
Washington Guitar Society

No. 33

July/August 1997

President's Soap Box WGS Past Present and Future

Dear Washington Guitar Community,

Elections for the new president and vice president of the Washington Guitar Society will take place on Saturday, September 13 at 1 pm at the Washington Conservatory of Music, 5144 Massachusetts Ave., Bethesda, MD. This will precede my stepping down recital "*Kevin Vigil and Friends*", at 2 pm - a performance that I am dedicating to the WGS. Please make plans to attend as this will be a pivotal step for the future of the Washington Guitar Society.

As I will be stepping down soon, I thought it might be an appropriate time to review something of the past history of the classical guitar in the Washington, D.C. area. Then, following a survey of the present, we may be in a better situation to envision how to go about assuring an active, vital future for our instrument in our community.

Given my relatively recent arrival on the scene, I asked Larry Snitzler, who first began studying with Sophocles Papas in 1960, to bring us up to the present.

The Past

written by Larry Snitzler

Washington, D. C. began developing into a center of guitar activity in 1922, when **Sophocles Papas** founded the Guitar Shop (the same business currently run by Steve Spellman at 1216 Connecticut Ave., NW.) Mr. Papas immigrated to New York City from the Middle East just as World War I broke out. So it was that he spent the first few years in this country assembling machine guns for the war effort. Following the war, however, he was once again able to direct his manual dexterity toward more peaceful pursuits and resumed his musical activities in the New York area, where he remained for two or three years, before moving south to the nation's capital. Once arrived here, he began to play extensively around the Washington area as a soloist, and in chamber music ensembles, and even directed a fretted instrument orchestra for a number of years. (A photograph of this orchestra with Mr. Papas at the head was displayed in the Hall of Musical Instruments at the Smithsonian Institution for many years.) Papas gained in popularity and stature when he developed his own radio program where he played the classical guitar, along with other instruments, every week

for many years. He also founded **Columbia Music Company**, a publishing enterprise which developed a wide-ranging catalog of popular teaching pieces along with more advanced works from the concert repertoire. In addition to this, Mr. Papas wrote regularly about the classical guitar for highly respected music journals which were distributed throughout the United States. He also knew how to cultivate acquaintances - and generate students! - among the members of the diplomatic and political circles of Washington, D.C. He became a respected musical figure in town and was regularly mentioned in, or the subject of, many newspaper articles throughout the years. Finally, after Sophocles Papas and Andrés Segovia met following the Spanish Maestro's New York debut in 1928, Segovia would regularly refer students to "Mr. Papas, of Washington, D. C."

The first incarnation of the Washington Guitar Society was as **The Segovia Society**, which saw the light of day toward the late 1930s. Papas and several other admirers of Segovia's artistry would get together regularly to play the classical guitar for each other and listen to recordings of the Spanish Master. Segovia had not, as yet, played in Washington. When he finally did come for his debut here, he asked that the name of the society be changed to something that would promote the classical guitar as an instrument, rather than his own name and career alone.

At the end of World War II, the GI Bill set loose a number of young people in search of an education and with some money in their pockets to pay for it. Columbia Music expanded so as to be able to offer accredited courses in music theory, history and guitar. All of this was in the late 1940s, long before any university in the United States would have considered offering courses in the classical guitar. During this time the now renamed **Washington Guitar Society** continued its regular meetings at the Guitar Shop or, just as often, at some local restaurant where the playing, the wining and dining, the singing and the schmoozing would go on till the late hours of the evening, (or the early hours of the morning)! There are still pictures from those gatherings which make very clear why the city was the place to live, work and love in those days.

During the 1950s a number of people whose names will still be known to Washington area guitarists came to study with Sophocles Papas. Among them: **Charlie Byrd, Bill Harris, Alvino Rey, Regis Ferruzza, John Marlow and Aaron Shearer.**

In 1960, following an intense campaign by Sophocles Papas and others in the Washington musical community, American University became the first university in the United States to offer a degree in classical guitar performance. Sophocles Papas was appointed the head of the guitar department. By the mid 1960s Papas' former student, John Marlow was head of the AU Guitar Department. A number of talented students were attracted by John's reputation as an exceptional performer, teacher and all around good guy. Among these were lutanist **Howard Bass**, and NPR Cultural Affairs Producer **Tom Cole**, who has hosted the weekly guitar program, **G-String**, on WPFW-FM for nearly twenty years.

Aaron Shearer first arrived in Washington to study with Sophocles Papas because Andrés Segovia told him Papas was the teacher for him. At first, it was a veritable love-fest between the two of them. Shearer was a serious, dedicated student, and Papas was delighted to have such a person to work with and was even considering some important forms of future collaboration once his protégé was sufficiently developed.

