

# Washington Guitar Society

No. 34

September/October 1997

## From The President

Dear Guitar Lovers,

This is a very exciting issue and I'd encourage all of you to read the article about the upcoming election and the article "Why I'm Running for President of WGS" by John Rodgers. Also in this edition are the responses to last issue's WGS Questionnaire. Be sure to pay special attention to the John E. Marlow concerts as they are sure to be great this season!

This is my last letter as president of the Washington Guitar Society. I have thoroughly enjoyed working with and for the WGS over the last 4 years as president and I look forward to remaining an active member.

The Washington Guitar Society serves a very important role in our area. It gives performance and educational opportunities to players of every level, it provides learning opportunities through occasional workshops and ensemble sessions, it brings great live music to all those who wish to hear and it builds a needed sense of community. Our open stage is available every month for all to play and enjoy, our youth concerts have had young players from 8 to 18 years of age, our member recitals have been open to all ages and levels, our ensemble sessions have been open to all levels and our performances have featured some of the finest players in the country.

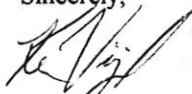
This work will continue with our next president, but he/she will need your help and support. If you have not been active in the guitar society, make plans to get active now. Getting the newsletter is one of the favorite activities of most of our members, but the WGS is more than a newsletter and there are lots of fun times to be had by coming to our events. Let the new president know that what he/she is doing is important and give a helping hand when you can.

Before I step down, I'd like to thank all those officers, members, performers, predecessors, newsletter contributors, advertisers and facilities who have made my duties as president a most fulfilling experience: *Morey Rothberg, Mark Lewonowski, Wayne Cutrell, Maurice Sanders, Steven Seidenman, Michael Bard, Debbie Bard, Rob Nathan, Beverly Ross, Cate Fleming, Don Sauter, Stuart Paine, Vittorio Brod, Michael Davis, Tom Haser, Tom Butler, Alicia Kopfstein-Penk, Ed Kinney, Brian Kent, Dr. Richard Norris, Tim Healy, Regis Ferruzza, Mike Kirkpatrick, Jay Kauffman, Ivan Rijos, The Avalon Chamber Players, Jad Azkoul, Scott Tennant, Ignacio Rodes, Jason Vieaux, The Alexandria Guitar Quartet, William Feasley, Elliot Frank, Duo Firenze, Michael Nicollela, Larry Snitzler, Philip Candelaria, Nicki Lehrer, The Concordia Trio, John Stover, Myrna Sislen, Jerald Harscher, David Coester, The Bridges Trio, Lee Becky, Thomas Rein, John Giunta, Jesse Tan, Randy Pile, Christopher Teves, Julie Goldberg, The Legerdemain Duo, Richard Strasser, Eric Swanson, Tim Evans, GWU Guitar Ensemble, Fred*

*Wilchek, The Guitar Shop, Kirkpatrick Guitar Studio, Guitar Solo, Springfield Music Center, The Guitar Salon, Philip Mathieu,*

*Montgomery County Public Library System, the Reid Foundation, the Dorchester Towers, the Lyceum, Washington Conservatory of Music, anybody or organization I accidentally left out and all of you guitar fans who have enjoyed what we have done!*

Sincerely,



Kevin Vigil  
President, WGS



## Kevin Vigil and Friends perform for WGS Saturday, September 13

As I will step down as president of the WGS on September 13, I'll be giving a recital dedicated to the Washington Guitar Society. I figure a performance beats a speech any day!

Performing with me will be my wife **Barbara Vigil (flute)** who has been patient and understanding of my work for the WGS over the last several years, our good friend **Maria Carroll de la Cerda (flute)** who has performed with us several times and my good friend **John Graham (guitar)** who directs one of the finest high school guitar programs in the country. Of course I can't forget **Taz (my guitar)**; although we've only been acquainted since February, we're getting to know each other pretty well. The program will include works by *Fernando Sor, Hector Berlioz, Alice Gomez, Alfredo Vianna and James Park.*

This recital will take place on Saturday, September 13 at 2 pm at the Washington Conservatory of Music, 5144 Massachusetts Ave., Bethesda, MD and is free and open to the public. For further information, see the calendar of events in this issue.

Kevin Vigil

## Why I'm Running For President Of The WGS

## WGS Meeting for September 13

Hello. My name is **John Rodgers**. Let me tell you a little about myself and why I want to be president. I've been teaching and performing in the Washington area for the past thirty years. I studied with Sophocles Papas, John Marlow and Jose Tomas. I'm presently teaching at the National Cathedral School for Girls, the St. Alban's School for Boys, the Chevy Chase Community Center and the Music and Arts Center in Rockville. I consider myself very fortunate to have been able to make a living with my guitar all these years.

