

Washington Guitar Society

No.71

March, April, May 2005

Friday, March 18, 2005 WGS Open Stage

WGS' Open Stage hosted by Bill Dykes will continue. Any level is welcome to play in a fun loving, non-competitive atmosphere.

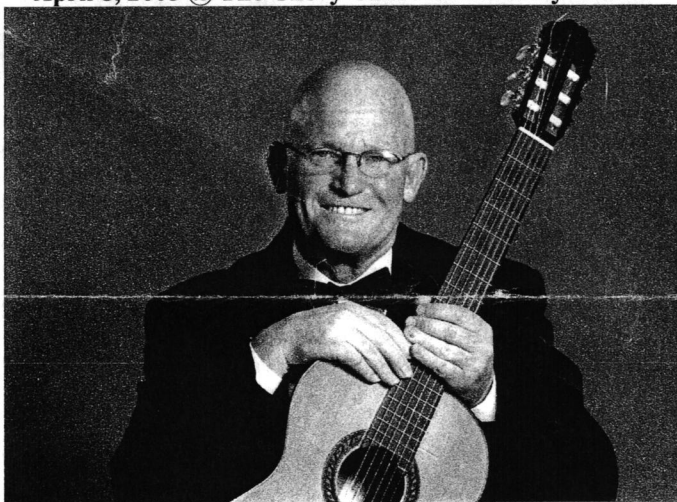
Meet people, enjoy the neighborhood, work out the kinks from your set. Try out something new.

When: Friday, March 18, 2005; at 7:30 pm

Where: Chevy Chase Community Center
5601 Connecticut Ave, NW, Washington DC

Rico Stover

April 8, 2005 @ The Chevy Chase Community Center



The foremost authority and biographer of Augustine Barrios will be featured artist at the April meeting.

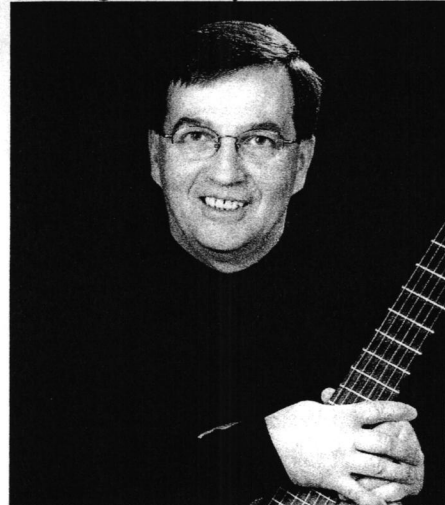
Rico Stover grew up in California. As a high school foreign exchange student to Costa Rica, he had the good fortune to meet a guitarist named Juan de Dios Trejos, who had been a student of Agustín Barrios.

This inspired Rico to begin playing the guitar. Over the years Rico has studied guitar with Ako Ito, José Tomás, Jorge Fresno, José Rey de la Torre, Manuel Lopez Ramos and Leo Brouwer

Rico is an internationally known guitarist and musicologist who is a recognized authority on the guitar music of Latin America. He has performed in England, Brazil, Canada, Chile, Costa Rica, El Salvador, Mexico, Spain, Venezuela, Puerto Rico, Paraguay, Uruguay and Hawaii and in numerous venues (see p 5)

Chris Anderson

April 22, 2005 @ The Chevy Chase Community Center



Chris Anderson's involvement with the guitar started over forty years ago while growing up across the street from a music store in Hagerstown, Md. He was performing frequently in public as a teenager. Studies on the classical instrument began while he attended Bethany College near Wheeling, W.Va. After graduating in 1976 with a major in History and a minor in Music, he completed additional studies in Guitar Performance at the Shenandoah Conservatory of Music in Winchester, Va. (see p 4)

March 19, 2005 The Marlow Series Presents:

MARGARITA ESCARPA - A RISING STAR!



