

Washington Guitar Society



No. 31

March/April 1997

PHILIP CANDELARIA Master Class and Concert Saturday, March 15

Saturday, March 15 will be a busy day for classical guitarist Philip Candelaria. It will begin at 11 am with a masterclass at the Washington Conservatory of Music and end with a concert at the Lyceum Museum at 7 pm.

Mr. Candelaria's masterclass is being presented by The Washington Conservatory of Music which keeps the participant fee very low. Performers will only have to pay \$10 and auditors \$5. That is a true bargain for a class of this nature. If you are interested in performing for this class, please call Kevin Vigil at (703) 644-1659. For more information on the masterclass, please refer to the calendar of events in this issue.

Mr. Candelaria's concert will be presented by the Washington Guitar Society at the Lyceum Museum in Old Town Alexandria, VA. This intimate setting seats about 140 people and is the perfect place for a guitar recital. Tickets to this concert will be \$12 for the general public and \$10 for WGS members. For further information on the concert, please refer to the calendar of events in this issue.

This concert will prove to be a very special one as it will feature an opening performance by the young guitarist Nicki Lehrer. Nicki is only 12 years old and has already been performing extensively throughout the Washington area. See the article pertaining to this young artist on page 2.

If you are not familiar with Philip Candelaria, here's what you have to look forward to...

Winner of several national competitions, Philip Candelaria was also the first North American to win the "dégre excellence" at the Bartoli International Guitar Competition in France. Now, Candelaria regularly tours across Canada, and has performed extensively in the United States, as well as in Europe, the Caribbean and South America. He has appeared in international festivals in Canada, the US and most recently at the Kingston International Chamber Music Festival in Jamaica and the Trabún festival in Argentina.

Candelaria's recordings have been described as "dazzling" (Canada's Music Magazine), "totally committed, even distinguished" (High Fidelity), "masterful" (GFA's Soundboard). These recordings have been featured on numerous national CBC radio broadcasts in Canada, as well as



Philip Candelaria

on US, Jamaican and Chilean radio.

Born in Connecticut, Philip Candelaria was trained at the University of British Columbia in Vancouver, and at the Peabody Conservatory of Johns Hopkins University in Baltimore, where he completed his Master's degree in guitar performance, studying with Aaron Shearer.

Mr. Candelaria is currently on the music faculties of both Cambrian College and Huntington University in Ontario. He is committed to involving young people with music - both through running a Suzuki guitar program and by making school concerts and workshops part of his touring schedule every season.

Candelaria's 1996-97 season includes concerts in Spain, Canada, the US, summer festival appearances with "Group of the Americas" and the release of his third compact disc.

The Washington Guitar Society is very proud to present an artist of Mr. Candelaria's caliber in the Washington area. Special thanks goes out to Herman Meyer (chair of the guitar department at the Washington Conservatory of Music) for hooking us up with Mr. Candelaria.

NICKI LEHRER to Open for PHILIP CANDELARIA Concert Saturday, March 15

Twelve year old Nicki began playing the guitar in the second grade. At the age of seven her public appearances on the streets of Georgetown gained her recognition in the music community. She initially played at Borders Books as a guest musician when she was ten years old, and at eleven she performed her first solo concert at Borders Books in the White Flint Mall. Nicki has been a guest instrumentalist for the Alexandria Guitar Quartet, the Washington Guitar Society and the Lake Braddock Guitar Ensemble. She has performed at Borders in Rockville, Gaithersburg, Pentagon City and most recently in Fairfax, Virginia.

The WGS is proud to have such a fine young player open up with a 10-15 minute program for Philip Candelaria's concert at the Lyceum. For further details, see the calendar of events in this issue.



Nicki Lehrer

WGS YOUTH CONCERT THE PROGRAM THAT WOULD HAVE BEEN

The WGS was supposed to present a Youth Concert on Saturday, Feb 8 at the Washington Conservatory of Music. Unfortunately, a very heavy snow fell and the concert was cancelled. The concert has now been rescheduled to the WGS May meeting on May 10. We do not anticipate snow on that day.