I've been a member of every guitar society in Washington since the early sixties, and I've been especially pleased with what Morey Rothberg and Kevin Vigil have done with this one. In 1992, Morey, while a student of mine, asked me why there was no guitar society in town. I told him a very shortened version of what Larry Snitzler reported in the last newsletter and I believe this is what eventually led to the founding of this society. I'm delighted that we have a successful society that has nothing to do with the old rivalries of the past.

There are only two things that I would like to do differently from Kevin. First, we would have to change our meeting times if I were to be more active, as I teach all day on Saturday and probably always will. I would like to hold meetings on Friday nights or Sunday afternoons or evenings. We may need to find a new meeting place in order to do this. Secondly, I don't support a dues increase to support the John Marlow Series. They are doing a wonderful job and I completely support everything they are doing for the guitar community in Washington. But, I think our dues should be used for the the purposes of our society. I do think we should support them by not competing with them and by attending their concerts.

Kevin and Morey have been very helpful to me, but we need more people involved if we want to continue what they have started. Please, let's have some more candidates or at least a vice president. I'm very grateful to the current officers who have agreed to continue through our transition. I hope to be seeing much more of all of you soon, but not on Saturdays!

*John Rodgers*

## WGS 1997 Election Status

So far there is only one candidate for president and no candidates for Vice-President. It seems many are willing to help John Rodgers (our sole candidate), but no one wants an official title. I suppose it is a fear of commitment and responsibility. If there are no other candidates, there will be no voting slips sent out by mail and John Rodgers will be our new president and there will remain an opening for Vice-President.

Since it appears that the election will take all of five minutes, it will be held at our regular meeting on September 13 at 1:50 pm at the Washington Conservatory of Music. The meeting will start at 1:00 pm as usual with our WGS Open Stage.

*Kevin Vigil*

The WGS will be holding its regular meeting on Saturday, September 13 at the Washington Conservatory of Music, 5144 Massachusetts Ave., Bethesda, MD. The agenda will be as follows:

**1:00-1:45 - Open Stage.** Bring your guitar and play whatever your heart desires. This is always a fun time. If you don't want to play this time, just bring your ears and enjoy!

**1:50 - WGS Presidential Election.** This will be quick and painless, so come and meet the new president!

**2:00 - Kevin Vigil and Friends.** For more information on this performance, see page 1.

## October Meeting TBA Later

As our WGS presidential election will take place on September 13, we will have a new president. As of now, we have one candidate for that position and his name is John Rodgers. If you read his article on page 2, you will take note that our current meeting time does not work with his schedule. Therefore, it is highly likely that we will be changing our meeting time and potentially even our meeting place.

After the election, decisions will be made about the October meeting and a postcard or e-mail will be sent out to inform members of the meeting time, place and activity.

**IF YOU HAVE AN E-MAIL ACCOUNT**, please send your e-mail address to: WGS001@aol.com to help us save postage.

## WGS August Ensemble Session in Review

Although the turnout was low the enthusiasm was high. Four hours of fun and musical challenges were had by all who participated in recording *A Trip to Rocky Point* composed and arranged by Walter Burke. This composition is supposed to represent a trip from the city of Providence, RI to Rocky Point and return. With Kevin Vigil acting as the conductor (musical and train), as well as mandolin player, we worked through the 15-minute piece section by section. Then with Beverly Ross's recording expertise we were able to record the sections. Don Sauter, Bev and Bob Wysong played the banjo parts on the guitar while I played the guitar part (and don't forget Kevin played the mandolin.) In addition to playing a banjo part on the guitar and recording our group, Bev also did all kinds of sound effects from train whistles to bells; this added a lot to the fun! This was a wonderful opportunity to play with other fine guitarists (and a mandolin player) in a learning environment. As mentioned before, this was recorded and if anyone would like a copy of the tape, you can send \$5 to our Treasurer/Recording Engineer/Sound Effects Expert/Guitarist Beverly Ross, 4607 Guilford Place, College Park, MD 20740. August is vacation time for many and potentially the reason for such a small turnout. I hope more WGS members are able to participate in the next ensemble session as it is really a lot of low pressure fun!

*Tom Butler*

*Every bit as valuable as a guitar lesson; a lot more fun - and free! (Where were you?)*  
*Don Sauter*

Yale School of Music presents  
**Guitar Extravaganza II**

November 15, 1997

at Yale University  
 New Haven, CT

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Duo Con Brio

(Kevin Vigil, guitar Barbara Vigil, Flute)

Leo Garcia

Freddy Bryant

Peter Argondizza

Scott Sanchez

David Leisner

Steven Robinson

Frederic Hand

Rafaella Smits

Lectures & Master classes By

Anthony Newman, Frederic Hand, Rafaella Smits

John Gilbert - Luthier

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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

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Benjamin Verdery, Artistic Director

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**Attention WGS Members!**

When you purchase the John E. Marlow Guitar Series, you get a free set of D'Addario Strings as well as getting to see and hear these wonderful guitarists:

Berta Rojas (Sept. 12), Fabio Zanon (Oct. 12), Roland Dyens (Feb. 13), Larry Snitzler & Regis Ferruzza with the Sunrise Quartet (Mar. 13) and David Russell (Apr. 3)

For information on this great deal, call Tim Healy at (301) 654-6874 or Regis Ferruzza at (202) 265-3915

**Berta Rojas Returns To Open 1997-98 Season  
 for the John E. Marlow Series**

**Berta Rojas**, classical guitarist from Paraguay and the hands-down favorite of the series is back again! Her performance September 12 at 8 pm at the Performing Arts Hall at 7931 Connecticut Avenue in Chevy Chase, MD kicks off the fourth annual John E. Marlow Guitar Series and promises an exciting beginning. As tickets sold out last time, haste to the box office is heartily recommended.

Since her last performance, Rojas has been awarded a prestigious two-year, \$25,000 Kennedy Center fellowship for the advancement of her artistic studies. (This fellowship was initiated when President Clinton asked James Wolfensohn, then Chairman of the National Endowment for the Arts, to encourage promising performers from Latin America and help advance their art.) Berta has recently signed a recording contract with Dorian Records for the presentation of her latest CD, *Concierto Latinoamericano*.

Her first program explored the lyrical and exciting music of Paraguayan guitarist and composer Agustin Barrios Mangore for the Marlow series in 1994. The audience still talks about that evening, as her gentle performance produced a "giddy" atmosphere. The audience was charmed by her virtuosity and stylistic grace. They loved her. The following year tickets for her performance sold out weeks in advance. In her recent history, Berta has performed all over South America, in concert halls in London and Vienna, all to great acclaim.

For further details of this wonderful performance, please see the calendar of events in this issue.

**Fabio Zanon, the 1996 GFA Competition Winner  
 Performs for the John E. Marlow Guitar Series  
 on Sunday, October 12**

The Brazilian guitarist **Fabio Zanon** came to international prominence in 1996, when he won the first prize at the 14th GFA International Competition a few weeks after having won the first prize at the 30th "Francisco Tarrega" International Competition, the most prestigious guitar contest in Europe, an unprecedented achievement in the guitar world.

Fabio Zanon was born in Brazil. He first studied music with his father, and gave his first solo concert at the age of 16. He made his orchestral debut at 18, playing Villa-Lobos' Guitar Concerto in Sao Paulo. Nevertheless, he only decided to become a professional performer in 1987, after having completed his education at the University of Sao Paulo, where he also studied conducting, composition and musicology. In 1986 and 1987 he was awarded the coveted "Young Concert Artists Prize" (twice) and the "Dell'Arte Prize" in Rio de Janeiro, which led to his first performances outside of his native country.

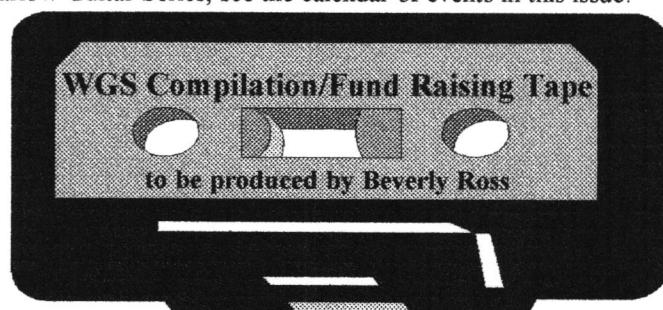
Between 1987 and 1990 Zanon won major prizes at international competitions in Canada, Cuba, Italy and Spain. Not entirely satisfied with his playing, he decided to limit the number of his public performances and moved to London, where he studied at

the Royal Academy of Music. There he attended the master classes of Julian Bream and John Williams, studied conducting, was twice "very highly commended" at the Julian Bream Prize, finished his studies with distinction and obtained a Masters degree from the University of London. He reemerged in 1993 with his technical and musical approaches totally re-elaborated and with a formidable repertoire which includes all the most important solo and chamber pieces, including the complete works of Villa-Lobos, Brouwer and Henze, all of Bach's lute, violin and cello works, and more than 20 concertos. He is a leading authority on Villa-Lobos; he has given lectures and published a series of articles on his guitar works.

His debut at the Wigmore Hall in London in 1995 was a great success with public and press alike: *"...no praise can be too high. I have heard quite many guitarists over the last few years, but none to rival this magnificent interpreter."* (**Musical Opinion**); *"Zanon possesses nearly immaculate technique and is on the brink of complete artistic maturity. By any standards, a phenomenal performance."* (**Classical Guitar**)

Zanon has performed extensively in Great Britain, South America, Iberia and Italy. In 1997 he will be touring Brazil and the USA (as part of his competition prize), as well as Great-Britain, Scandinavia and Spain. In 1997 he will also be releasing three CDs, for the labels EGTA (Brazil), Music-Masters (USA) and Opera Tres (Spain).

