

Washington Guitar Society

No.59

March, April, May 2002

Yuri Liberzon Performs for WGS

Friday, March 15

Mr. Liberzon began classical guitar studies at the age of 6. After he moved to Israel in 1993, he studied with the guitarist and composer Yaron Hasson for 6 years. While in high school, he played and performed solo and chamber music for many competitions, concerts and festivals. Since 1996 Mr. Liberzon has been a winner of the America-Israeli Cultural Foundation Scholarship for the gifted and talented. In both 1998 and 1999, at the age of 16 and 17, he was the youngest to compete and win the "Ariane Yerushalmi Eldor Classical Guitar Competition" of the Jerusalem Academy of Music and Dance in Israel. Mr. Liberzon has performed in Master Classes with such respected musicians as Odair Assad, Marco Socias, Ruben Sarousi and Manuel Barrueco. For the past ten years, Mr. Liberzon has been performing solo and chamber music throughout Israel. In September 2000, Mr. Liberzon was awarded a full scholarship from Peabody Conservatory of Music of the Johns Hopkins University for his musical achievements. At Peabody Mr. Liberzon studies with the world-renowned guitarist Manuel Barrueco. Currently he is in his sophomore year of the Bachelor of Music program.

Mr. Liberzon's performance will take place at the Levine School of Music. Please see the calendar of events for details.

Duo Virago Performs for WGS

Friday, May 31

Since 1995, Duo Virago, winner of the Baltimore Chamber Music Award, has appeared in recital in Washington, D.C. and Baltimore, and as part of the New Horizons Contemporary Ensemble and Parallel Collective. Hailed by the Washington Post for programs that, "defy conventional thinking about chamber music," their performances have taken them to Columbia Arts Management Hall in NYC, the Smithsonian, The Phillips Gallery, and The American University in Washington, D.C., and to Maryland Hall and the Meyerhoff Symphony Hall in Baltimore. These performances have included premieres of Michael Daugherty's *I Loved Lucy* and Paul Mathews' *Devil Gits Sat On*. Duo Virago has also been named Visiting Artists of the Washington Choral Arts Society and the Baltimore Symphony Orchestra, frequently writing and performing concerts in their outreach programs.

Guitarist Risa Carlson has won acclaim for her dynamic and lyrical performances since beginning her study of the guitar at age six. In October 2000, Risa was a prizewinner at the prestigious 18th Annual Guitar Foundation of America International Competition in San Antonio, Texas. She has also won the 1997 Baltimore Chamber Music Award and the 1995 National Guitar Summer Workshop Competition.

The Baltimore Sun described a recent solo performance as, "moody, often virtuosic, musically rich ... brilliantly articulated". In addition to her solo appearances, Ms. Carlson is a frequent chamber artist and collaborator with groups including

the acclaimed Duo Virago, Cygnus, and with guitarist Martha Masters in the Carlson-Masters Duo. Ms. Carlson's solo and chamber performances have included appearances the John E. Marlow Concert Series and Phillips Collection Sunday Series in Washington D.C., the Sylvia Adalman Series in Baltimore, the National Guitar Summer Workshop in Connecticut, and the Miami Young Artist Guitar Series in Florida. She has been featured on NPR's Performance Today.

Risa Carlson is currently Chair of the guitar department of the Levine School of Music in Washington DC. Risa received her BM, MM, and GPD from the Peabody Conservatory under the tutelage of world-renowned concert artist Manuel Barrueco. She has also studied with Ray Chester, and her father, guitarist Bill Carlson.

Alison Potter, described by the Baltimore Sun as a, "superior flutist," with, "dramatic and extraordinary skills and artistry," enjoyed her New York Recital Debut at Lincoln Center in 1994 as a winner of the Koussevitsky competition, and returned there as a soloist and chamber musician with both the Martha Graham Ballet and Ekko! New Music Ensemble. She has performed twice at the National Flute Convention as a winner in both the Masterclass Competition and the Piccolo Artist Competition.

(continued on page 2)

THE APRIL WGS PROGRAM

Our Guitar Orchestra Keeps Rolling!

Haul yourself and your guitar to the Friday, April 19 meeting for another guitar orchestra session. It will start at 7:30 pm at the Chevy Chase Community Center. (See the Calendar of Events for directions.) This time we will play "Tango Estampie" by Luc Lévesque. Reviews of this piece indicate it is very satisfying to play, and a crowd-pleaser. It is written in five parts, none of which require advanced chops. Take a look at the sample extract in this newsletter and select a part. If you need a part in advance, I will send it out. See the contact information at the bottom. If you email or get my answering machine, please tell me 3 things: what part you want; your name; and your complete mailing address. Simple as that.