To give recognition to our young performers, the following is the program that would have been:

Sunbeam	Samantha Rose Mandeles
Minuet	Johann Krieger
Hungarian Dance	Anon.
	<i>Samantha Rose Mandeles</i>
Song for Jitka	Stepan Rak
Lullaby	
	<i>Kelly Landers</i>
Study in E minor	Jose Ferrer
Classical Gas	Mason Williams
Fandango	F. Carulli
Over the Rainbow	Harold Arlen
	<i>Nicki Lehrer</i>
Malagueña	
	<i>Daniel Bergman</i>
Andante in C	F. Carulli
	<i>Eliza Toomey</i>
Andantino	M. Carcassi
Etude Simples No. 1	Leo Brouwer
	<i>Justin Plue</i>

Waltz in E minor		F. Carulli
	<i>Peter Goldberg</i>	
Three Original Songs		Michael Green
	<i>Michael Green</i>	
Jazz Improvization		
Spanish Improvization		
	<i>Brian Zarin</i>	
Prelude in A minor		M. Carcassi
Andante in G		F. Carulli
	<i>Jean-Michel Houd</i>	
Allegro		M. Guliani
Packington's Pound		Anon.
	<i>Patrick Weyant</i>	
Greensleeves		Anon.
Estudio in A minor		F. Carulli
	<i>Francois Houd</i>	
Estudio No. 5		Fernando Sor
Estudio No. 17		
	<i>Alex Garcia</i>	
Blackbird		Lennon/McCartney
Blues Jam		
	<i>Evan Anderson</i>	
Estudio No. 13		Fernando Sor
Prelude from Cello Suite No. 1		J.S. Bach
	<i>Mischa Wagner</i>	
Studies 6,7 &8		Leo Brouwer
Danza Caracteristica		
	<i>Justin Apergis</i>	
We certainly hope that all of these fine young players will be able to perform for us in May. In case some are unable to, we'd like to thank them anyway for their preparations.		
		<i>-Kevin Vigil</i>

JOHN STOVER Performs for WGS
Friday, April 18

Most people who love music performed on the classical guitar were introduced to it by an inspirational performer. For me that person was John Stover. I was 18 years old, had studied piano, organ, saxophone and played folk, jazz and rock guitar. I never even thought of playing classical music on the guitar until I heard Mr. Stover perform the Villa-Lobos concerto with the Germantown Symphony Orchestra in 1984. It was at that time that I realized that the guitar was more than just a musical toy, but a worthy musical instrument.

It wasn't long after that performance that I met Mr. Stover. I decided to major in music at the University of Memphis. My parents brought me to U of M at the beginning of the Summer. When we met with him, he played a few samples of pieces that I would need to audition with (Carcassi #7 & 14 and Sor #5). I remember thinking that there was no way I could get in as I couldn't even read music on the instrument. Mr. Stover said that I would need to study with someone over the summer. I could either work with him or one of his graduate students. My Dad pulled out his checkbook and said, "What do you charge?" Thanks Dad!

Since that time, John Stover not only became my teacher, but also a friend. We have kept in touch over the years and I have learned much from this man. If it were not for John, I would not be doing what I do today.

