

Washington Guitar Society

No. 37

March/April 1998

WGS Youth Concert Friday, March 6

The Washington Guitar Society is presenting its third annual Youth Concert on Friday, March 6 at 7:30 pm at the Washington Conservatory of Music, 5144 Massachusetts Ave., Bethesda, MD. *See WGS Meetings on page 15 for further details.*

This performance will feature guitar students ages 18 and under. This has always been a very successful and enjoyable event. Come and see our young Washington area talent; you will be very impressed.

If you are a student 18 years old or younger or you are a teacher with students in this age group, it is not too late to get on the program. Just call John Rodgers at (202) 686-1020.

The Caluda Duo Performs for WGS April Meeting

On Friday, April 17 at 8 pm, the **Caluda Duo** (guitar/piano) will perform for the Washington Guitar Society. For those of you who attended the February performance of Paul Moeller, you already know that the guitar and piano combine beautifully together with a little help from quality sound reinforcement. The Caluda Duo will be performing works from their repertoire which includes composers like Mertz, Castelnuovo-Tedesco, Ponce, Carulli and Beethoven. It should prove to be a very enjoyable evening. *Please see the WGS Meetings on page 15 for further details.*

Glenn Caluda was born in New Orleans, Louisiana and received a Bachelor of Music Education degree from Louisiana State University in Baton Rouge. From 1970-73, he served as guitarist and bassist with the Soldiers' Chorus of the United States Army Field Band of Washington, DC. After military service, Mr. Caluda taught guitar at the Community College of Baltimore. He attended the University of Maryland and received a Master of Arts degree in Music Education. In 1975, he became the first full-time guitar teacher at Shenandoah College and Conservatory (now Shenandoah University) in Winchester, VA, where he has established a classical guitar program and added new curricula. He received a Ph.D. in Music Education from Louisiana State University in 1985.

Mr. Caluda has studied guitar with the renowned guitar pedagogue Aaron Shearer as well as other fine teachers and players. He has given classes and clinics at various state and national music educators' conventions. His publications include journal articles, compositions for solo guitar, arrangements for guitar ensemble, and music for children's choir. Mr. Caluda is also an active performer as a soloist and in various ensembles.

Elizabeth Watkins Caluda is a native of Grand Rapids, Michigan and holds degrees from Aquinas College, Northwestern University, and The Catholic University of America. An Associate Professor at Shenandoah University in Winchester, VA, Dr. Caluda is a member of the piano faculty and coordinates the Group Piano and Pedagogy programs in the Conservatory. In addition, she has served as Chair of the Keyboard Division. She is active as a solo and ensemble performer, clinician, and adjudicator. Her teachers have included Thomas Mastroianni, Bela Borszmenyi Nagy, Barbara English Maris, and other fine teachers and players.

Dr. Caluda is also the Director of Music at the Church of the Sacred Heart in Winchester, VA.

Jad Azkoul Master Class Saturday, April 18

The Washington Guitar Society in conjunction with the Washington Conservatory of Music is proud to announce a master class by Jad Azkoul. Many of you may remember Jad as he lived in the Washington area for a few years. He is now back in Geneva teaching at the Geneva Conservatory and performing abroad. His performance schedule is bringing him to the Washington area in April and it is only fitting to take advantage of his unique teaching style while he is here.

The master class will be held on Saturday, April 18 from 2-6 pm at the Washington Conservatory of Music, 5144 Massachusetts Ave., Bethesda, MD. There is room for 6-8 performers and an unlimited number of auditors. The fees will be \$40 for performers and \$15 for auditors. Washington Conservatory students will receive a significant discount on these fees as the Conservatory is giving some financial backing and donating the use of the facilities.

If you are interested in performing, please call Kevin Vigil at (703) 644-1659.



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From the President

It's been a busy two months around here. We had an election on January 16 which resulted in our new Vice President, Bill Carlson and Secretary Morris Lancaster. It was a real cliff hanger as usual. Bill and Morris both won by good margins, as they were unopposed. They each received far more votes than I did in my election as President. We're still not real clear as to what their duties will be, but we'll think of something, I'm sure.