After a while, though, Mr. Shearer reluctantly concluded that, despite what Segovia had said, Mr. Papas was not the teacher for him and the student communicated his disappointment to his teacher. Mr. Papas (understandably) did not appreciate being criticized by one of his star pupils. But when Mr. Shearer, in his method - published *before* Mr. Papas' own - implied that Segovia did not know what he was doing and advised people *not* to follow the master's example, that was the last straw. There was a complete rupture. Those of us who were enthralled with Segovia's playing and were students of Mr. Papas sided, naturally, with him. Mr. Shearer, who has always been a thoughtful, gifted teacher, began to generate a following of his own. Neither man was really happy with the situation, nor were their students, grouped into hostile camps and isolated from each other despite their mutual love for the guitar. After a good deal of discussion on the part of various students, and diplomatic missions by mutual friends, a meeting was arranged at Mr. Papas' studio. (Note that it was Mr. Shearer who made the generous concession to Mr. Papas' senior standing and came to his premises.) I was present at the "historic occasion", as were two or three more students from either "side". It was awkward at first: feelings ran high. After all, both men felt disappointed in, betrayed even, by the other. It's been a long time now, but I do remember an intense exchange over whether the instrument should be referred to as the "classic" guitar or the "classical" guitar. Tables were pounded, words were hissed, and dictionaries consulted. If you find all this a bit extreme, consider the extended, embittered religious debates over how many angels could fit on the head of a pin. Among musicians, fine musical points can inflame the passions just as much as religious matters. (For what it's worth, I finally came around to the Shearer point of view in that regard and believe that the correct term is: "classical" guitar. Look it up, you'll see what I mean.) Though no one experienced a "conversion" to the other camp's point of view, every one left that evening relieved that we could all gather together in one room, or encounter each other at a concert

without further social awkwardness.

Toward the mid 1960s, another schism developed in the Washington guitar community. Running a guitar society is no easy task, and if someone keeps at it for any period of time there must be personal rewards of some kind. In the case of Mr. Papas, who owned a guitar store, a publishing company, and was a guitar teacher, the rewards are rather obvious. He also liked being in charge of things. I say that without rancor, it's a simple fact. And Mrs. Papas provided some of the best Greek food you can imagine! (Not to mention doing all the book work for the society.) The two of them were good at running a guitar society and did so for several decades. Nonetheless, by the early 1960s there was a whole bunch of young, enthusiastic students that Mr. Papas had collected around him, and we began to want a say in how things were done. Mr. Papas wanted to continue his time-honored form of benevolent dictatorship. We "young'uns" weren't going to put up with that, not even from our teacher, so we left and formed the **National Society for the Classical Guitar**. It had a successful run of several years during which we presented a number of important young guitarists of the time, including such people as Oscar Ghiglia, José Tomás and others. Mr. Papas, of course, didn't just fold up his tent and slink off into the night. **The Washington Guitar Society** continued full speed ahead, presenting its own roster of artists. We went to their concerts, they came to ours, some people were even members of BOTH societies. The Shearer faction wasn't really of much relevance at this point, since Mr. Shearer had previously moved to Baltimore, where he was teaching at the Peabody Conservatory. Although, I'd like to point out that the mending of the relationship between these two seminal guitar figures held and the two men remained cordial, though no longer friends, until Mr. Papas died in 1986.

Shortly after his death, five former students of Mr. Papas, (Charlie Byrd, John Marlow, Jeffrey Meyerriecks, Myrna Sisen and myself), formed the **Washington Guitar Quintet** to honor his memory. We remain active to this day, and issued our second CD and celebrated our Tenth Anniversary Concert at Lisner Auditorium, in March, 1996.

Mr. and Mrs. Papas died within a year of each other during the mid 1980s. Obviously, this was a great loss for the Washington guitar community. The **Washington Guitar Society** limped on for a few years before fading out altogether. After sixty-five years of effort, **Sophocles Papas** left a strong and vital guitar community in Washington, which included a number of active teachers and performers. But after years of involvement at varying degrees of responsibility with two guitar societies and facing demanding professional and practice schedules, none of us who remained was willing to wear the mantle of leadership which Mr. Papas had so cheerfully assumed (and jealously guarded!) for so many years.

At this point, I leave you to the capable hands of Kevin Vigil, who takes up the narrative.