For details about his upcoming performance for the John E. Marlow Guitar Series, see the calendar of events in this issue!



A while back, folks on the Internet newsgroup *rec.music.classical.guitar* put together a recording of material that news group participants from around the world sent in. This gave me the idea that it would be fun to have a similar tape of Washington Guitar Society members. Plus, such a tape would be recordings of local guitarists we all know and love! So, I'm offering to put together such a tape and offer it for sale (as a WGS fund raiser) to all interested parties. I'll loosely follow the guidelines set out in the Internet group, since they seemed reasonable and manageable. Below are the rules and information for submitting and purchasing the tape.

**Deadline.** I'd like to have this first WGS tape prepared by about the end of November, 1997 - in time for holiday gift giving.

**Submissions.** For any member's solo recording, please submit a piece no longer than around 5 minutes duration. Ensemble recordings performed by any two (or more) WGS members can be up to 8 minutes long. Time limits are negotiable. I can handle cassette tape, digital audio tape (DAT), and CDs.

You can mail the tape to me (see address below) or bring it to a

WGS meeting. I can return the material to you at a WGS meeting or can mail it back if you provide a SASE. Note for cassette submissions: it would help me identify your piece if you cue up the tape at the beginning of the selection you want to contribute.

**Purchasing the tape.** Send \$10 for cassette tapes or \$14 for a DAT tape. (See address below.) These prices will allow \$5 from each sale to benefit the WGS. You can also pay me at a WGS meeting. As mentioned above, I hope to have the tape prepared by the holidays.

**Recording yourself.** For those who don't have a tape prepared, I'm willing to record you for \$15 for 1 hour, \$25 for two hours (price includes 1 cassette tape; \$4 more for a DAT tape), for a maximum of a 2 hour session. (Hey, you can nail it in 1 hour if you're great - or not picky!) I have to be strict about the time since I'm not doing it for the money and musicians have a reputation for wanting to do things over and over until it's "perfect" (which, of course, it never is.) Please note that I do not have a professional quality studio but pretty decent sort of basic equipment. (Hey, pros charge a lot more!) For instance, I can't "punch-in" over errors or edit mistakes - you'll have to play it all over if you make a mistake.

**LET'S GET THIS ROLLING!** Why not bring your recording to the next WGS meeting? Place your WGS tape order now!

Bev Ross  
4607 Guilford Pl.  
College Park, MD 20740  
Phone: 301-927-7833 (evenings and weekends)

## WGS Questionnaire Results

A questionnaire was mailed out to the WGS membership with the last newsletter. Here are the results of the questionnaires that have been returned so far. If you have not sent yours in yet, please do so as this information will aid the next president in making decisions.

- 1. What benefits of membership do you take advantage of?**  
48% monthly meetings 51% concert series 100% newsletter
- 2. Is our current monthly meeting time (2nd Saturday of each month at 1pm) convenient for you?**  
73% yes 25% no 2% no opinion
- 3. If the answer to #2 is "no", what days and times would work for you?**
  1. Friday night
  2. Saturday afternoon
  3. Any weekday evening after 6:30 pm
  4. Saturday mornings e.g. 10:30 am
  5. Weekday evening e.g. Tuesday 8 pm
  6. Thursday at 7 pm
  7. Sunday at 7 pm
  8. Hard to say; I'm on call.
- 4. Is our current meeting place (Washington Conservatory) convenient for you?**  
76% yes 23% no 1% no opinion
- 5. Was the Bethesda Public Library more convenient?**  
4% yes 50% no 46%no opinion

**6. How important is being near a metro for you?**

76% not important 20% reasonably imp. 4% very imp.

**7. How many meetings per year do you attend?**

Answers varied from 0-11, but the average answer is 3.

**8. What do you most enjoy at meetings?**48% open stage 50% performers 50% members' recitals  
48% workshops 27% ensemble sessions 20% no opinion  
18% other (workshops, master classes, etc...)**9. What would it take to get you to come to monthly meetings more often?**

1. More workshops.
2. Prizes for people who get up the courage to play.
3. One more hour per week.
4. Free time!
5. Tell my boss to quit sending me out of town for work!
6. Workshops on topics of general interest, technique discussion, practice methods, apoyando vs. tirando, drills, damping, theory, etc...
7. Alternate times.
8. Fewer other commitments: family, chores, job. Nothing WGS can do about these. Having some meetings nearby (F.C., Arlington, McLean) could help. Evening meetings of special interest groups at various sites on various evenings of the month might be appealing.
9. Good players (have enjoyed your past performers immensely.)
10. Change meeting time.
11. Have a more structured program for "open stage".
12. Instruction/technique
13. More performers.
14. Clearing up the clutter from my life, which only I can do.