Last month I had a nice talk with a new member who is an active mandolinist. She would like to help us get more mandolinists and guitarists playing together and informs me that she has access to a lot of music for such ensembles. Please call her and talk about it if you're interested. Her name is Lynn Falk. Her number is (703) 765-2426.

We also have a volunteer who is willing to do photography and processing for any of our functions. Also in the works are several new ideas for the wider distribution of our newsletter. We hope to place them in more music stores and with other musical organizations.

It's great to see so many more of you actively involved in the society. Attendance at meetings has also been really good. Keep on coming out and I hope to see you soon.

John Rodgers

Tips for using the Music Division of the Library of Congress

The Library of Congress (LC) is a treasure trove, but you probably know that it isn't a lending library and that you can't poke around the stacks yourself. As such, it doesn't make such a great tourist stop for book lovers and/or - in our case - music lovers. (For anybody with eyes, though, the Great Hall of the Jefferson Building is a knockout.) But when you have a project in mind - and that could be something purely recreational - the Library of Congress is one of the most fantastic places to be.

I know a few ropes - certainly no more than a fraction of them - but some are useful and nonobvious enough to pass on to other potential users. These remarks are geared toward the use of the Music Division. Further, they are geared toward the music division's "old stuff". By this I generally mean the holdings which are cataloged in the old-fashioned way - on cards in wooden drawers. (I'm still trying to understand what they do/did with music received after about 1980, when computer cataloging took over. My current best guess is some sort of sheet music purgatory.)

Suppose you have a project in mind, where do you start? Well, first there's the mundane stuff like getting a library card, signing in, etc. See Appendix 1. Ok, that's out of the way.

You're standing in the music division reading room without a clue. No big deal - that's how everybody starts. The librarians are more than happy to help. So you just walk up to the information desk and ask for assistance.

Still, wouldn't it be nicer to be self-sufficient? That's what these tips are all about.

Rewind... You're standing in the music division reading room - but not without a clue. You know the name of the composer, or the piece, or the subject you're interested in. Suppose you're a guitarist with a cellist friend and you're looking for music for that combination. We'll make this our running example. If you have a specific piece or composer in mind, you could go directly for it, but I suggest this isn't the best - and certainly not the most fun - way to proceed.

I strongly recommend always requesting a *larger batch of material* that should include the thing(s) you think you want. This approach is akin to browsing the stacks, and I think of it as the "browse mode" of requesting material. It is perfectly ok to do - necessary, in fact. The librarians understand that the card catalog doesn't show everything, and if we limit ourselves to catalog entries, there are items which would *never* be found. Moreover, it is actually easier for them to just haul up a whole box for you rather than root around in it for your specific request. "In the old days, Shonny," (into the 1980s) they would roll entire carts of material right up to your desk. Nowadays they ration it in smaller batches, but still plenty large enough.

This is where the excitement is - looking over the things that you *didn't* explicitly request. You may find other pieces by the same composer, or pieces written for the same instruments by composers you've never heard of. Neat! But we're ahead of ourselves.

Rewind... You're standing in the music division reading room with a few words bouncing around your head - guitar, cello, duets... The best self-starting point is a set of four big, red books called **Library of Congress Subject Headings**. (See Appendix 2 for their location.)

There are a staggering number of subjects listed in this set of books - and they are thoroughly cross-referenced. The main thing you need to know is that the term "USE" means "see" or "go to". For example, if you look up "Cello", you will be told to "USE Violoncello". No matter what you choose as your starting point - guitar, cello, violoncello, duets, duos - you will eventually be led to the *official* LC subject designation "Violoncello and guitar music" and its classification numbers M294-295.

What is the meaning of these two classes? What is the difference between them? At the information desk ask for a book called **Super LCCS; Gale's Library of Congress Classification System; Class M - Music and Books on Music**. You can just call it **Gale's Class M** for short.

When you look up M294-295 you see those numbers designate the more general "One string and one plectral instrument" (which is a subclass of "Music for two or more solo instruments", which is a subclass of "Instrumental music".) So the guitar/cello duets will be mixed in with guitar/violin, harp/violin, banjo/viola (if anybody's written such a thing), etc.