Larry Snitzler

Since I Moved Here

written by Kevin Vigil

When I first moved here in 1990, there was no guitar society. I thought this to be very strange as this is the nation's capital. There was, however, the D'Addario Series which presented a group of concert guitarists in a tour of 3 cities (San Francisco, Washington, DC and New York). Fortunately, Washington, DC was one of the cities. Unfortunately, the series died very soon after as D'Addario was having a hard time making any money (especially in New York). After this there was very little guitar activity in the Washington, DC area with the exception of concerts given by John Williams and Christopher Parkening (once a year at best).

In 1992, an amateur guitarist and student of the guitar named Morey Rothberg started a new organization called ***The Classical Guitar Society of Washington DC***. In two years time he was able to build the membership to about 50 and a bank account of about \$500. The activities of this society were monthly meetings in the public library system of Montgomery County and publishing a newsletter. The meetings featured local performers giving recitals or workshops to all in attendance. They were free and open to the public. I only went to a few of these activities because I was teaching on the days that they met. After giving a workshop* for the society, Morey approached me about being the new president as he was ready to step down. My first thought was to say "no". Later in the week one of the members, Cathy Fleming, called and encouraged me to consider being president. After careful consideration I decided to run for president. I knew it would be a lot of work to obtain the kind of results and goals that I wanted.

I had been a member of the **Connecticut Classical Guitar Society** which had several hundred members and presented artists like Manuel Barrueco, Ben Verdery, David Tannenbaum, Kazuhito Yamashita and many others. This was my example and vision of a guitar society as well as continuing the format that Morey had already established.

The first thing that I did was to get our organization incorporated in the state of Virginia and change the name to the ***Washington Guitar Society*** (not quite as wordy as the previous name). My next goal was to start a concert series. This is difficult to do if you have no money!

I decided to take a risk and started presenting concerts for the 1994-95 season at the Reid Foundation Building Ballroom in Washington. Our first season featured Jay Kaufman, Ivan Rijos, The Avalon Chamber Players and Jad Azkoul. After rent, programs and a small honorarium for the artists, we would need about 50 people in attendance to break even for each performance. We broke even on all but one concert of that season.

After I had already made commitments to the 1994-95 artists as well as the hall, I got a call from Tim Healy who is president of the International Conservatory of Music. He along with Regis Ferruzza (artistic director) and Wade Dunn were getting ready to

begin a new guitar series as well. It was to be named after a very loved Washington guitarist who had passed away. This series was named the ***John E. Marlow Guitar Series***. Please see the article pertaining to this series on page 5.

Both series went on as planned. I thought it very important to show support for the Marlow series by publishing their events in our newsletter and encouraging people to attend, even though we were presenting a series of our own.

As the following season was soon approaching, I got a call from the great guitarist Scott Tennant. He was going to be performing in Baltimore and was looking for another concert while he was in the area. I told him we didn't have much money, but he seemed to be more interested in having a warm-up performance before he played in Baltimore. I knew I couldn't turn down Scott Tennant, so I started planning yet another season of performances. In addition to Scott, we had Ignacio Rodes (Spain), Jason Vieaux, William Feasley (local), the Alexandria Guitar Quartet (local), Duo Firenze (Robert Trent, *guitar* and Pamela Swensen-Trent, *fortepiano*) and Elliot Frank. This season was presented at the Dorchester Tower Apartments in Arlington, VA and was very successful.

Running with that success, I stepped things up a bit more and moved our series to the Lyceum Museum in Old Town Alexandria, VA. The 1996-97 season featured Michael Nicoletta, Michael Bard & Kevin Vigil in a fund raiser, Larry Snitzler, the Concordia Trio (Kevin Dolan, *guitar*, Susan Deaver, *flute* and Tim Schultz, *oboe*), Phil Candelaria, John Stover and the Alexandria Guitar Quartet (fund raiser). Of special notice, 12 year old Nicki Lehrer opened up for two of these concerts. With the expenses of the Lyceum and a higher honorarium for the artists, this season only broke even with the help of the two fund raisers.

Keep in mind that in addition to the concerts I've been describing for the past few paragraphs, the WGS has continued to present monthly meetings at the Washington Conservatory of Music in addition to publishing our bi-monthly newsletter. Also keep in mind that the John E. Marlow Guitar Series has continued to grow and is presenting world-class performers as well as supporting performances presented by other established series (like the presentation of Julian Bream by the George Mason Center for the Arts).

The Present

Five years ago there was almost no guitar activity in Washington. Now, there is an abundance of activity due to the efforts of the **WGS** and the ***John E. Marlow Guitar Series***. I have decided not to present a WGS concert series for the 1997-98 season because I think that it's time for our two organizations to merge our efforts toward an even stronger guitar scene.