Getting a part in advance is not a requirement - come on down in any case. As always, the session is open to *everyone*, whether or not a WGS member. Maybe your non-guitarist friend or family member would enjoy watching and listening.

As this newsletter goes to press, I don't know who will direct the guitar orchestra. We certainly don't want to burden the same person all the time. How about it, area teachers and performers? Here's a chance to join the fun *and* promote yourself at the same time. Give our president, John Rodgers, a call.

As always, we can promise that participants will be credited in the next newsletter, and that the results will be recorded for posterity in digital hi-fi.

**Samples of the parts
may be found on p. 7**

Donald Sauter
301 577 5589

donaldsauter@email.com

(Duo Virago continued) As a recitalist and chamber artist she has appeared at Merkin Recital Hall in New York City, at the National Gallery of Art, the Phillips Gallery, and the Library of Congress in Washington, D.C., and at Shriver Hall, the Meyerhoff Symphony Hall, and the Baltimore Museum of Art in Baltimore.

An avid proponent of contemporary music, she has drawn acclaim for her avant garde approach to interpretation. The Washington Post has lauded her ability to create, "different sound worlds". She has worked with composers Gyorgi Ligeti, Michael Daugherty, and Augusta Read Thomas, and she gave the East Coast premiere of William Albright's *Rustles of Spring* with the Naumburg Award winning Peabody Trio and saxophonist Gary Louie. She has recorded with percussionists Orlando Cotto and Robert Novak as well as with Ekko! New Music Ensemble. She has also been featured on Canadian and National Public Radio. Recently Ms. Potter has been acting piccolo with the Richmond Symphony and appeared as soloist in Corigliano's *Pied Piper Fantasy* with the Columbia Symphony. She is currently on the faculty of the Peabody Preparatory.

Ms. Potter holds degrees from the University of Michigan and the Peabody Conservatory. Her teachers include Robert Willoughby, Laurie Sokoloff, and Keith Bryan.

Duo Virago's performance will take place at the Levine School of Music. Please see the calendar of events for details.

The Guitar Strikes Again

Hey, get a load of this. The other day I glanced down at some change in my hand - and there was a guitar on the back of a quarter! It's been a quite a while since I've looked at a U.S. coin. In fact, I've made a pointed effort *not* to ever since McDonald's bought out the U.S. government and started turning our money into Happy Meal prizes. (I don't actually remember reading the news article, but I know this is what must have happened.) There's a toy quarter for each state - collect all 50! I didn't catch which state claims to be our "Guitar State". I know Florida is famous for the "Tallahassee tuning", which is six low E strings. On the other hand, Florida's quarter should have oranges and voting machines. Who knows... *Donald Sauter*

In Response to the Above

I have the pleasure of editing and publishing this issue of the WGS newsletter. After reading Don's article "The Guitar Strikes Again" I felt compelled not to leave you in suspense. The state with the guitar on the quarter is Tennessee... my home state! What else would you expect from the state with the largest recording industry in the world (Nashville, TN) and the home of the King (Memphis, TN)

Kevin Vigil

(301) 984-3822 GUITAR EXT 1#
CELL 202-362-6539



WALTER JOHNS GUITAR REPAIR SERVICE

12401 TWINBROOK PARKWAY
ROCKVILLE, MD 20852

Minuetto from Falstaff

Here is a minuetto taken from Giuseppe Verdi's opera, **Falstaff**, arranged for solo guitar by Amelie Luigi. **Falstaff** was Verdi's last opera, written when he was pushing 80. It was only his second comic opera, out of a total of 26 operas. **Falstaff** is universally considered a masterpiece - one of the three or four greatest comic operas. I hope you'll check it out some time. You'll hear that it's not one of the old-fashioned "number" operas - those with distinct arias like *La Traviata* or *Rigoletto*. The music of **Falstaff** romps along brightly, changing character continuously to reflect whatever is happening. This minuetto, as nice as it is, cannot be considered characteristic; *do not* expect two and a half hours of Johann Christoph Friedrich Bach!

The premiere of **Falstaff** was in Milan on Feb 9 1893. It's interesting to note that the copyright date of the guitar arrangement is the same year as the first North American performance of the opera, in New York in 1895. I wonder if Ms. Luigi saw it in either city. I can't tell you anything about her except that four other pieces by her in my collection are original compositions, and that her name appears as "Amelie" on pieces published in 1895, and as "Amelia" in 1897.