Gale's Class M also tells us the distinction between M294 and M295:

Class here original compositions and arrangements

M294 Collections
M295 Separate works

This is generally the case when you see a consecutive pair of class numbers. Each may contain original works *and* arrangements; the first is for collections, such as anthologies; the second is for separate works, such as sheet music. (Compare this with the other common breakdown into 5 consecutive class numbers, discussed later.)

In fuzzier terms, the second class of the pair, M295, is "higher brow", BUT... Once you get a feel for that distinction, *ignore* it. Don't put all your trust in the decisions of bygone librarians. You may find gems in the first and clunkers in the second; it'd be unnatural if you didn't, actually.

So, we're ready to submit our call slips, right? Hold your horses. The next thing you need to know is that there is the potential for "bound" and "unbound" material in every class. Bound items have hard covers; unbound material means boxes full of sheet music-type publications. While the distinction sounds completely superficial, bound and unbound are stored separately and you need to specify your choice on the call slip - in this browse mode, at least. Nowhere that I know of is this issue of bound vs. unbound explained, or even mentioned, to the users of the music division.

Now you are ready to "browse" the guitar/cello area of the stacks. You could theoretically do it with 4 call slips. Where the call slip asks for "Book/Serial/Music Title", write "guitar and cello", or "string-plectral duos" or anything along those lines. You may leave the "Author/Composer" blank. In the "Call Number" spaces on the 4 slips, you would write:

M295 A-Z (ALL boxes)
M295 A-Z (ALL bound)
M294 A-Z (ALL boxes)
M294 A-Z (ALL bound)

This is the order I would suggest - roughly highest to lowest brow, most to least material. "Boxes" is clearer than "unbound" since "boxes" is what they will be hauling up. Tip: save the carbon copies of all your call slips. They come in handy if you ever need to submit the same, or a similar, request.

The first time around, you'll have no idea how much material is in a class, of course. Talk with the librarian; he may or may not have an idea. Ask yourself how much material you can deal with on your visit. Not only would you not submit all 4 call slips at once, you might break each one down further.

A sensible plan is to request "first 3 boxes" or "first 5 boxes" instead of "all boxes". That may cover everything, A-Z, but if not, submit a slip for the "next 3 boxes" (starting at the next point in the alphabet) as you're finishing up with your first batch of material.

After bringing up however many boxes, they will only dole out one box at a time to you. Within a box the pieces are ordered alphabetically, generally by composer. Make sure you keep the contents scrupulously in order. Return that box to pick up the next box. Tip: keep a record of the alphabet range shown on each box. This is very handy for calling up just the box you want in the future.

Likewise, with the bound material, let them know that it's A-ok with you for them to just send up the amount of material they are

comfortable with. They don't mind bringing up a large batch, from which you will receive a handful at a time at the circulation desk. When you've exhausted that, submit another request.

After going through bound and unbound in both classes, you still are not assured of having made a clean sweep. There is the rare material to be considered. The LC music division uses the word "case" for rare material, because it is, or was, kept in a secured case of sorts. Don't be intimidated by the words "rare material"; you (yes, even *you*) can request it without fear of the third degree and with only a few more procedures to follow. Don't be surprised, though, when you find things in the regular boxes which are as old and precious as the case items. (Better yet: *be* surprised!)

So, you need to submit 4 more call slips if you are intent on leaving no stone unturned, but don't be surprised if some or all of these requests turn up nothing. As a point of reference, there are only 3 solo guitar case items. (On these call slips I presume there will be no more than one box of unbound rare material. I know of instances where they actually put a range of classes in *one* box.)

M295 A-Z case (ALL unbound - whole box)
M295 A-Z case (ALL bound)
M294 A-Z case (ALL unbound - whole box)
M294 A-Z case (ALL bound)

There you have it: 8 call slips will bring up everything in the 2 related classes. For a variety of reasons, though, there may be straggler pieces of the sort you are looking for filed in other classes. Tracking them all down may not be feasible, but one thing you can do is flip through the M294-295 cards in the Classed Catalog. (See Appendix 2.) That catalog shows some cross referencing - specifically, where you see a telltale, red, handwritten class number. As an example, there may be a piece for bassoon *or* cello and guitar which is filed with the "bassoon and guitar music". A considerate cataloger may have taken a duplicate of that card, written "M295" on it and filed it among the M295 cards in the Classed catalog.