The WGS currently has about 150 members and an average of \$1,500 in the bank. That's not too bad, especially when you consider that we don't even have a phone number in the phone book. The WGS continues to hold its monthly meetings

* clarification: the workshop was given by Kevin.

presenting performances of local pros and events which offer performance and learning opportunities to students and hobbyists of all levels. The WGS also continues to publish one of the best guitar society newsletters in the country. I know this because we currently exchange newsletters with several other guitar societies. Many have written to me personally to tell me what a fine job we're doing with our newsletter.

The Marlow series is able to attract a larger audience and pay the artists more of what they are worth than the small honorariums we were giving. While the WGS concerts may have been a little more intimate, we were struggling to stay afloat. The Marlow series is run by professionals who are paid for and from their efforts. It's not enough to live on, but this allows them to put more time and energy toward its success. There are many volunteers with the board of directors and the advisory committee, but without Tim and Regis, the series simply would not happen. I've been lucky to get some help from volunteers and I put every spare ounce of time I had into the WGS series, but it's still not enough to do the job right.

I have been maintaining a dialogue with Tim Healy and Regis Ferruzza who organize the Marlow Series. I fully realize their need for money and support. There are many expenses in presenting a concert: artist fees, room rental, reception, sound and light rental, advertisement, programs, flyers, letters, 1099s, etc... If we want a successful and lasting guitar series with great concert artists in Washington, we must support this series with more than good wishes. We need to back our support with dollars. This is an opportunity that we should not miss out on. We can be a part of revitalizing the guitar in Washington.

Here is the deal that Tim, Regis and I think is the way to make this cooperation work. As it stands now our dues are possibly the lowest in the country at \$15 per year. This covers our newsletter expenses and little else. If we raise our dues to \$25 per year, \$10 of that will go directly to the **John E. Marlow Guitar Series**. In return, WGS members will get a 15% discount to the Marlow Series (not individual concerts, but the series) as well as a free set of D'Addario strings from The Guitar Shop. The strings alone are a \$10 value and the discount on the series is at least another \$15. Therefore, if you are a member of the WGS and you buy the series:

- You *will* enjoy and be inspired by a season of great guitar concerts.
- You *will* get a 15% discount to the series.
- You *will* get a free set of D'Addario strings.
- You *will* be helping the concert series grow and prosper.
- Your support for this series *will* attract more interest in the WGS.
- You *will* meet others with your similar interests (other guitar friends) and enjoy their company on a regular basis.
- You *will* be giving the WGS exposure by your attendance and this will attract more members to the WGS.
- Most of all you *will* be a part of regenerating a unified guitar scene here in Washington.

In addition, officers of the Washington Guitar Society will get

VIP seating at the concerts as well as be invited to an after concert dinner with the artist and other VIPs.

All major concert series and major orchestras depend on contributions to cover the expenses of presenting concerts. When you purchase a ticket for the National Symphony at the Kennedy Center, you are only covering 40% of that seats expenses. In an ideal world a concert series would be self supporting, but that's not the reality. Our potential contribution along with others who contribute to the Marlow Series (like the D'Addario String Company) will help to keep the economics of the series above water.

The Future

The aforementioned possibilities for the future will be determined by **you** as a member of the **Washington Guitar Society**. Enclosed in this newsletter is a **questionnaire**. It asks many questions about what your interests are pertaining to the guitar society. It covers everything from meeting time and place to newsletter format to our potential cooperation with the **John E. Marlow Guitar Series**. Please fill out this questionnaire and return it as soon as possible. It will tell your future officers what it is that you would like your guitar society to be. Send it to: Washington Guitar Society, c/o Kevin Vigil, PO Box 3120, Arlington, VA 22203... **OR EVEN BETTER**, bring it to the next meeting on August 9.

In Closing

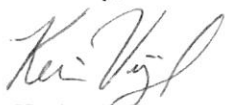
I had to do some serious thinking about everything written above. While it was **my** initial idea to give funds to the Marlow Series in this manner, I can see where some people may not like it. Some think that people should organize events for free, but organizing is a full time job and these people are doing this in addition to their jobs. **The tickets to the Marlow series have been very reasonably priced at under \$20 per concert which includes a nice wine and cheese meet-the-artist reception. In addition there is free parking. Try getting all that from any other presenter's ticket.** I think this proposal is the easiest and strongest way to show our support. We would not have to be involved in organizing anything or setting up receptions. I think it is a very attractive arrangement. Some people may think that we should stand back and watch the ball bounce. I'd rather make sure that it will continue to bounce. **It is time for us as a guitar community to work together!**

So far, one person has stepped forward to be nominated as a candidate for president of the Washington Guitar Society. I certainly appreciate this person's willingness and readiness, but he can't do it alone. We still need more candidates! I would encourage anyone with an interest in being part of something great to step forward for the available offices of President and Vice-President. If you are interested, just give me a call at (703) 644-1659.