The minuetto comes from the very last scene. **Falstaff** the opera is based on Shakespeare's **Merry Wives Of Windsor**. Sir John Falstaff was the rascally, vain, old "Fat Knight", and in the last scene he receives a well-deserved humiliation. He is told that he can meet Ford's wife Alice secretly at the haunted Herne's Oak, but of course it's all a set-up. The other characters show up dressed as elves, fairies and imps, and they scare Falstaff half to death. He finally figures out what's going on, but not until after he's learned his lesson. Then, on the spot, there is a quick wedding ceremony for two couples, everyone still wearing his or her disguise. This minuetto provides the background music, and when it is finished, blustery, old Dr. Caius lifts the veil of his new wife, assuming her to be the pretty young Anne Ford. You can imagine his shock and disgust when "she" turns out to be one of Falstaff's smelly, red-nosed, drinking buddies! The merry wives had fixed it up so that the second couple was Anne and the young gentleman Fenton, foiling Mr. Ford's plans to match his daughter with old Caius.

It may interest guitarists that Verdi wrote some lute music for the opera. In Act II, scene 2, Alice Ford takes up a lute and plays it as Falstaff shows up at her house for their first secret meeting. That one was a set-up, too, and poor Falstaff ends up getting dumped out of a laundry basket, through the window and into the sewer.

In the opera, none of the sections of the minuetto are repeated. I think the second G in staff 4, measure 1, should be natural. I thank the Library of Congress again for making its music collection so accessible.

Donald Sauter

Correction and Apology

My heart sank when I saw that I had misspelled Manuel Barrueco's name in the last issue - in both the title and first sentence of the article about his master class. I've always known how to spell it, and must not have taken a critical second look while proofreading. Sorry about that, Manuel!

Donald Sauter

MINUETTO.

FALSTAFF.

No. 23.

Solo Guitar.

Arr. by A. LUIGI.

Tempo di Menuetto.

The musical score is written for solo guitar in A major (three sharps) and 3/4 time. It consists of eight staves of music. The first staff begins with the tempo marking 'Tempo di Menuetto.' and the dynamic 'dolce.'. The second staff is marked 'dolcissimo.'. The third staff includes the dynamic 'p' (piano). The fourth staff features a triplet of eighth notes. The fifth staff has a dynamic 'pp' (pianissimo). The sixth staff includes first and second endings. The seventh staff has a dynamic 'dolce.' and a triplet of eighth notes. The eighth staff begins with a dynamic 'p' (piano), followed by 'cres.' (crescendo), 'ff' (fortissimo), and ends with a dynamic 'f' (forte). The score includes various musical notations such as treble clef, key signature, time signature, notes, rests, and fingerings.

Ants Revisited

At the February meeting, our guitar orchestra played and recorded "The Floating Ancillary Ants" by Rex Willis. You're not supposed to speak for everybody in news articles, but I'll stick my neck out: we all had a great time. This was due in large measure to Kevin Vigil's expert guidance. In fact, I know everyone enjoyed themselves because everyone took parts for our next guitar orchestra session, on April 19 (see article.) There was even some talk of taking our show on the road heard at the end of the evening. (Now, I don't know about *that!*)

Here are the guitarists who joined in:

Conductor - Kevin Vigil.

Guitar 1 - Bob Wysong, Bill Dykes, Kevin Hassett, John Rodgers. **Guitar 2** - Donald Sauter, Mark Kowaleski, Andrew Burt, John Politte, Mark Carson, Leila Carson, Val Klavans, Charlotte Asmuth. **Guitar 3** - Bev Ross, Eric Howard, Kathy Weiland, Debby Maatta. Special thanks to Bev Ross for bringing her recording equipment.

We've never had so many people turn out for a WGS ensemble session - and this in spite of the previous newsletter not giving the time *or* the place! The guitar society has been going for about 10 years now, and I'd like to think something is finally starting to ignite, participation-wise. Let's get members' recitals numbers up, too! Folks, you'd have a hard time naming anything that offers anything near the recreational bang-for-the-buck the WGS does.

As good as the February meeting was, could it be any better? Well, we could all try to show up promptly, ready to play, at 7:30. This is especially important since we have to vacate the community center at such an early hour, about 9:45. I felt like we were just beginning to pull the piece together - just reaching the *starting point* - when we had to break up.

So, come prepared. Let's hit the ground running. Have your part worked up like you would a solo. Remember to bring your guitar. Remember to bring your music stand. Remember to bring your foot stool. Remember to bring your personal page turner if you need one. Remember that the WGS is just a volunteer operation. The \$12 million Ford Foundation grant was lost in the mail; our president pulls down a zero-figure income; and the WGS International Headquarters look suspiciously like our homes.

