TheatreVA@aol.com

**Jan. 21 (Tues) at 7 pm - Randy Pile.** In a special presentation by the WGS at the Washington Conservatory of Music, 5144 Mass. Ave, Bethesda, MD. This concert is Free and open to the public. See page 2.

**Feb. 5 (Wed) at 8 pm - The Alexandria Guitar Quartet.** Presented by Shenandoah University at Goodson Hall. For info. call Dr. Glenn Caluda at (540) 665-4624.

**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 alot 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).

**Feb. 17 (Mon) at 7 pm - Nicki Lehrer.** Presented by The White Flint Borders Books and Music. Free and Open to the public.

**Feb. 20 (Thur) at Noon - The Alexandria Guitar Quartet.** Presented by the Friday Morning Music Club at the Eclipse Building on Fairfax Drive, Arlington, VA (near Ballston Mall). *Snow date is Feb. 27.*

**Feb. 23 (Sun) at 2 pm - The Concordia Trio.** Presented by the Washington Guitar Society at the Lyceum Museum, 201 S. Washington St., Old Town Alexandria, VA. \$12 for General Admission and \$10 for WGS members. For information, call Kevin Vigil at (703) 644-1659. See page 1.

**Feb 23 (Sun) at 7:30 pm - The Alexandria Guitar Quartet.** A benefit concert for the Alexandria Performing Arts Association. At the Lyceum Museum, 201 S. Washington St. in Old Town Alexandria, VA. For information, call Sean Dodson (703) 273-3876.

**Feb. 28 (Fri) at 8 pm - The Alexandria Guitar Quartet.** Presented by the Brazilian American Cultural Institute, 4103 Connecticut Ave., NW. For information call (202) 362-8334.

**Mar. 2 (Sun) at 8 pm - David Richter.** Presented by The Theatre at Washington, VA, 291 Gay Street, Washington, VA. Advanced tickets are \$13.50. Tickets at the door are \$15. Contact The Theatre for reservations by mail: PO Box 322, Washington, VA 22747...by fax at (703) 241-7504 or (540) 675-3193...by phone at (540) 675-1327...or by e-mail at: TheatreVA@aol.com

**Mar. 15 (Sat) at 11 am - Philip Candelaria Master Class.** Presented by the Washington Conservatory of Music, 5144 Massachusetts Ave., Bethesda, MD \$10 for Participants, \$5 for Observers. For information call Kevin Vigil at (703)644-1659.

**Mar. 15 (Sat) at 7 pm - Philip Candelaria Concert.** Presented by the Washington Guitar Society at the Lyceum Museum, 201 S. Washington St., Old Town Alexandria, VA. \$12 for General Admission and \$10 for WGS members. For information, call Kevin Vigil at (703) 644-1659.

**Don Sauter, (for general WGS information: meetings, open-stages, newsletter)**  
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