**10. With our current dues at \$15-individual and \$20-family per year, would you say that you get:**

73% a lot for your money 25% just right 2% not enough

**11. What would be too much to pay for your annual dues?**

0% \$15/20 1% \$20/25 25% \$25/30 74% other

**The other suggestions were:**

1. Two votes for \$100
2. Six suggestions that dues should be \$30
3. Anything over \$12

**12. Number in order of importance, what you enjoy about the newsletter.**

77% Calendar of Events  
75% Articles  
55% Performer bios  
53% Performance reviews  
48% DC Area Programs  
30% Music  
28% Announcements  
27% Folksy member contributions  
25% Classified  
25% Ads

**13. Should the WGS facilitate sharing among members of recordings, books, periodicals, home recordings, etc...?**

74% yes 10% no 6% no opinion

**14. Should we have a librarian?**

48% yes 10% no 42% no opinion

**15. Should the WGS start a library of guitar periodicals?**

48% yes 4% no 48% no opinion

**With WGS funds?**

41% yes 18% no

**Donated by members?**

6% yes 35% no opinion

**16. Should we have a historian?**

49% yes 12% no 39% no opinion

**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?**

75% yes 4% no 21% no opinion

**18. Do you attend concerts on the John E. Marlow Guitar Recital Series?**

74% yes 18% no 8% will start

**19. In what way do you think we should cooperate with the John E. Marlow Series?**

48% Sponsor the "meet the artist" receptions following the performances.

74% Present master classes with the performers from the series.

48% Donate a percentage of our dues to show support for the series.

Other suggestions were:

1. I would support them but not give them money.
2. WGS table at shows (publicity, recruiting), assist with advertising - bring flyers to local H.S. music departments, libraries, music stores; try to get free publicity on local radio stations (interviews with artists plus a short piece of music); ensure foreign embassies know of performances well in advance so they can notify their arts-hungry countrymen living in the area.
3. The new president can focus on the monthly meetings and let the Marlow Series present the concerts.
4. Provide volunteers to help reduce the cost of performances.
5. Create an excitement for the guitar via monthly "guitar parties". This will have benefits for guitar concerts, master classes, teachers, music sales - the works.
6. Go to their concerts.

**20. Do you know any members of the WGS who do not attend our events?**

24% yes 76% no

**21. If you know why they do not attend, will you please write what you know here?**

1. I wish I knew.

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

1. I think the very idea of having such an organization results in a valuable service to the community. The society organizes wonderful classical guitar performances that would otherwise not be enjoyed by the public. The more exposure local artists have, the better it is for them. Potential future players can learn and appreciate works for guitar. Keep up the good work.

2. You all have done a super job - thanks!

3. I would suggest some facilitation of the "open stage", for instance (a) canvassing the members ahead of time to invite them to play, (b) introducing them before they play, (c) making friendly comments after they play (positive criticism or reinforcement), (d) getting the members to know each other beyond the "core insiders group", people are quite shy. Despite all of this, congratulations for the good work!

4. I hope that the WGS continues sponsoring guest performers at the monthly meetings - it is the only reason that I attend.

5. -Is it possible to expand the Marlow series to make up for the loss of WGS sponsored recitals, in a year-round series? There should be several subsets of events at various times and locations (DC/MD/VA) so people can buy a series of four to six events at a time, in various combinations.

-What about trying to establish closer ties with BCGS? Car pools to their meetings; joint work on concert promotions; a picnic/guitar fest once a year.

*-I find it difficult to volunteer for long term commitments, duties unknown, no past experience, etc... Easier to think there are others, willing and more able to do things. I think the cure is to have prepackaged, definite assignments for a specific date, and ask me (or whoever) to do this thing, or assist so and so to do this thing. After I've done it once, easier to volunteer w/o being asked next time. Compare (a) Kevin at meeting: 'We need two people to work the WGS table at the Marlow recitals this winter!...silence (I'm at home anyway) (b) Kevin: Hello, is this Richard? I see you have a ticket to the Rojas concert on Sept. 12. We plan to have a WGS table in the back of the hall, open before the recital, during the intermission, and during the reception. Michael Bard or I will be there and were looking for a second person. Will be telling people about the WGS, inviting them to our meetings, etc...Can you work during one or more of the times the table is open?*

*6. This is my main contact with the outside guitar world. I like to know what's going on. I particularly look for Don Sauter's articles and the music which he digs up - I even play a lot of it!*

*7. I have old original German guitar music (handwritten volume) I would like to donate to WGS library. Consider awarding or lending guitars to young people who have an interest in playing any style of guitar music.*

*8. I would like a very large membership, active or not. (Perhaps every student enrolled by every teacher annually.) Budget should focus on membership expansion above all, and then on the newsletter. If 500 people appeared at The Marlow Memorial Concert, all should be dues paying members.*