In the "Ants" piece, probably half of us were playing a part we had never played before. For instance, even though I had sent out five Guitar 1 parts, three of the four Guitar 1 players at the session were seeing it for the first time. Don't sweat choosing a part. I can assure everyone it is not worth the trouble trying out several parts to find your "perfect fit". Take one and go with it. Sometimes you'll be Guitar 1, sometimes Guitar 9 - all parts are important!

Getting back to the time problem, both of our locations, the Levine School of Music and the Chevy Chase Community Center, kick us out fairly early. If anyone knows of other locations for WGS meetings without such time constraints, pipe up. It would be nice to find a place convenient to our Virginia members to alternate with our D.C. location(s).

Donald Sauter

Feedback from the Composer

Yesterday I received from Richard Long a photo copy of the main page of the WGS newsletter (Jan-Feb) about the guitar orchestra doing my composition "The Floating Ancillary Ants". What a pleasant surprise!

There have been quite a few performances of it but I think this is the first time (I'm aware of) the program notes about the flooding water, etc., have been included in a newsletter...cool! It really happens...I took a picture of this big floating mass of ants in a cow pasture that had been flooded...the next day they were still there just as alive as can be! I witnessed this more than once. When Steve Robinson of Stetson U. commissioned me to write a work for guitar orchestra in 1992 this image just popped into my mind and the rest is history. I hope you enjoyed doing it. How did you find out about it? How did it go? Was it recorded?

I have solo works published with Richard (Tuscany/Presser) as well if you're interested.

Thanks!
Rex Willis

Member Performances

We thank everyone who has played for us lately at our members' recital and on our open stage. You can do it, too! Share your favorite piece! Get performance experience! See your name in the newsletter!

MEMBERS' RECITAL, Dec 14 2001:

Etude in A minor	Matteo Carcassi
Minuet	John Rodgers
Country Dance	J.S. Bach
Anima (Spirit)	Jennifer Spencer
Dance of the Georgian Maidens	Eric Howard
V. Bobri	N. Narimanidze; arr.
Ca la Breaza, Rumanian folk dance	duo: John Rodgers, Donald Sauter
Home Again	Donald Sauter
South Wind	Muriel Anderson
Calliope House	traditional
Munster Buttermilk	Brian Kent
Chorale	duo: Brian Kent, Donald Sauter
Wysteria	trio: Brian Kent, Donald Sauter, John Rodgers
	Richard Shindell
	song: Brian Kent

OPEN STAGE, Feb 8 2002:

Love's Joy	Eric Howard
Solo por Soleares	Eric Howard
	Andrew Burt
	traditional

The John E. Marlow Series presents Romeros and Sons

More of the exciting music that Pepe brought last year. The sons play with the same fire and expertise as the old Masters. All the Señoras Romeros must have a great time listening to these fellows just practicing.

Elegantly dressed, the group delivered a balanced performance. Each player had a chance to display individual flash and style while the group played effortlessly and seamlessly through a set of demanding pieces that showcased Flamenco influenced sounds with deep rooting in the classical tradition. *Bill Dykes*

The John E. Marlow Series presents Berta Rojas and the National Chamber Orchestra:

If you missed this one, shame on you. Well directed orchestra with a gorgeous sound meets beautiful and talented guitarist Miss Rojas hit the stage and proceeded to masterfully present the *Concierto de Aranjuez*. While a very familiar piece to classical guitar aficionados, the chance to see and hear top rate players perform it is a treat. The string section and the guitar literally cooked like jazz.

While the volume of the guitar is tough to match to that of an orchestra, even though there was an amplifier on stage, the tone of her instrument came through as sounding very natural and overall blended well when needed and stood out when called upon. *Bill Dykes*

The John E. Marlow Series presents Kevin Vigil and Richard Marlow

Since I have now known Kevin Vigil for more than a few years and have heard him play many times, I looked forward to his 'debut' in the Marlow Series.

He took the stage with his usual charm and confidence and played through a risky set of lot of new music instead of stalwart pieces like *Leyenda* or Sor's *Grand Solo*. Good stuff and a real surprise of a cover of a Chet Atkins inspired piece. Until then I have never seen any west Tennessee roots. Yale may have changed his accent, but maybe not his roots.

There are genuine hits here. The second piece from 'Sketches of Children' is extremely tuneful and deserving of expansion. Again an interesting counterpoint is the spoken poetry part. Like Myrna Syslin in her concert last year, this is one of those trends that could help everyone get a little more stage time. Come on back, buddy.

Richard Marlow was an excellent choice for contrast. Tight professional playing over all made for only one comment from the beginning: Ole! And it only got better after that.