If you *know* you are only interested in a specific composer - Nathanael Diesel, say - and not interested in browsing the whole class, I would still recommend a similar "umbrella" approach. Don't ask for just M295.Diesel - ask for "M295 D (whole box that *would* contain Diesel)". Make it clear you want the box whether or not it has any Diesel in it. The point is, you have a lot more time to go through the box carefully than the LC technician does. They can miss things. You are actually making it easier on them. Plus, it's such a blast rooting through the LC collection.

Try the same umbrella strategy even for a specific item. Suppose you found a guitar and viola da gamba duet by Diesel in the card catalog. (It's not there, actually.) On the call slip, make a note to the effect: "plus nearby items by Diesel". It might snag other pieces, or different editions of the same piece. Or it might not snag anything, but you tried.

The other class breakdown you will encounter uses 5 consecutive numbers (as opposed to the pair of numbers in the above discussion.) For example, there are 5 numbers assigned to "Guitar music": M125-129.

Gale's Class M describes them as follows:

- M125 Miscellaneous collections
- M126 Original compositions - Collections
- M127 Original compositions - Separate works
- M128 Arrangements - Collections
- M129 Arrangements - Separate works

All of the preceding advice for the 2-class subdivision applies to this 5-class subdivision. It would take 20 call slips, nominally, to pull all the solo guitar music up. There is bound and unbound, regular (that is, non-rare) and case, for each of the 5 classes. Again, you probably wouldn't ask for everything in one class at once. And again, don't apply great significance to these subdivisions. M127 is the most high brow, but important things like a Giuliani Rossiniane might be found in M129 - or any of the collection classes, for that matter.

I'll wrap up with two more points of interest. First, the music division does leave out a cart or two of new acquisitions which can be quite mind-boggling - things you'd *never* see in a book or music store.

Lastly, since the LC is not a lending library, they have been thoughtful enough to provide rooms for playing music from their collection. Three of them are large and have pianos, or you could haul your guitar into one of the smaller listening rooms.

Donald Sauter

Appendix 1 - First Steps for LC Readers

You can use the music division without a library card, but it's worth getting one if you plan on visiting more than once or twice. It doesn't take long. Go to the Reader Registration Station (room LJ G22) in the Jefferson building. This is the old, domed building. (The formerly green dome has just been scrubbed down to copper.) The "Researcher entrance" to the Jefferson building is at the *back* of the building - the side away from the Capitol. This and the music division are open Saturdays.

The Music Division is located in the Madison building, the newest one, just across the street south of the Jefferson building. The official name of the room is the "Performing Arts Reading Room". It's on the same level as the main entrance on Independence Avenue. From the main entrance, you walk counter-clockwise 1/4 of the way around the hallways, which make a big square.

Most of what you bring - such as your coat, bags, newspaper, etc. - you must put in a locker. You need a quarter to work the locker, but you get it back. Just take the minimum - a notebook and pencil, say - into the reading room. You sign a logbook there. Most people scribble a perfunctory "research" under "Purpose of visit". Be bold: proudly proclaim "guitar and cello", if that's what you're doing.

If it's your first visit of the year, you need to fill out a registration form. ID is required. Set yourself apart from other newbies - *ask* for the registration form at the circulation desk. The form has a more complete set of "Rules for Readers" than this summary.

Select a desk. Note that some desks are reserved for the use of

rare material. Now you are ready to get down to serious work. Or is it play?

Appendix 2 - LC Music Division Card Catalogs

The card catalogs are "complete to 1980", whereupon computers took over. The 5 most important card catalogs are the "Name", "Title", "Literature about music", "Music theory" and "Classed" catalogs. For instance, if you want to look up a composer, go to the Name catalog. If you're interested in guitar methods, the Music Theory catalog incorporates "musical instruction and study".