*9. I wonder how effective hammering area music store teachers can be? A limited but possibly very effective addition to mailing list. Also, our area exists from Baltimore to Richmond, the Eastern Shore to at least 81 in the west. Good luck - Good Stuff!*

*10. Come join us. Let's work together for a bigger, better guitar scene! Good job Kevin!*

*11. A web site would generate more members, more workshops, more ensembles.*

### Classified

**Want to help the John E. Marlow Guitar Series?** Want to make some \$\$\$? The JEMGS needs someone to help sell advertisements for placement in our program notes. This directly supports the printing of our recital programs. Please call Tim Healy for information at (301) 654-6874 or (202) 895-7319.

**Thomas Rein Signature Series Guitar for sale.** Cedar top, Brazilian Rosewood sides and back. \$4,200. Call Fhiek Mohamad at (301) 384-1351. This guitar is available as it belonged to Mr. Mohamad's wife who recently passed away. It is in mint condition.

**Guitar Ensemble Classes** at the Washington Conservatory of Music (WCM). Guitar Ensemble 1 is designed for students who can read in 1st position. Guitar Ensemble 2 is open to those guitarists who can read in at least 5th position. Both of these ensembles are coached by Kevin Vigil. There is also an Electric

Guitar Ensemble and a Lab Band available to non-classical players. These are coached by Fred Wilchek. For information about any of these ensembles, please contact the Washington Conservatory of Music at (301) 320-2770.

### Announcements

**The Commonwealth of Virginia** is proposing changes to the state licenser for music teachers and thus is having public hearings. We need them to add guitar requirements for music teacher certification or to at least allow for a separate licenser for guitar teachers!!! If we don't guitar may disappear from schools. Please call and have all the guitarists you know call the state licensing committee or department of education! We must let them know that we are here and how many of us (guitarists) and the level of our needs.

### CALENDAR OF EVENTS

**Sept. 12 (Fri) 8 pm - Berta Rojas.** Presented by the John E. Marlow Guitar Series at the WCCC Performing Arts Auditorium, 7931 Connecticut Ave., Chevy Chase, MD 20815. Ticket at the door are \$20, advanced tickets are \$18. Tickets are available through: The Guitar Shop, 1216 Connecticut Ave., NW and The Guitar Gallery, 3514 Connecticut Ave., NW. For further information, call Tim Healy at (301) 654-6874 or Regis Ferruzza at (202) 265-3915.

**Sept. 13 (Sat) 1 pm - WGS Meeting.** This meeting will begin at 1pm with an Open Stage. This will be followed by the WGS Presidential Election at 1:50 and then stick around for Kevin Vigil and Friends. 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 chamber music 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 October Meeting TBA.** See article on page 2.

**Oct. 12 (Sun) 3 pm - Fabio Zanon.** Presented by the John E. Marlow Guitar Series at the WCCC Performing Arts Auditorium, 7931 Connecticut Ave., Chevy Chase, MD 20815. Ticket at the door are \$15, advanced tickets are \$12. Tickets are available through: The Guitar Shop, 1216 Connecticut Ave., NW and The Guitar Gallery, 3514 Connecticut Ave., NW. For

further information, call Tim Healy at (301) 654-6874 or Regis Ferruzza at (202) 265-3915.

**Nov. 26 (Wed) 7 pm - Sharon Isbin with the National Symphony Orchestra, Elizabeth Schulze conducting.** Program includes works by Rodrigo and Schwanter. The remainder of the program features Mendelssohn and Respighi. This concert is presented by and with the National Symphony Orchestra at the Kennedy Center Concert Hall, Washington, DC. Special prime seats are available from the John E. Marlow Guitar Series for \$47. Tickets are available through: The Guitar Shop, 1216 Connecticut Ave., NW and The Guitar Gallery, 3514 Connecticut Ave., NW. For further information, call Tim Healy at (301) 654-6874 or Regis Ferruzza at (202) 265-3915.

### 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.

### RECENT WGS CONCERT PROGRAMS

#### WGS Members Recital, June 14

Preludio y Fuga antiguo Ralph Paulsen-Bahnsen  
im Stil alter Meister  
Fantasia in C minor, K. 475 W.A. Mozart  
for fortepiano arr. Luciano Chailly

#### The Patowmack Guitar Trio

##### Bev Ross, Don Sauter, Bob Wysong

Ghouna (Nubian kissar song) trans. Carl Miller  
Sakura-Sakura (Japanese folk song) set by Vladimir Bobri  
Song (China, 1736) arr. Carl Miller  
Bonaparte's Retreat From Moscow arr. Carl Miller  
(19th C. American piano)  
Una rosa en cada galta Carlos Surinach  
Prelude for Bobri Andres Segovia

#### duo - Bob Wysong, Don Sauter

Try To Remember Harvey Schmidt  
Eileen Aroon Carrol O'daly (14th C.)