Again the mixed media approach. Very entertaining. Mr. Aparicio's contributions as a dancer helped to fire up the set.

These events are often the only chance I get to see what might be going on in the rest of the world. Thanks to such sponsors as Mr. Malaga and The Marlow series for keeping the style alive.

Richard more than proved his talent and promise. Ole, indeed!

As for the 'both sides of the same mountain' quote from Christopher Parkening's concert and lecture last year, the jury is still out. The Series leaves a lot to consider. Sure is fun to watch and hear, though. *Bill Dykes*

Guitar Society Concert: Niki Lehrer:

We've all know her since she was a little kid. They sure do get older fast!

Hearing her playing mature has been a privilege. In a day where that generation is typecast as shred heads or grunge heads or valley, there's Niki's clean and fresh approach.

Her technical gifts are blossoming. She waded through a very entertaining and skillful set with her usual cheerful charm. Watch out, though. Her voice is maturing, too and in some neighborhoods I know of they will try to steal her away to be their vocalist in their band.

The artist and her manager packed the house with a very partisan crowd. Honorable mention should go to Levine School's hall as a wonderful setting sound wise and very comfortable audience wise for such shows. *Bill Dykes*

LA Guitar Quartet at The Barns at Wolf Trap

Seeing these fellows was a first for me. I make effort to mark the date. When a movement finally gets down to my neck of the woods, it's worth noting how long it took. They have been around since the mid 80's and circumstances finally came together for one of the 'Illegitimate' to actually hear and see how truly progressive classical guitar has become.

Actually, several years back when I first saw our own Washington Guitar Quintet play, one of my teaching buddies raved about the LA Quad. Last night more than merits the rave.

As they said, 'like the Romero school', for sure, with a twist and new direction and not necessarily that forward leaning. It can't be easy being new and classical at the same time, but that is what they did.

Mr. York's and Mr. Kanengiser's arrangements are tight knit and well thought out and display each player's strengths in flattering settings. These works certainly expand the classical player's repertoire. The Pulcinella Suite and even more likely the Carmen Suite were excellent inspiration for the instrument. Well defined and familiar themes from well know old school composers keep that direction lit while other pieces such as the African inspired Three Pieces showed what can happen with that direction.

Novel use of sounds like staples against strings to make a gong sound, percussive tapping and hand claps, and passing these elements among the players through the arrangements, made for some unique listening experiences.

Best described as tight knit and smooth with a certain fluidity

and flare, the performance dazzled. They have plenty of depth in technique and interpretation and a studied matched tone that is altogether pleasing. They swing rhythm wise and I might say they rock.

Bill Dykes

Martha Masters

Long Cool Woman in a Black Dress

I was almost late, didn't read the play bill forgot the bio in flyer that the Series sent out, and might do it again. I came with no preconceptions and had only the buzz from a packed house to go by.

I was immediately taken by the playing, new and familiar all at once. She reminded me of another player, Jeff Meyerriecks right away. Same fluid, solid playing as the grand master flash. I've seen a few Peabody players now and there is definitely a polish. Having just seen the LA Quartet, she shows the influence of thorough and yet slippery Scott Tenant.

In her own right, she pulled no punches and never let up. With a well balanced and extremely tasteful set full of technically and emotionally demanding selections she hit every mark. Wonderful voice separation, her selections were well matched for an over all old school effect. However, like the West Coasters, always something a bit special and different about each choice in a progressive way.

Congratulations to Glenn and Sue McCarthy. Nothing like someone from your Guitar program at Robinson H.S. getting so far for others to shoot for to give the Boosters something to cheer about!

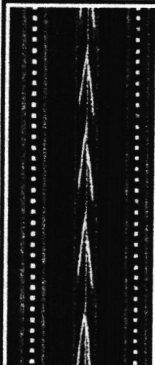
Bill Dykes

NEWS FLASH

The WGS has just been given a collection of the New York Guitar Society's Newsletter from the late '40's to the early '50's. Tor Eide of Falls Church, VA saw our newsletter at Jim Edmond's Foxes Music Store. He contacted John Rogers who called me and I rounded them up. You've gotta see these things!

Also, John Jackson just passed away in January. Though he wasn't a classical guitarist he was a classic and a great guitarist. You might be surprised at how many people find their way into classical music this way. Chet Atkins new the style since he was closely involved with Merle Travis.

Both would tell you that they were well versed in the style and



ROSS GÜTMEIER

Classical Guitarmaker

410 467-3042
gutmeier@aol.com
3557 Sweet Air Street
Baltimore, Maryland 21211

who they heard playing it and where. Musicologically it has to be one of those points worth looking at one day considering the revival of interest in other folk music.