With all confusion in Washington's guitar past, I am thrilled to see the healthy atmosphere that exists and continues to develop

today (the WGS and the Marlow Series)! Maybe, just maybe, we can all work together **now** to **maintain** a healthy guitar scene.

Sincerely,



Kevin Vigil
President, WGS

The John E. Marlow Guitar Series Its Conception and Realization

John E. Marlow was one of Washington's great guitarists. He taught at American University, performed extensively as a soloist and chamber musician and as a member of the Washington Guitar Quintet. In addition, he made several hundred arrangements for solo guitar and guitar with other instruments.

Though I only met him a few times, he was always generous with his time and very helpful. I actually met him when the two of us showed up to play for the same gig. It was an error made by an agent. We decided to take turns playing. As we were playing in a large lobby of a hotel, we both used amplification. He walked around the room and listened so he could give me feedback on my sound in the room. This was extremely helpful as one never knows what things sound like "out there." I share this story as I am sure it was typical of John. He was well liked and respected in the Washington guitar community.

After John's death in the Fall of 1992, the International Conservatory of Music (ICM) organized a benefit and tribute concert to raise scholarship money for John's son Richy. The concert, which took place in April of 1993, was a *huge* success. There were over 25 performers and an audience of over 500 for this guitar marathon that started at 2 pm with a recording of John Marlow playing the *Prelude Fugue and Allegro* by J.S. Bach and finishing three and a half hours later with John's son Richy playing guitar. People stayed around just to talk until 10 or 11 pm. This concert represented not only everyone's admiration for John but it was also a reunion of the guitar community in Washington. Organizers of this event included Tom Cole, Howard Bass, Larry Snitzler, Regis Ferruzza, Steve Spellman and Tim Healy along with help from Allison Hampton (reception), Bob Bensal (sound) and a TV crew from Fairfax Channel 10.

The large success of this concert was the driving inspiration behind starting the **John E. Marlow Guitar Series**. Tim Healy (president, ICM), Regis Ferruzza (artistic director) and the late Wade Dunn formed the team that got this series off the ground.

Both Tim and Regis have extensive musical backgrounds which feed their passion to make the Marlow series a success. **Tim Healy** holds a bachelors degree in business from Georgetown University as well as a bachelor of music (with a focus in classical guitar) from the New England Conservatory. He taught at the All Newton Music School from 1972-80 as well as at the

Cape Cod Conservatory from 1977-80. In 1980 he and his family moved to Washington to start the International Conservatory of Music. The ICM presented classes on musics of the world drawing upon the ethnic diversity of the Washington area. The ICM became dormant until the tribute concert for John Marlow in 1993. Since then, Tim's role as president of the ICM has given leadership and direction to the **John E. Marlow Guitar Series**.

Regis Ferruzza used to play guitar in his father's barber shop in Pittsburgh. He and his brother were performing professionally when they were quite young and all through high school. When he heard Segovia play, his focus turned to the classical guitar. He began studying with Sophocles Papas and within one month, Papas was referring students to Regis. He later went to Santiago de Compostela in Spain to study with Andres Segovia (early 1960's). Regis' career has seen him as a guitarist in the United States Army Band for 12 years and as a faculty member at the American University, George Washington University and George Mason University. He also spent four years touring as part of the North Carolina Visiting Artist Program. Together with John Marlow, he helped to develop a method of teaching classical guitar. It is his love for the instrument that has committed Regis to the success of the Marlow Series.

In its first season (1994-95), the **John E. Marlow Guitar Series** presented Charlie Byrd, Carlos Barbosa-Lima, Myrna Sisen, Jeffery Meyerriecks, Berta Rojas and Jorge Morel. In the 1995-96 season, it presented Manuel Barrueco, Paco de Malaga and Anna Martinez, Aldo Lagrutta, David Perry and Berta Rojas. In its 1996-97 season, its artists were Georgi Vassilev, Lily Afshar, Roland Dyens and John Holmquist (substituting for Ricardo Cobo). In addition they helped support the George Mason Center for the Arts in presenting Julian Bream as well as the National Chamber Orchestra's performance featuring Manuel Barrueco.