A musical piece of any sort is called a "score". Its call number starts with M. Items in the Literature catalog start with ML. Items in the Music Theory catalog start with MT. That covers everything in the music division (I think).

The card catalogs are in numbered rows. The Name catalog starts in row 3. The Title catalog starts in row 4. The Literature About Music catalog and the Music Theory catalog start in row 6. The Classed catalog starts in what *would be* row 7, if row 7 had a number, which it doesn't.

Rows 1 and 2 are shelves of reference books. For instance, you can find a set of Groves there. On top of row 2, at one end, is the set of big, red **Library of Congress Subject Headings** books.

The Classed catalog makes no attempt to include all the scores in the LC collection, but is interesting and useful nonetheless. It includes the "most important" works, and gives an overview of what the LC music collection contains.

Suppose you want to see a Vivaldi Concerto for flute. You could find it by looking up Vivaldi in the Name catalog. And maybe you could find it in the Title catalog. But if you check flute concertos (M1020-1021) in the Classed catalog, there may be interesting discoveries on neighboring cards. In this example, you would find another concerto for piccolo or flute or recorder by Vivaldi that maybe you didn't know about, and concertos for flute by other composers. Flipping through the Classed catalog corresponds to browsing the stacks.

Appendix 3 - LC Music Division Copy Machines

There are 3 self-service copiers in the music division. They are kept in fine nick. They can be operated by coins or a copy card. Using a copy card is much cheaper - 10 cents (or 20 cents for 11x17) as opposed to 25 cents a copy. The copy card costs 40 cents and can be used forever. You have to get it from the Newspaper and Periodical reading room, which is exactly half-way around the Madison building from the music division, on the same floor.

The machines have an "AUTO" exposure mode that does an amazingly good job. If you do need to slide the exposure button, understand that it makes *no difference* unless you've also punched the button to put the machine in the "MANUAL" exposure mode.

Your settings are held for one minute. If you're worried about the settings getting cleared, simply punch the AUTO/MANUAL button twice, giving you another minute.

Appendix 4 - Copyright concerns

Copyright has expired on everything 75 or more years old. Also, copyright has expired on everything which was originally copyrighted before 1964 but wasn't renewed for a second term (at the end of its first 28 year period.) That can be determined with the help of the copyright office (in the same building as the music division), but it's painful.

I don't know about you, but I can only gnash my teeth at this insane system of copyright which works against both the copyright holder and the potential users. The user can't have a copy; the owner gets no money. You can stay legal by playing copyrighted music at the library, but is that morally any better than making an illegal copy and playing it at home? In both cases the copyright owner gets nothing.

Wouldn't a compulsory license fee make more sense - where you could go ahead and make a copy and send a few bucks to the copyright owner or a collection agency? (How come it's always up to me to solve these problems?)

DS

Familiar Quotations

There's an electronic version of John Bartlett's **Familiar Quotations** out on the web. This is the book's 9th edition, published 1901. Its full title is "Familiar quotations: a collection of passages, phrases, and proverbs traced to their sources in ancient and modern literature".

In its 1158 page, there is exactly one quote with the word "guitar" in it. It goes like this (let me clear my clear throat, ahem, ahem, ahem):

Gayly the troubadour
Touched his guitar.

This was writ by Thomas Haynes Bayly (1797-1839) in a work - a poem, I guess - called "Welcome me Home".

Bayly is also responsible for other such cliches as: "We met,--'twas in a crowd," and, "Why don't the men propose, Mamma?/Why don't the men propose?"

For me, personally, Bayly has one other coincidental tie-in with the guitar. He wrote the lines:

Tell me the tales that to me were so dear,
Long, long ago, long, long ago.

This poem, "Long, long ago", was eventually set to music, I guess, and the arrangement by Mel Bay in Volume 1 of his "Classic Guitar Method" (page 25) was one of the first pieces I ever played with independent melody and bass lines. When I got them going, I just couldn't *believe* this amazing thing coming out of my guitar. I'll never forget that thrill.

Donald Sauter

P.S. I can put stuff like this in the newsletter. You can, too.