Bill Dykes

FOCUS ON EDUCATION

Meet Tim Grant

Music Instructor at

Hilda J Barbour Elementary School

The following is the text by Joe Ferruggia of the Warren County Sentinel Newspaper of Front Royal VA., the article appearing January 3, 2002. It is reprinted here with permission.



Tim Grant used the money from special grants to purchase these smaller versions of the standard Spanish guitar made especially for young children to help promote music education at Hilda J. Barbour Elementary School.

Tim Grant is a product of Warren County Public Schools, and now it is his turn to give something back to the school system and to its most prized clients -- its students.

Born in Radford, Grant grew up in Warren County and attended Leslie Fox Keyser Elementary School and Warren County Junior High School, and graduated from WCHS in 1990. He received his bachelor's degree in music education from Radford University. He taught several years in Fauquier County, and is now in his fifth year at Hilda J. Barbour.

Grant, whose favorite instrument is the guitar, is the bassist with the popular local group, The Jazz Trio, and plays guitar with other regional bands as well.

But his primary occupation is to teach music to eager elementary school students, and he has found that the guitar has become the instrument they most want to learn.

"Some of them have guitars at home, so they can go home and practice their skills," Grant said. For the others, the only

practice they get is at school -- but the guitar is not usually a standard instrument in most school programs, which emphasize traditional marching band instruction. So Grant went looking for the money needed to buy enough guitars to go around for this students.

With \$2,000 from the Warren County Educational Endowment and \$3,000 from the Martinsburg Foundation, which distributes grants to public schools from the rock group PHISH, Grant acquired 30 acoustic guitars and two electric guitars.

These are all mini-guitars designed to make them easy to handle for small children," Grant said. "The strings are made from nylon, which also makes them easier to handle by small fingers."

The students primarily practice on the acoustic guitars, he added. "The electric guitars are used as a reward for good work."

Grant teaches guitar in nine-week classes for students in the third to fifth grades, but students in the first through fifth grades who are not in the classes get an opportunity to come into the music room and participate in a short early morning program.

"Some of the students are going really far with this (studying the guitar)," Grant said. "I think I've got a few that will take off quite well."

The 3rd Annual Levine School Guitar Camp Aug. 5-9

Hosted by award-winning guitarists Risa Carlson and Kevin Vigil, the 3rd Annual Levine School Guitar Camp focuses on refining essential skills with an emphasis on chamber music. Students polish their technical, sight-reading, listening, and performance skills in daily group workshops and masterclasses. Students may register as a member of a pre-existing ensemble, or may choose to be placed in an ensemble. Each group will receive daily coaching. This year, for the first time, students will have the opportunity to play with flutists, vocalists, and violinists as well as other guitarists.



Kirkpatrick Guitar Studio
4607 Maple Avenue
Baltimore, Md 21227
(410) 242-2744
Classical Guitar Specialists
Fine Concert Instruments &
Student Guitars

Each day, the instructors and/or guest artist will give a performance or demonstration. The camp ends with a student recital featuring the ensembles and selected solo performances to which family and friends are encouraged to attend! Exceptional performers will also be invited to perform at an outside venue, arranged by the Levine School of Music.

This workshop is designed to encourage excellence. One week surrounded by enthusiastic musicians and outstanding teachers allows for unsurpassed musical growth; learning becomes much easier around people who have similar goals and who want you to succeed. Levine School Guitar Camp 2002 offers a unique and stimulating learning experience, and, beyond that, LSGC 2002 offers fun, new music, and new friends!

For info., call the Levine School of Music at (703) 237-5655.

2002 Hawaii Guitar Class:

Benjamin Verdery announces the 5th annual guitar class on the island of Maui in Hawaii from Sunday, Aug. 11 - Saturday, Aug. 17. Mr. Verdery has been visiting the island of Maui, as a performer and tourist since 1985. It is one of his favorite places on the planet. Because of its extraordinary beauty and warm audiences, it is a perfect setting for a master class. Classes will be held daily for approximately 3 hours at St. Theresa's Church, located in walking distance to the Hale Kai O'Kihei Condos. In addition to the master class each day there will be ensemble coaching and discussions on topics such as technique, practicing, posture, performance anxiety, career development, competitions and recital preparation. Mr. Verdery will teach any repertoire including original compositions and/or any aspect of their playing that the student would like to work on. Students will play at least three times in the class during the week, and should come with two or more solo pieces of any level of difficulty that could be performed within a few days of arrival. After May 31, a schedule for the week will be set, and repertoire will be announced so that people will have a chance to borrow/buy music that will be studied. Ensemble music will be sent in advance so students can start rehearsals early in the week.