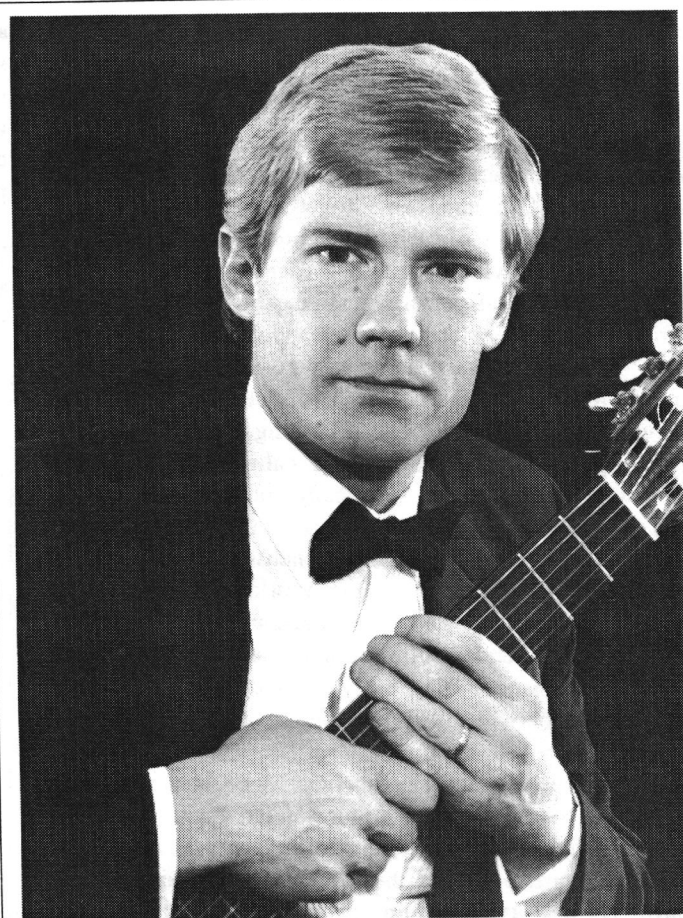
John Stover was born in Berkeley, CA in 1954. He received his training at the Peabody Conservatory of Johns Hopkins University and the San Francisco Conservatory of Music. His debut at Carnegie Recital Hall in 1980 was received with four encores and a standing ovation. He made his European debut at London's Wigmore Hall in 1989, and has been broadcast nationally on the Arts & Entertainment (A&E) Network. He has recorded for the Spectrum and High Water labels, and will be releasing an album of Christmas duet music in 1997.

Mr. Stover is a former faculty member of the University of Memphis, Foothill College, College of Marin and other schools. He has given master classes throughout the United States, and has appeared as soloist with a variety of orchestral and chamber ensembles.

In recent years he has reduced his performing and teaching schedule but appears regularly in the San Francisco area for special events in the Napa and Sonoma wine country, where he currently resides.

Here are a few press comments on John Stover....

"The young artist's command of his instrument's resources is impeccable, but more important, through his sensitive phrasing



John Stover

and exquisite tone color, Stover shows that he never loses sight of the deeper structure of the music. There is a flow, an intelligence and a dynamism to Stover's interpretations that breathes life into every bar."

Guitar Player Magazine

"He played as though the guitar were his best friend, and as though the two of them wanted to share the truths they had hit upon about the compositions at hand. When counterpoint was involved, it emerged with gentle clarity; when color and rhythmic complexity were needed, they were forthcoming...as sincere music making as one can hope to encounter these days."

New York Times

"In an ambitious program that took in four centuries of music, Stover showcased his own virtuosity and his instrument's versatility. One of the recital's many strengths was a flawless rendition of six classical period etudes by Fernando Sor and Matteo Carcassi. It is hoped the other recitals in this series keep up the high standards set by this one."

Memphis Commercial Appeal

Mark your calendars now and plan to attend this performance. I'm sure he'll leave you inspired too. **-Kevin Vigil**

LEGERDEMAIN Performs for Saturday, March 8 WGS Meeting

Legerdemain is a prize winning classical guitar duo consisting of Odie Parkins and Matt Hoover. It was formed in the fall of 1995 and came together as a result of a well-balanced meshing of each player's unique and individual abilities, which provide a unified and enjoyable experience for both audience and performer alike. Both accomplished guitarists, Parkins' dexterity in the mandolin and banjo, and Hoover's aesthetically pleasing compositional style have brought a freshness to the concert hall, delighting audiences wherever they have performed. Playing throughout their native Appalachia, they have been called a "substantial talent", who perform with a "virtuosity" on their instruments and in their compositions. As well as concertizing, the duo also competes in chamber music competitions, and recently attended the International Guitar Workshop in Stetson, Florida where they worked with Andrew York and Julian Gray, of the Gray and Pearl duo, and received rave reviews of their performance. Currently expanding their touring area, both members reside in Huntington, West Virginia.