#### Brian Higgins

Fantasia S.L. Weiss  
Scherzino Mexicano Manuel Ponce  
Choro de Saudade Augustin Barrios-Mangore

#### Mike Davis

To A Wild Rose Edward MacDowell  
Nuages Django Reinhardt  
Prelude No. 2 George Gershwin  
Those Were The Days (tv theme) Charles Strouse

#### Joe Bianco (electric nylon-string guitar)

As you can see, the selections were much more varied than you

could hope to find on a conventional concert or recorded program. Thanks to everyone who performed and/or listened at this showcase of WGS talent. See you at the next one!

### The Alexandria Guitar Quartet with Nicki Lehrer, May 10 1997

Soleares	Daniel Fortea
An Old Story	Stepan Rak
Over the Rainbow	Harold Arlen
Modinha	Folk Song
If We Hold On Together	James Horner & Will Jennings
Lullaby	Glenn Smith
Classical Gas	Mason Williams
Sidh Beag Sidh Mor	Al Peteway

#### Nicki Lehrer, guitar

Dancas Populares Brasileiras	Machado
Ponteio, Ciranda, Frevo	
The Arrival of the Queen of Sheba	Handel
*Elegy and Resurrection	Bard
Cuban Landscape with Rain	Brouwer
*Passage	York
*Introduction and Dance	Bogdanovic
La Fiesta de la Tirana	Salinas
*Suite Atlantis	Smith

*Building the Temple of Oralin, Focusing the Crystals*

*Meadows, Fleeing the Continent*

\*Written for AGQ

### WGS Youth Concert, May 10, 1997

Ode to Toad arr. Howard Vance

#### Sarah Murray

Song for Jitka	Stepan Rak
Waltz	Ferdinando Carulli
Allegro	Mauro Giuliani

#### Samantha Rose Mandeles

Song for Jitka	Stepan Rak
Lullaby	

#### Kelly Landers

Spangoletta	Anon.
Malaguña	Spanish Traditional

#### Daniel Bergman

Lagrima	F. Tarrega
Divertimento	M. Giuliani

#### Justin Plue

Waltz in E minor	F. Carulli
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#### Peter Goldberg

Three Original Songs	Michael Green
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#### Michael Green

Jazz Improvization  
Spanish Improvization

#### Brian Zarin

Prelude in A minor	M. Carcassi
Andante in G	F. Carulli

#### Jean-Michel Houd

Si ela Perguntar	D. Reis
Original Composition	M. Sautaua

#### Masillo Sautaua

Edelweis	Rogers and Hammerstein
Original Composition	J. Yang

#### Jason Yang

Romance	Anon.
Two Guitars	Russian Traditional

## Packington's Pound

Patrick Weyant

Anon.

Philip Candelaria with Nicki Lehrer  
March 15, 1997Greensleeves  
Estudio in A minor

Francois Houd

Anon.  
F. CarulliAllegretto  
Study in E minor  
Sounds of Bells  
Classical Gas  
Over the RainbowFernando Sor  
Jose Ferrer  
Joao Guimaraes  
Mason Williams  
Harold ArlenEstudio No. 5  
Estudio No. 17

Alex Garcia

Fernando Sor

Nicki Lehrer, guitar

Blackbird  
Blues Jam

Lennon/McCarney

3 Pieces from Haiti  
Asturias  
Rumores de la Caleta  
Sudden? Metamorphosis  
3 pieces from BrazilFrantz Casseus  
Isaac Albeniz

Evan Anderson

Daniel Bedard  
Abreu  
Villa-Lobos  
Savio

## Julie Goldberg, April 12, 1997

Three Romantic Waltzes

Maria Luisa  
Plegaria  
A Mia MieJulio S. Sagreras  
Guillermo Gomez  
Alberto C. Obregon  
John DowlandGran Jota Aragonesa  
Koyunbaba  
3 TangosFrancisco Tarrega  
Carlo Domeniconi  
Guimaraes  
Piazzolla  
Dyens  
MorelA Fancy  
Seis Preludios Cortos  
Sonata MexicanaManuel M. Ponce  
Manuel M. Ponce3 Pieces from Argentina  
Falú, BustamanteAllegro Moderato, Andantino affettuoso  
Allegretto in tempo si serenata, Allegretto un poco vivace

Philip Candelaria, guitar

Theme Varie et Finale  
Julia Florida  
WaltzManuel M. Ponce  
Augustine Barrios Mangore

## The Concordia Trio, February 23, 1997

Sonata in G Major

J.S. Bach

allegro, largo, allegro

Ballad of Bertilak's Lady

James Park

Sonata in Bb Major

W.A. Mozart

allegro, adagio, allegretto

Movements Perpetuals

Francis Poulenc

assez modere, tres modere, alerte

The River is Wide

Traditional

Seeing the Sights with Virgil

Kevin Dolan

Ecloghe

Mario Castelnuovo-Tedesco

andantino quieto, allegro con spirito, lento elegiaso

allegretto vivace, con spirito

## John Stover, April 18, 1997

Fantasia

Sylvius Leopold Weiss

Capricio

Packington's Pound

Anon. 16th c.