All students will get a chance to perform at one or more concerts during the week. The atmosphere of the class is very casual but active and concerts may occur as soon as a few days after arrival. In the past there have been group trips arranged around the classes and concerts to other areas of Maui, including beaches, rain forests and the Haleakala volcano. The final concert will be held in the stunning and historic Keawala'i Congregational Church in the beautiful area of Makena. Class size is limited to 15 to 20 performers. Tuition for the week is \$250, which does not include room and board. Interested participants should send a \$100 check deposit by Friday, May 31, 2002- payable to Benjamin Verdery, 711 Amsterdam Avenue, #10 G, New York, NY, 10025. The \$150 balance of tuition will be due upon arrival in Maui.

For further information:
Rie Schmidt
(212) 662-8795 phone
(212) 864-9166 fax
Rieschmidt@aol.com

WGS Meetings

The Washington Guitar Society (WGS) has meetings on Friday of every month. Specific dates and performers are listed in the calendar of events. Meetings with a featured performer begin with an open stage from 7:00 - 7:30 pm and continue with the featured performer at 7:30 pm. Meeting locations currently alternate between the Chevy Chase Community Center (5601 Connecticut Ave., NW, Washington, DC) and the Levine School of Music (2801 Upton St., NW, Washington, DC).

WGS Open Stage

The WGS hosts an open stage at the start of those meetings which spotlight a featured performer. It's not a competition, just plain fun. The open stages start at 7:00 pm and are followed by the featured performer at 7:30 pm. WGS 'Members Recitals', 'Youth Concerts', and 'Ensemble Sessions' do not feature an open stage.

Calendar of Events

Mar. 15 (Fri) 7:30 pm - Yuri Liverzon presented by the Washington Guitar Society at the Levine School of Music, Jane Lang Recital Hall. The Levine School of Music is located at 2801 Upton Street, NW, Washington, DC 20008. Upton Street is off of Connecticut Ave. near the Van Ness Metro. Take Upton about 1/2 mile and the Levine School is on the left. Enter through the front of the building, go downstairs and the Jane Lang Recital Hall is on the right. This performance is free and open to the public. Show up early (7 pm) with or without your guitar for the WGS open stage... it's lots of fun! For more information, please call John Rodgers at (301) 767-3383.

Mar. 16 (Sat) 8 pm. - Antigoni Goni presented by the Baltimore Guitar Society at the Baltimore Museum of Art, 10 Art Museum Drive, Baltimore, MD. For information, call (410) 247-5320, e-mail Lisa Kirkpatrick at Lisa@kirkpatrickguitar.com or visit on the web at www.bcgsg.org

Mar. 29 (Fri) 7:30 pm - Kevin Vigil presented at George Washington University in Phillips B-120 located on 22nd St. NW between H and I St. in Washington, DC. This performance is free and open to the public. Reception follows.

April 6 (Sat) 11 am - 7 pm. Mid-Atlantic Guitar Ensemble Festival at Lake Braddock Secondary School. Adjudicators will be Manley Mallard and Leo Welch. Final concert by Julian Gray and a special guest. For more info., contact festival director John Graham at (703) 426-1072.

Apr. 17 (Wed) - 8 pm. Shenandoah University Guitar Ensemble presented at Shenandoah University in Goodson Recital Hall. Shenandoah University is about an hour and 1/2 drive west of Washington on Rt. 50; it is located on the right side of the road, just west of I-81. Free and open to the public. For more info., call Glenn Caluda at (540) 665-4624.

Apr. 18 (Thur) - 7 pm. Kevin Vigil performs his first of three recitals to fulfill requirements for his DMA. This will take place at the Shenandoah Conservatory of Shenandoah University in Goodson Recital Hall. Shenandoah University is about an hour and 1/2 drive west of Washington on Rt. 50; it is located on the right side of the road, just west of I-81. Free and open to the public.

Apr. 19 (Fri) WGS Guitar Orchestra - 7:30 pm. This is a wonderful opportunity to play with others in an ensemble setting. If you are interested in joining in, please read Don Sauter's article "THE APRIL WGS PROGRAM Our Guitar Orchestra Keeps Rolling!". You can get parts by contacting Don at (301) 577-5589 or e-mail: donaldsauter@email.com.