Odie Parkins is a practicing musician who is versatile in many styles. As a classical guitar soloist, he received the West Virginia Mountain State Collegiate Award in the WVMTA competition, and the Marshall University Turley Award. As well as performing in the concert hall, Parkins has performed in master classes given by such names as Adam Holzman, Andrew York, Mark Delprioro, Julian Gray, Rod Stuckey, and Douglas James. Parkins began to play the banjo at the age of ten, which was taught to him by his father. Later, he taught himself to play the mandolin, and the guitar. He later studied the guitar at the University level, and has since made a name for himself as both a soloist and an ensemble member. Parkins finds his roots in bluegrass, gospel, country and rock. This diversity has also gained the preference of many directors of musical theatre. Parkins has performed in productions of *Li'l Abner*, *The Boyfriend*, *Annie Get Your Gun*, *The Stages of Man*, *Anything Goes*, and *Godspell*. Parkins also enjoys transcribing works for the guitar from the Baroque and Renaissance period and folk music of his native Appalachia. Parkins has been a noted private teacher for four years in Huntington, West Virginia, where he now resides.

Matt Hoover began studying guitar nearly twelve years ago. Since that time, he has performed and composed diligently and energetically. In 1990, he completed the guitar program at the Musician's Institute of Hollywood, California. He has written and performed solo as well as chamber works and has released three solo albums to date. He has performed in master classes for such luminaries as Julian Gray and Andrew York. Andrew York has called his composing "excellent"

and of his *Introduction and Fantasia*, Dr. Stephen Robinson said that it was "very well constructed, with exciting energy, intensity, and a balanced structure", and went on to call it "one of the highlights" of the evening's program. Mr. Hoover currently resides in Huntington, West Virginia and has taught privately for the past five years.

The WGS will be presenting *Legerdemain* for its March meeting at the Washington Conservatory of Music. Please see the calendar of events in this issue for further information.



Odie Parkins & Matt Hoover

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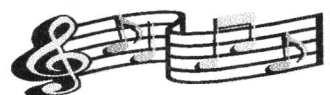
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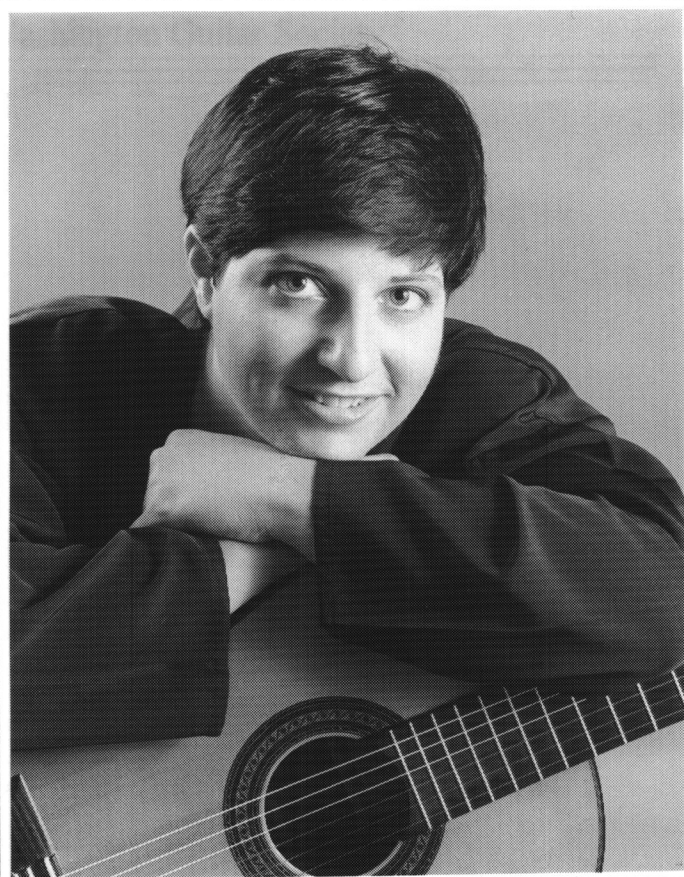
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Julie Goldberg