For the 1997-98 season, the line up is:

Berta Rojas - Fri., Sept. 12 at 8 pm at Woman's Club of Chevy Chase (WCCC), 7931 Connecticut Ave. Chevy Chase, MD.

Fabio Zanon (1996 GFA International Guitar Competition Winner) - Sun., Oct. 12 at 3 pm at WCCC.

Roland Dyens - Fri., Feb 13 at 8 pm at WCCC.

Roland Dyens master class - Sat., Feb 14 at 1pm. Location TBA.

Regis Ferruzza & Larry Snitzler with the Sunrise String Quartet - Fri., Mar. 13 at 8 pm at WCCC.

David Russell - Fri., Apr 3 at 8 pm at Annunciation Church, 3810 Massachusetts Ave., NW, Washington DC.

In addition the Marlow Guitar will be supporting guitar in Washington by selling prime seats for **Sharon Isbin** with the **National Symphony Orchestra** with **Elizabeth Schultz** conducting on Wednesday, Nov. 26. You can bet I'll buy a series!

For further information on this exciting season call Tim Healy (301) 654-6874 or Regis Ferruzza (202) 265-3915.

Kevin Vigil

Opera and the Guitar

Because of opera's enormous popularity in the 19th century, there were tremendous numbers of arrangements of operatic music for solo and combined instruments. This was certainly the case with the guitar, although not much of it has been reprinted in our time. It seems that it is generally not very highly regarded. Here are some published thoughts on the matter.

In *The Classical Guitar* anthology (p12), Frederick Noad says, "Arrangements of operatic themes were popular in the period, but are sparsely represented here on the assumption that a large measure of their original success was due to the fact that the tunes were already well-known which is rarely the case today."

In *The Romantic Guitar* anthology (p13), Noad says, "Music publishing flourished [in Victorian and Edwardian times], and an enormous quantity of trivial music appeared for the guitar, with endless arrangements intended to serve as home reminders of a night at the opera, a function now better served by records."

He also states, "The transcriptions of this period focused mainly on the Grand Opera repertoire, which rarely translates itself satisfactorily to the solo guitar." (p95)

Speaking of Francisco Tarrega, Noad says, "Although much criticized for adapting unsuitable works to the guitar, it was the superior ability with which Tarrega handled transcription that elevated his work above the many unskilled operatic fantasies so popular in the nineteenth century." (p12)

In "The guitar and the keyboard instruments" (Guitar Review 39, p17), Mario Sicca provides a list of pieces for guitar and piano. He says (p18), "Not all of the works are of the same high musical level. Some, in accordance with the taste of the time, are transcriptions of operatic arias - certainly not now deserving the honor of the concert stage."

These assertions may be more or less correct, but I would venture that, as in any genre of music for the guitar, there is a wide range of quality. Julian Bream's recording of Mauro Giuliani's *Rossiniane* was an eye-opening experience for many people. People can decide what they do and don't like without depending on critics. If it sounds good, what does it matter if we're not familiar with the operatic original? After all, for any given piece of music that you like, there was a time when you had never heard it before. (Actually, in spite of his somewhat negative comments, Frederick Noad may have done more than anyone else to make this music available. He's published quite a few operatic arrangements by Giuliani, Carcassi and Carulli.)

Here are some examples of operatic arrangement by A. Diabelli. They come from the opera "La Muette de Portici" by D.F.E. Auber (1782-1871.) This opera had its première in 1828 in Paris. Diabelli's original 10-page edition was published by Diabelli und Comp. and was No. 11 in a series called "Apollo am Damentoilette" (Apollo at the ladies' toilet!). It presents 12 excerpts from Auber's opera, including a march, barcarole, cavatina, bolero, slumber song, etc. The samples below give a taste of the wide range of musical moods represented: the slow and beautiful "Gebet" (prayer), and the lively "Tarantelle".

Donald Sauter

Auber/Diabelli

Andante con moto.

Nº10. Gebet.
(Himmlische Allge-
walt)

Nº 9.
Tarantelle.
(Balletmusik)

Tri o.

dol: cresc: - - - f

D. et C. N.º 2580. Tarantelle da capo.

CALENDAR OF EVENTS

July 12 (Sat) at 2pm - A WGS Reading Session. Got some duos, trios, quartets, etc... that you haven't tried out yet? Come on out!