Variations on Greensleeves

Francis Cutting

Fantasia #10 "Harp"

Alonso Mudarra

Three Sonatas

Domenico Scarlatti

K. 322, K. 380, K. 11

Prelude and Fuge

J.S. Bach

Canzonetta (from String Quartet Op. 12)

Mendelssohn

Manha de Carnaval

Luis Bonfa

Sakura (Theme and Variations)

Yoquijuro Yocoh

First Guitar Suite

Peter Scott Lewis

Mesolithic Dance, Rain Fantasy, into A Clearing, Burlesque

Asturias (Leyenda)

Isaac Albeniz

Rumores de la Caleta

The Entertainer

Scott Joplin

## Legerdemain Duo, March 8, 1997

Guitar Suite No. 3 (Highland)

Matt Hoover

I. Fancy II. Pavane III. Sissy's Galliard IV. Jig

Grand Solo

Fernando Sor

Tango en Skai

Roland Dyens

Fuga Elegiaca

Mario Castelnuovo-Tedesco

Spanish Dance No. 2 (Oriental)

Enrique Granados

Evening Dance

Andrew York

Introduction and Fantasia

Matt Hoover

## Melancholy Waltz by Gene Marcello

When I moved to the Washington D.C. area in 1982, the previous guitar society was still active, although fading. In the first meeting I attended, an outgoing and generous fellow named Gene Marcello gave me a present of his composition *Melancholy Waltz*. He autographed it, "In memory of a very pleasant evening."

All I know of Gene's current situation is that he's not in the local phone books - and that he would be more than happy to see his piece appreciated by the whole guitar community.

Donald Sauter

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

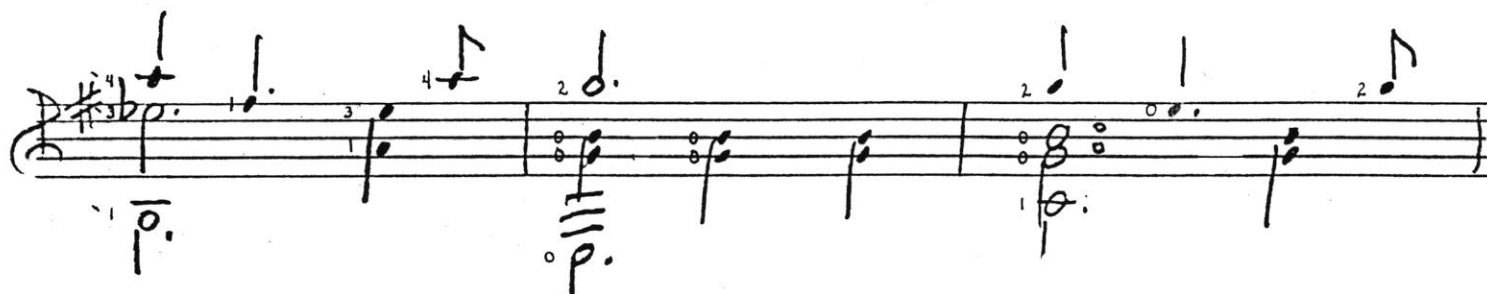
To the Master

Melancholy Waltz  
per chitarra

G. Marcello  
1978

*espressivo, marcato*

*mf - f Andante, poco lento*



Handwritten musical notation on a single staff. The key signature has two sharps (F# and C#). The notation includes various chords and melodic lines. A box containing the number "15" is placed above the staff. The word "rit." is written above the staff towards the right. Fingering numbers (1, 2, 3, 4) are visible below some notes.

*poco piu lento e piu pensivo* *gliss.*

Handwritten musical notation on a single staff, continuing from the previous system. It includes chords and melodic lines with the instruction "gliss." written above. Fingering numbers are present below the notes.

*gliss.* 20 *poco*

Handwritten musical notation on a single staff, continuing from the previous system. It includes chords and melodic lines with the instruction "gliss." written above. A box containing the number "20" is placed above the staff. Fingering numbers are present below the notes.

1. *rit.* 2. 25

Handwritten musical notation on a single staff, continuing from the previous system. It includes chords and melodic lines. A box containing the number "25" is placed above the staff. Fingering numbers are present below the notes.

Handwritten musical notation on a single staff, continuing from the previous system. It includes chords and melodic lines. The text "arm. 12" is written above the staff. Fingering numbers are present below the notes.