JULIE GOLDBERG Performs for WGS Meeting Saturday, April 12

April 12 is a big guitar day...not only is Julian Bream performing that night at George Mason University, but Julie Goldberg will perform earlier that afternoon for the WGS monthly meeting. See the calendar of events in this issue for further information.

Julie Goldberg is an energetic musician and guitarist with a genuine desire to communicate through the music she performs. A native of Chicago, Julie began studying classical guitar with Sonia Michelson. She received her B.M. in performance from the Chicago Musical College of Roosevelt University, where she studied with Pamela Kimmel, and earned her M.M. of music at the College-Conservatory of Music in Cincinnati, OH, where she was a scholarship student of Clare Callahan. Ms. Goldberg has recently returned to the Chicago area to pursue doctoral studies at Northwestern University under the tutelage of Anne Waller.

An active recitalist, Julie made her debut performance on the Dame Myra Hess Memorial Concert Series in Chicago in the 1995-96 season. Nominated to the Ohio Arts Council Touring Roster, Julie Goldberg has performed throughout the Midwest as a soloist and as a member of the Chicago Guitar Quartet and Currie/Goldberg flute and guitar duo. In addition to performing masterworks of the classical guitar repertoire, Julie is dedicated to the exploration of music from this century

and has premiered newly composed works by James Kellaris, Lawrence Sitsky, Vladimir Soukup and Sylvie Bodorova.

Julie Goldberg has performed in master classes with Oscar Ghiglia, Pepe Romero, Manuel Barrueco, Robert Guthrie and David Russell among others and has been the recipient of the Presser Music Scholar Award, the Farewell Arts Award, and the Three Arts Award. She was also a winner of WGUC's Fine Arts Radio Music Performance Competition.

Formerly a faculty member at Marshall University in Huntington, West Virginia, Ms. Goldberg is currently on the faculty of the Musical Arts School in Highland Park and the Sherwood Conservatory of Music in Chicago.

RADFORD UNIVERSITY - COLLEGE OF VISUAL AND PERFORMING ARTS SUMMER GUITAR SEMINAR

Between July 6-July 12, 1997, the Guitar Seminar of the Radford University-Summer Arts Conservatory will sponsor an intensive week long guitar festival of study, masterclasses and performances in the beautiful Blue Ridge Mountains of Virginia, primarily but not exclusively, for secondary/high-school and college students.

Daily group classes will be conducted in technique and the development of good practice, rehearsal skills and visualization; workshops focusing on the attainment of a holistically healthy posture, the healthy use of the body, hands and fingers and the avoidance of performance-related injuries. Daily masterclasses and individual lessons in solo repertory are offered as well as a guitar ensemble. The culmination of the Radford University Summer Arts Conservatory features a unique opportunity for young guitarists to collaborate in rehearsal and performance with the seminar faculty.

Recording artists Julian Gray and Ronald Pearl will join Dr. Robert Trent in conducting the seminar and appear in performance during the seminar. Interested participants will have the additional opportunity to study 19th c. performance practice with Dr. Trent on an authentic 19th c. guitar. Dr. Trent is the first recipient of the Doctor of Musical Arts degree in Guitar from the Peabody Institute of The Johns Hopkins University where he studied with Julian Gray, Manuel Barrueco and lute with Ronn McFarlane.