Andante and Adagio -

Music for unaccompanied violin by J. S. Bach

Here are 2 more pieces of multi-voiced violin music from the pen of Johann Sebastian Bach. You'll remember we printed a Sarabande in D minor in the August 1995 WGS newsletter. (What? You've been throwing out your newsletters???)

The inspiration that time was to make a case for playing this music with string 6 tuned up to G, since that's the lowest note on the violin. The inspiration this time was simply hearing Kevin play this beautiful Andante in a recital.

Bach wrote full-valued bass note rhythms, such as halves and 4ers, which can't actually be held that long on the violin. In many editions, these are changed to more practical 8ths and 16ths, for example, as in the 1900 Schirmer edition of the Sarabande we printed.

Since the guitar can sustain the basses, I thought it would be nice to find a public domain edition which retained Bach's original, full values. The Library of Congress came through in grand style. They have one of the extremely rare, first editions of the set of 6 Sonatas and Partitas - published by N. Simrock in 1802. What you are holding in your grubby hands are mere second-generation copies from that edition.

Being first doesn't mean being completely reliable, though, and I have corrected the errors I found by comparing this edition with a facsimile of Bach's manuscript. (Don't worry - I didn't mark up the Library's original.) It goes the other way, too. The Simrock edition gets the rhythm right in measure 26 of the Andante, which is wrong in the Schirmer edition and in a guitar transcription in my collection.

Again, I heartily recommend tuning string 6 up to G. Did I hear someone ask: "Why bother, if I can play the low G's in regular tuning?" My short answer: you'll never know until you try it.

The Andante is from Sonata No. 2 in A minor. For a starting tempo, I would suggest 8th note = 63. Bach sounds just fine slow, and this tempo lets you play the 64th notes in measure 10 cleanly.

Whereas the Andante is what I would call "heart music", the Adagio is "brain" or "musician music". It makes for a satisfying playing experience, but I suspect a performance in concert would incite a snoozefest. Then again, this paragraph may be pure nonsense.

I suggest 8th note = 76 for starters. This means the final notes in measure 12 will be a hack job, but you'll be in good company - like with the world's great violinists.

Donald Sauter

Adagio.

SONATA III.

6

11

15

20

25

30

34

39

43

Andante.

Caprice No. 14 by Niccolò Paganini →

Measure numbers have been added. M = measure.
Middle C = c1.

Andante:

- The repeat of the second section is to beat 2 of measure 13.
- M11-12: 1st and 2nd ending indications added.
- M20 beat 1: # added to f2.
- M20 beat 2: natural added to f2.
- M10 slur and slur 1 in m25 stop one note short.
- Slur 2 in m25 extends one note long.

← Adagio:

- M3 beat 3: f2 was e2.
- M5 beat 2: a2 was g2.
- M7 beat 1: flat added to e2.
- M15 beat 3: b was a.
- M29 beat 1: g1 was f1.
- M42 beat 3: rhythm was 16th followed by 6 32nds.
- Slur endpoints are not always precise.

While we're on a violin roll, and have an extra page to fill, here's another old edition from the Library of Congress. This is Caprice 14 from "24 Capricci per Violino solo, Op. 1" by Niccolò Paganini. Somebody wrote "[1825]" on the cover of this Ricordi publication. Whether or not it is actually a first edition, I don't know, but you can bet it rolled off the press in Paganini's day. The 24 Capricci is Paganini's only work published in his lifetime that did not involve guitar.

A former owner made a few corrections. He added the slur in m16, the down stems in m28, and the natural sign in m36. I added the # to f1 in m16.

Admittedly, there is no great benefit to tuning string 6 to G here, so adjust my fingerings accordingly. I use the C3 notation to mean position, not barre. Try a hinge barre in m5. You don't have to be a slave to Paganini's slurs.

CAPRICE

Paganini

I.

MODERATO

1. 7. 13. 18. 23. 28. 33. 37. 41.

p *cres.* *ff* *ff*

C6 C1 C3 C4 C6 C4 C3

When Bad Things Happen to Good Musicians

A series of 4 different health and wellness seminars for professional musicians. Mondays, March 9, April 6, May 4, June 1. 10 am - 12:30 pm. **Free.** Reservations urged. For information call (202) 686-9772.