Apr. 20 (Sat) - 8 pm. Carlos Barbosa-Lima presented by the International Conservatory of Music's John E. Marlow Recital Series at the Westmoreland Church in Washington, DC at Westmoreland Circle at the intersection of Western Ave. and Massachusetts Ave. For information, call Tim Healy at (301) 654-6874 or visit www.marlowguitar.org

Apr. 20 (Sat) 8 pm. - Eduardo Fernandez presented by the Baltimore Guitar Society at the Baltimore Museum of Art, 10 Art Museum Drive, Baltimore, MD. For information, call (410) 247-5320, e-mail Lisa Kirkpatrick at Lisa@kirkpatrickguitar.com or visit on the web at www.bcgsg.org

Excerpt of "Tango Estampie" by Luc Lévesque for April Guitar Orchestra Session.

The musical score is for a guitar orchestra session. It consists of five staves, numbered 1 through 5. Staff 1 is in treble clef, and staffs 2 through 5 are in bass clef. The music is written in 4/4 time. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamic markings include *f* (forte), *mp* (mezzo-piano), and *tamb.* (tambourine). The score is divided into measures by vertical bar lines. The first measure of staff 1 has a tempo marking of *♩ = ♩*. The score is for an excerpt of "Tango Estampie" by Luc Lévesque.

Calendar Of Events Continued

May 31 (Fri) 7:30 pm - Duo Virago (flute/guitar) with Alison Potter, flute and Risa Carlson, guitar presented by the Washington Guitar Society at the Levine School of Music, Jane Lang Recital Hall. The Levine School of Music is located at 2801 Upton Street, NW, Washington, DC 20008. Upton Street is off of Connecticut Ave. near the Van Ness Metro. Take Upton about 1/2 mile and the Levine School is on the left. Enter through the front of the building, go downstairs and the Jane Lang Recital Hall is on the right. This performance is free and open to the public. Show up early (7 pm) with or without your guitar for the WGS open stage... it's lots of fun! For more information, please call John Rodgers at (301) 767-3383.

Classified

1992 Concert guitar by Fabio Raghianti, an Italian guitars and violins maker. \$2,200 when new. **Asking \$1,400.** Spruce top, rosewood sides and back. Very sweet and balanced sound. Light action. Classy hard shell case. Has one very minor (short) crack--appeared during the first year, otherwise stable ever since. **Call:** Jay Juan at work (703) 948-3216, **or e-mail** jjuan@erols.com.

1999 Concert Guitar by John Dick. Selling at: **\$4,500.** Cedar top, Rosewood back and sides, Full bodied tone, Great projection. **Call** Kevin Vigil (703) 644-1659 **or e-mail:** WGS001@aol.com

WGS Web Site

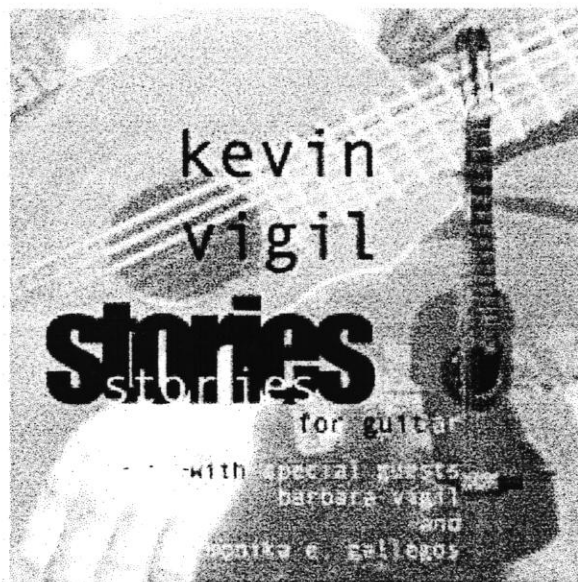
The Washington Guitar Society now has a web site thanks to the generosity of Christine Fortin. At the site, you will find newsletter articles, links to other guitar sites and much more. Since the hard copy newsletter only comes out every three months, this is a way for the WGS to inform you of up to the minute events. Please visit our site at:

<http://home.att.net/~dcguitar>

e-mail: dcguitar@att.net

Officers/Editors

President:	John Rodgers	(301) 767-3383
Vice President:	Bill Carlson	(703) 548-3703
Treasurer:	Beverly Ross	(301) 927-7833
Publicity Coordinator:	Bill Detlefs	(202) 277-1028
Newsletter:		
Articles:	Kevin Vigil	(703) 644-1659
Editing:	Jay Juan	(301) 340-7438
Printing/Mailing:	Bill Dykes	(703) 533-0226
Web Site:	Christine Fortin	dcguitar@att.net



I need a bigger guitar... please buy my Daddy's CD!

Stories For Guitar (Orchard 3405) Available from:

<http://hometown.aol.com/duobrio>

Kirkpatrick Guitar Studio (410) 242-2744

John E. Marlow Guitar Series Performances

cdnow.com and amazon.com