For information regarding fees and accommodations please contact: Dr. Joseph Scartelli, Dean of the College of Visual and Performing Arts, Radford University: jscartel@runet.edu. Phone: (540) 831-5265 or Dr. Robert Trent, Director of Guitar and Lute Studies at: rtrent@runet.edu. Phone: (540) 831-5117. Guitar Department Home Page: <http://www.runet.edu/~rtrent>

The CONCORDIA TRIO in Review

The Washington Guitar Society sponsored its first concert featuring the guitar in consort with other instruments: **The Concordia Trio**, consisting of Kevin Dolan (guitar), Susan Deaver (flute), and Timothy Schultz (oboe, English horn). Not only was the audience treated to a rarely heard combination of instruments played by superb players, the program consisted of music spanning 3 centuries (from Bach to the avante-garde).

On the early music side, the Trio performed Bach's *Sonata in G Major* and Mozart's *Sonata in Bb Major*, with continuo arranged for the guitar by Kevin Dolan. I was surprised by the effectiveness of the results: the guitar sound could very nearly be taken for a harpsichord and thus seemed comfortably at home. Kevin has recently published some Bach arrangements (for flute and guitar) with Mel Bay, which were also available for perusal at the recital and they seemed eminently suitable, fun, and approachable. On the traditional/folk side, the Trio played an arrangement of *The River is Wide* which had at least a few guitarists running after Kevin for information on the arrangement afterwards.

What caught my attention most, however, was the Trio's facility with 20th century idioms, where they truly excelled. The first work in the "new music" vein was James Park's *Ballad of Bertilak's Lady*. Those who have followed WGS events have already heard Park's music since his works for solo guitar, guitar duo, and guitar quartet have been performed in WGS-sponsored recitals. Park, a New York state based composer (and present at the recital) has written a number of other works using guitar (solo and ensemble), which are obviously important contributions to our repertoire. As for his "Ballad" for flute, oboe, and guitar, the music is based on a medieval English tale involving one of the Knights of the Roundtable's interaction with Sir Bertilak's wife (some say as a test of his virtue). Whatever the "program," the music had an interesting interaction of themes and responses echoing and bouncing among the players throughout.

Kevin Dolan played his own composition *Seeing the Sights with Virgil*, themed after Dante's *Inferno* and based, he said, on his own "hellish" commuting experiences in New York City. Folks after the concert said they detected images of cars whooooooshing by, and other traffic sounds but I was mostly floored by the energy of the player's expression.

My favorite piece (and some others' I talked with) was Francis Poulenc's *Movements Perpetuels* for flute and guitar. I think it was the hypnotic rhythmic motion of the piece that may have affected the audience. Whatever, it's a delightful piece and was exquisitely played.

A final 20th century piece was Mario Castelnuovo-Tedesco's *Ecloghe* for flute, guitar and English horn.

Castelnuovo-Tedesco's music has always seemed quite competent, accessible to general audiences, and lyrical. These fine players did a quite well with the material, interpreting the piece as if they've played it for years.

As a final note, I noticed some audio taping going on at the recital and was told the trio was preparing a CD. I listened to a short portion of the tape and was astonished because on tape the guitar seemed to have a larger presence than live. Live, I wanted a slight bit more balance, volume-wise, between the guitar and the wind players. This issue was resolved on the tape. I will, no doubt, purchase their CD as soon as it comes out!

Beverly Ross

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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OUR DIRECTOR MARCH

by F.E. Bigelow

According to the Heritage Encyclopedia of Band Music, *Our Director* is "one of the most famous of all marches. It has been adapted by countless schools, colleges, clubs and other organizations as their alma mater or fight song." Not too shabby, eh? Now you have a version for solo guitar.