The Baltimore Mandolin Orchestra

needs guitarist(s). Join the fun. Rehearsals are Wednesday nights in Baltimore. Call Joyce Adams, (410) 335-6053.

Calendar of Events

If you know of a performance that does not appear, please send the information to us to include. This includes everything from professionals, degree recitals to teacher studio recitals.

Mar. 13 (Fri) 8 pm - Larry Snitzler and Regis Ferruzza with the Sunrise String Quartet. 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.

Mar. 21 (Sat) 8 pm - Ignacio Rodes. Presented by the Baltimore Classical Guitar Society at the Walters Art Gallery, 600 North Charles Street, Baltimore, MD. For information, call the BCGS at (410) 247-5320 or e-mail: bcgs@pobox.com

Mar. 22 (Sun) 3 pm - the O'Brien/Cinelli Duo: "Uncommon Duets-Music for Guitars of Unique Sizes & Shapes". Presented by the Concert Society of Maryland at the University of Maryland's Ulrich Recital Hall in the Tawes Fine Arts Building. For information call (301) 403-4240 or e-mail: consocmd@wam.umd.edu

Mar. 25-28 - Los Tientos. Live flamenco direct from Madrid. U.S. debut. Taberna del Alabardero restaurant. 1776 Eye St. Reservations. (202) 429-2200.

Mar. 29 (Sun) 7:30 pm - Elena Papandreou. Presented by the Concert Society of Maryland at the University of Maryland's Ulrich Recital Hall in the Tawes Fine Arts Building. For information call (301) 403-4240 or e-mail: consocmd@wam.umd.edu

Apr. 18 (Sat) 8 pm - The Duo of Julian Gray and Ronald Pearl. Presented by the Baltimore Classical Guitar Society at the Walters Art Gallery, 600 North Charles Street, Baltimore, MD. For information, call the BCGS at (410) 247-5320 or e-mail: bcgs@pobox.com

Apr. 3 (Fri) 8 pm - David Russell. 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.

May 3 (Sun) 7 pm - William Feasley (guitar) with guests Karen Johnson (flute) and Tom Teasley (percussion). Presented by Music in the Mansion Strathmore Hall, 10701 Rockville Pike, North Bethesda, MD. For tickets and information, call (301) 530-0540.

WGS MEETINGS

The Washington Guitar Society has meetings one Friday of every month. Specific dates are listed below. Meetings begin with an open stage from 7:30-8:00 pm and continue with a planned performance or workshop at 8 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.

Meeting Dates

March 6, 1998
April 17, 1998
May 15, 1998
June 19, 1998
July 17, 1998

Performers/Workshops

Youth Concert
Caluda Duo (guitar & piano)
Dawn Culbertson (lute)
Members Recital
TBA

Dates and performers are subject to change.

Officers/Editors

President: John Rogers (202) 686-1020
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Washington Guitar Society

Application for Membership

Name _____ Date _____
Address _____ Phone: (H) _____
_____ Phone: (W) _____

Include me in the Membership Directory ☐ Yes ☐ No

Check whichever applies: ☐ Performer ☐ Gigs ☐ Teacher ☐ Hobbist ☐ Luthier ☐ Guitar music lover
☐ Interested in ensemble playing ☐ Other: _____

Would you like to be called as a volunteer from time to time? ☐ Yes ☐ No

☐ New Member ☐ Renewal

<input type="checkbox"/> Regular Membership	\$15	_____
<input type="checkbox"/> Family Membership	\$20	_____
<input type="checkbox"/> Non-local Membership	\$10	_____
<input type="checkbox"/> Contribution to John E. Marlow Guitar Recital Series (optional)		_____
Total		_____

Checks are made payable to the Washington Guitar Society and should be mailed to:

The Washington Guitar Society; c/o Beverly Ross, Treasurer; 4607 Guilford Place; College Park, MD 20740

For further information, call John Rodgers, President at (202) 686-1020 or email: WGS001@aol.com

Washington Guitar Society

c/o John Rodgers

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