August 9 (Sat) from 1-4 pm - A WGS Ensemble Session led by Kevin Vigil. This will be an opportunity to play along with a large group of guitarists. See p8. After rehearsing, we will record our efforts. Tapes will be available for \$5 each by ordering at the session. This will take place at the Washington Conservatory of Music, 5144 Massachusetts Ave, Bethesda, MD. If you are interested in participating, call Don Sauter at (301) 577-5589 and he'll send the music to you in the mail.

Sept. 12 (Fri) at 8 pm - Berta Rojas. Presented by the John E. Marlow Guitar Series at Woman's Club of Chevy Chase, 7931 Connecticut Ave. Chevy Chase, MD. For information call Tim Healy (301) 654-6874 or Regis Ferruzza (202) 265-3915.

Sept. 13 (Sat) 1 pm - WGS Election. Please come to the WGS Election to cast your votes for the next President and Vice-President of the Washington Guitar Society. If you cannot make it to this election you may vote in absentia. An absentee ballot will be mailed out on September 1. This will give you time to cast your vote and return it before September 13. The total ballots accounted for at the September 13 election will include all ballots sent by mail. Any ballots received after that point will not be included in the tally. This will take place at the Washington Conservatory of Music, 5144 Massachusetts Ave, Bethesda, MD. For further information, see WGS MEETINGS on this page.

Sept. 13 (Sat) 2 pm - Kevin Vigil and Friends. Instead of a stepping down speech, WGS President Kevin Vigil will be

giving a recital. This performance will be dedicated to the Washington Guitar Society and will include solo and chambermusic with guitar, featuring several of his musician friends. It is sure to be a good time, so come to the election at 1 and stick around for this fun filled event afterwards. This will take place at the Washington Conservatory of Music, 5144 Massachusetts Ave, Bethesda, MD. Free and open to the public. For further information, see WGS MEETINGS on this page.

Sept. 13 (Sat) 8 pm - Guitarist/Composer Virginia Luque performs with the Alexandria Symphony. This performance will feature not only a performance of the standard *Concierto de Aranjuez* by Rodrigo but also the world premiere of Virginia Luque's own *Guitar Concerto*. It will take place at Albolhm Auditorium at T.C. Williams High School. For information call the ASO Box Office at (703) 845-8005.

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.

**Join Us For A Trip To Rocky Point
at the WGS Meeting
Saturday, August 9**

The August 9 WGS meeting (program? get-together? guitar party? bash? - what should we call these things?) will be an ensemble session led by Kevin Vigil. The piece we are planning to rehearse is called *A Trip To Rocky Point - A Descriptive Fantasie* by Walter Burke. We also plan to nail the definitive recording - a mere 107 years after the piece was published. It should be a lot of fun; get a load of the composer's own description:

"This composition is supposed to represent a Trip from the City of Providence R.I. to Rocky Point and return. In imagination the listener goes over the following route: We first enter the Steam Cars, and when ready to start the Whistle blows. The sound of the cars is imitated by a lively movement in two-four time. The Cars gradually increase in speed and diminish as they approach the Point, A beautiful watering place on Narragansett Bay. As the train stops the strains of a Military Band are heard, after which we are supposed to visit the Minstrel Entertainment in progress at the Casino. While here, we listen to the selections: *My Pretty Little Dark Eyed Claire*, a Song and Dance air, with jig effect, and a minstrel song with vocal chorus. Soon the Boat whistle sounds and we go on board to start for the City. While on the Boat we hear a Waltz, "La Paloma", with Castenets, a Mandolin solo etc: supposed to be rendered by the boat musicians. We next hear the boat whistle three times as a signal for the drawbridge to open; also the bell on the bridge rings three times in answer to the boat whistle. A peculiar sound is heard as the boat goes through the draw and the same sound [was] heard as the boat [left] the wharf at the Point. After passing through the bridge we land at the Dock in Providence and are escorted to our Hotel by a band in waiting."

For the sound effects, the score calls for a whistle, sand blocks, castanets and bell. Kevin will take the mandolin solo. Who wants to be the train conductor and announce the stations? They don't write 'em like that any more!

The original was for 2 Banjos and one Guitar. The banjo parts are easily playable on a guitar capoed at the 3rd fret. Each of the 3 parts is at a different difficulty level. The Guitar part is "easy" - mostly boom-chuck chords. The 1st Banjo part is "advanced", making its way around the fingerboard. The 2nd Banjo part is "intermediate", with chords and melodic material mostly in the first position.

Please join in! Let's put together a whopping guitar *orchestra*, not just a measly ensemble. Teachers, get your students involved. Anybody who wants a part in advance, either show up at the July meeting or call Don Sauter at 301 577-5589. Come on out even if you don't get a part in advance - at least two of the parts are easily readable. Don't forget - bring a CAPO for the banjo parts.