Our Director was the first of only 3 known works by Frederick Ellsworth Bigelow (1873-1929.) It was first published in 1895 and arrangements have been published throughout this century, one at least as recently as 1985. It has an odd tie-in to the guitar world in that Walter Jacobs, American guitarist and publisher, bought an entire catalog of orchestral music just to obtain the rights to *Our Director*. But this 1902 edition is not a result of that; he purchased the catalog in 1917. In that year Jacobs published a version with words by Jack Yellen (of *Ain't She Sweet* fame) called *The Battle Song Of Liberty*.

I know that 19th century music of any sort, and American in particular, doesn't thrill everybody. A piece like this might invite the question, why play something if it isn't great? First of all, don't knock it until you've played it without flubs at a good tempo, dotted quarter = 104, say. If you still don't like it, maybe you should ask what *your* problem is. After all, the piece has given a lot of other people a lot of pleasure. Who's to say it *isn't* great?

Another reason is that every single piece of music you play is a study for every other piece you will ever play. Every piece of guitar music has technical challenges. For example, take a look at the pesky right hand problem in measure 17. (I've written in my best solution.)

Another reason is simply for the reading practice. Time spent reading this will make the first spin through a Bach, Brouwer or you-name-it piece just a little smoother and easier.

Another reason is for the historical interest. This is what got toes tapping back then. Wouldn't it be a drag if it were no different from what's going on now? Playing from an original or facsimile helps to boost the "time traveling" sensation.

Another reason is the satisfaction that comes with not following everybody else's beaten, trodden path. Sometimes I go overboard, ranting that you shouldn't work on anything recorded or performed by somebody else. That's crazy, of course, but the quantity and variety of music out there is staggering. And you're not obligated to make a long-term commitment to any piece. In this case, if you leave out repeats, you can get back to the "great" stuff - whatever that is - in a minute and 40 seconds.

The preceding background notes and editorializing are actually unrelated to what gave me the initial bug to present this piece. There's a more personal reason. When I stumbled on it in the Library of Congress, I realized, Holy smokes! This is the one my old piano teacher used to pound out as his "show piece"! His name was Mr. Peverill. He was bald and he did magic tricks. My older sisters had started lessons with him before I did. That was maybe 5th or 6th grade. I was a crummy pupil. In spite of that, the piano lessons gave me a good grounding in reading and making music, and the eventual benefit to my life has been immeasurable. So... I want to thank my parents, Benton and Jane, for the piano lessons - not to mention a billion and one other things. (Psssst. They don't want anybody to make a big deal made of it, so forget I mentioned that they just celebrated their 50th wedding anniversary in February.)

Donald Sauter

End notes:

1. Guide finger dashes, rh fingerings, and any handwritten lh fingerings have been added by me.
2. The drum instructions aren't clear to me. Consider rasgueados where tremelo is notated and tambora for the simple 8th notes. The snare drum effect would be great, but it's hard to load up in time. Or consider fingernail taps on the bridge, using ami for beat 6 triplets, ending on m for the following beat 1. Or consider a simultaneous tapping and tambora.
3. Reference: *The Heritage Encyclopedia of Band Music* by William H. Rehrig, edited by Paul E. Bierley. 1991.
4. For more information on Walter Jacobs and some of his original compositions, see *The Guitar In America*, edited by Peter Danner. Also see Soundboard X/4 p358, Soundboard XIII/3 p194, and the most recent Soundboard XXIII/3 p51 with articles by Danner. (It's too bad we haven't gathered up all the guitar reference material in one electronic database, innit?)



Our Director. March.

GUITAR SOLO.

F. E. BIGELOW.
Arr. by WALTER JACOBS.

The musical score is written for guitar solo in treble clef, key of D major (two sharps), and 6/8 time. It consists of eight staves of music, numbered 1 through 36. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Dynamic markings include *ff* (fortissimo) and *mf* (mezzo-forte). There are also articulation marks like accents and slurs. The score features several repeat signs with first and second endings. Fingerings are indicated by numbers 1-4 above notes. A guitar-specific notation 'mi a m i m' appears above a measure on staff 15. The piece concludes with a final double bar line on staff 36.