Tribute and Trivia

I'm sure everyone has heard the news about Jimmy Stewart passing away recently. Did you know that Jimmy Stewart used to study with Sophocles Papas at the Guitar Shop? As a matter of fact there is a photo hanging at the Guitar Shop (1216 Connecticut Ave. NW) with Jimmy Stewart playing in one of Papas' Banjo Bands. Check it out!

Yale School of Music presents
Guitar Extravaganza II

November 15, 1997
at Yale University
New Haven, CT

For information call: (203) 432-4158

Only \$35 and \$25 for Students

Performances By

Curtis High School Guitar Ensemble

(directed by Lou D'Annarino)

Duo Con Brio

(Kevin Vigil, guitar Barbara Vigil, Flute)

Leo Garcia

Peter Argondizza

David Leisner

Frederic Hand

Freddy Bryant

Scott Sanchez

Steven Robinson

Rafaella Smits

Lectures & Master classes By

Anthony Newman, Frederic Hand, Rafaella Smits

John Gilbert - Luthier

Suzette Sanders - Renaissance Dance

Special Displays

From the Yale University Library:

Includes some original manuscripts of Fernando Sor

From the Yale Historical Instrument Collection:

Includes two Torres guitars and many more

Vendors: Luthiers, Publishers, etc...

Benjamin Verderg, Artistic Director

made possible through the generous support of

D'Addario®

**Kevin Vigil,
President**

PO Box 3120
Arlington, VA 22203
(703) 644-1659

**Michael Bard, Vice
President**

4912 Westway Dr.
Bethesda, MD 20816
(301) 320-8184

**Robert Nathan,
Publisher**

11346 Palisades Ct.
Kensington, MD 20895
(301) 929-6849

**Beverly Ross,
Treasurer**

4607 Guildford Pl.
College Park, MD 20740
(301) 927-7833

**Don Sauter,
General WGS
information**

(301) 577-5589

Washington Guitar Society Questionnaire

1. What benefits of membership do you take advantage of?
☐ monthly meetings ☐ concert series ☐ newsletter
2. Is our current monthly meeting time (2nd Saturday of each month at 1pm) convenient for you?
☐ yes ☐ no
3. If the answer to #2 is "no", what days and times would work for you?
1st choice _____
2nd choice _____
4. Is our current meeting place (Washington Conservatory) convenient for you?
☐ yes ☐ no
5. Was the Bethesda Public Library more convenient?
☐ yes ☐ no
6. How important is being near a metro for you?
☐ not important ☐ reasonably important ☐ very important
7. How many meeting per year do you Attend? _____
8. What do you most enjoy at meetings?
☐ open stage ☐ performers ☐ members recitals
☐ workshops ☐ ensemble sessions ☐ other _____
9. What would it take to get you to come to monthly meetings more often?

10. With our current dues at \$15-individual and \$20-family per year, would you say that you get:
☐ a lot for your money ☐ just right ☐ not enough
11. What would be too much to pay for your annual dues?
☐ \$15/20 ☐ \$20/25 ☐ \$25/30 ☐ other _____
12. Number in order of importance, what you enjoy about the newsletter.
____ Performer bios ____ Performance reviews ____ Music
____ Articles ____ Calendar of Events ____ Folksy member contributions
____ DC Area Programs (actual programs of recent performances)
____ Classified ____ Announcements ____ Ads
13. Should the WGS facilitate sharing among members of recordings, books, periodicals, home recordings, etc...? ☐ yes ☐ no

14. Should we have a librarian? ☐ yes ☐ no
15. Should the WGS start a library of guitar periodicals? ☐ yes ☐ no
With WGS funds? ☐ yes ☐ no Donated by members? ☐ yes ☐ no
16. Should we have a historian? ☐ yes ☐ no
17. Should the WGS work together with the John E. Marlow Guitar Recital Series in exchange for a 15% discount for WGS members to their series?
☐ yes ☐ no
18. Do you attend concerts on the John E. Marlow Guitar Recital Series?
☐ yes ☐ no
19. In what way do you think we should cooperate with the John E. Marlow Series?
☐ Sponsor the "meet the artist" receptions following the performances.
☐ Present master classes with the performers from the series.
☐ Donate a percentage of our dues to show support for the series.
☐ Other suggestions _____

20. Do you know any members of the WGS who do not attend our events?
☐ yes ☐ no
21. If you know why they do not attend, will you please write what you know here?

22. Please use this space for any additional insights or comments you would like to make. Thanks!