TRIO. 40 *ff* *Drum Solo. (May be omitted.)*

46 *p*

52

58 *f*

63 *p*

68

73 *f*

78-83 1. 2. *p*

Note: Drum on strings near the bridge with the palm of the hand.

CALENDAR OF EVENTS

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. 7 (Fri) 8 pm - Ricardo Cobo. 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 \$19. 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.

Mar. 8 (Sat) 2 pm - The Legerdemain Guitar Duo Odie Parkins and Matt Hoover. Presented by the WGS at the Washington Conservatory of Music, 5144 Massachusetts Ave., Bethesda, MD in the Chapel. Free and open to the public. For further information see WGS MEETINGS on page 6 and/or call Kevin Vigil at (703) 644-1659.

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. Nicki Lehrer as opening artist. 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. Tickets will be available three weeks before the concert at The Guitar Shop, 1216 Connecticut Ave.NW Washington, DC and at the Springfield Music Center, Concord Center, 6125-C Backlick Rd. Springfield, VA. Tickets also available at WGS monthly meetings. For information, call Kevin Vigil at (703) 644-1659.

Mar. 28 (Fri) at 7:30 pm - Regis Ferruzza. Presented by George Washington University. In Philips B-120 located on 22nd St. NW between H and I St.in Washington, DC. For information, call Myrna Sislen at (202) 994-4401.

Apr. 11 (Fri) from Morning to Afternoon - Northern Virginia High School/College Guitar Ensemble Festival. To take place at Robinson Secondary School in Burke, VA. For information, call John Graham at (703) 385-6433.

Apr. 11 (Fri) at 7:30 pm - Julie Goldberg. Presented by George Washington University. In Philips B-120 located on 22nd St. NW between H and I St.in Washington, DC. For information, call Myrna Sislen at (202) 994-4401.

Apr. 12 (Sat) at 2 pm - Julie Goldberg. Presented by the WGS at the Washington Conservatory of Music, 5144 Massachusetts Ave., Bethesda, MD in the Chapel. Free and open to the public. For further information see WGS MEETINGS on page 6 and/or call Kevin Vigil at (703) 644-1659.

Apr. 12 (Sat) at 8 pm - Julian Bream. Presented by the Center for the Arts at George Mason University. For the best seats, the International Conservatory of Music has purchased prime orchestra seating. You may purchase these tickets by calling Tim Healy at (301) 654-6874. For other tickets you may contact the Center for the Arts at George Mason University at (703) 993-8888.

Apr. 18 (Fri) at 7:30 pm - John Stover. 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. Tickets will be available three weeks before the concert at The Guitar Shop, 1216 Connecticut Ave.NW Washington, DC and at the Springfield Music Center, Concord Center, 6125-C Backlick Rd. Springfield, VA. Tickets also available at WGS monthly meetings. For information, call Kevin Vigil at (703) 644-1659.

Apr. 30 (Wed) at 7:30 pm - Alexandria Guitar Quartet. Presented by George Washington University at the Dorothy Betts Marvin Theatre. Free and open to the public. For information, call Myrna Sislen at (202) 994-4401.

May 10 (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 perform 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. This will be to make up for the Youth Concert that snowed out in February. It will take place at the Washington Conservatory of Music, 5144 Massachusetts Ave., Bethesda, MD in the Chapel. Free and open to the public. For further information see WGS MEETINGS on page 6.

May 10 (Sat) at 7 pm - The Alexandria Guitar Quartet. 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. This is a fund raising concert for the WGS, so please purchase tickets in advance to show your support for our resident quartet and this fine organization. Tickets will be available three weeks before the concert at The Guitar Shop, 1216 Connecticut Ave.NW Washington, DC and at the Springfield Music Center, Concord Center, 6125-C Backlick Rd. Springfield, VA. Tickets also available at WGS monthly meetings. For information call Kevin Vigil at (703) 644-1659.