Margarita Escarpa of Madrid, Spain, is a wonderful musician possessing the marvelous qualities of finesse, intelligence, virtuosity and musicality. (see p 4)



Larry Snitzler

Wednesday, March 30, 2005 @ 8:00 pm

Greenberg Theatre
4200 Wisconsin Avenue, NW
Washington, DC 20016

Larry Snitzler gave his first classical guitar recital at age 18. Since then he has traveled to 20 countries, giving hundreds of performances of solo recital, concerto, and chamber music. He appears regularly at conservatories and international music festivals where, as well as performing, he gives classes and makes presentations in three languages.

Mr. Snitzler began studying the guitar with Sophocles Papas at age 16, after hearing a recording of Andrés Segovia. Three years later, Mr. Papas asked Segovia to listen to his pupil, following which the Spanish Maestro invited young Snitzler to attend his master classes at the Accademia Chigiana in Siena, Italy. Thus began a relationship that was to last some twenty-five years. For the next five years, Larry Snitzler was part of a small band of students who literally traveled the world to be a part of the special master classes offered by Andrés Segovia whenever, and wherever, he found time for them. (Among the other members of this group were to be found Carlos Barbosa-Lima, Oscar Ghiglia, Michael Lorimer, Aldo Minella, and Christopher Parkening.) During this same period, he also studied with the French guitar duo of Alexandre Lagoya and Ida Presti at the Académie d'Été, in Nice, France.

As a young man, Larry Snitzler moved to Paris, France for a period of eight years. There, he studied music theory and interpretation with Nadia Boulanger, and began to concertize throughout much of Europe, Africa, and the Middle East. While in Paris, he also studied with guitarist Oscar Ghiglia and composer Jean Catoire. In 1986, he was invited to Los Angeles to give a concert in honor of Andrés Segovia, as part of a special celebration for the 93 year-old artist who was giving master-classes at the University of Southern California.

He continued to benefit from the personal advice and counsel of Andrés Segovia, until the Maestro's death in 1987.

Larry Snitzler was a founding member of The Washington Guitar Quintet, a group specializing in North and South American and Jazz-oriented music. Over time, other members included: Charlie Byrd, Carlos Barbosa-Lima, John Marlow, Phillip Mathieu, Jeffrey Meyerriecks and Myrna Sislen.

Mr. Snitzler has premiered or been the dedicatee of works by Gilbert Biberian, Stephen Douglas Burton, Jeffrey Meyerriecks, Guido Santorsola, Glenn Smith and Ralph Turek. Mr. Snitzler's own compositions have been described as, "beautifully formed, immediately attractive music," by Joseph McLellan, chief music critic for the Washington Post.

He was long associated with National Public Radio as an on-air host, performer and freelance music producer of various programs and series such as Guitar Notebook, Concert Guitar with Larry Snitzler, and ¡SEGOVIA! (Now part of the collection of the Museum of Broadcasting.) He is a former contributing editor of, and has written extensively for, the prestigious Guitar Review. His writing occasionally appears in other national and international music journals as well. He is a former co-chair of the Music Advisory Panel of the National Endowment for the Arts, has been a music consultant to the National Gallery of Art and an adjudicator for the Concours International de La Guitare, sponsored by Radio France. He has lectured extensively at the Smithsonian Institution, and has appeared at the National Press Club, as well as the Sunday at the Met lecture series, at the Metropolitan Museum of Art in New York.

Recordings: Blue Lula, Concord Concerto labels.



**LOIS SCOTT
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31 1 2005

**Larry Snitzler's Program
for the Greenberg Theater Concert**

Andante Largo, Opus 5, No. 5

-Fernando Sor
(1778-1839)

Prélude & Allegro, (1732),
(arr. Pujol)

-Santiago de Murcia
(c.1682-c.1740)

2 Menuets, (arr. Segovia) -Jean-Philippe Rameau
 Les Tricotets, (arr. Snitzler) (1683-1764)
 La Joyeuse, (arr. Snitzler)

Sonata en Ré, (arr. Snitzler) -Mateo Albéniz
 (c.1755-1831)

Passacaille -Sylvius Leopold Weiss
 (1686-1750)

Brief Pause

Fantasia-Sonata, Opus A-22 -Joan Manén
Largo, Allegro, Adagio cantabile, (1883-1971)
Allegro Assai, Andante, Adagio, Largo

Intermission

La Morena Cubana, (arr. Snitzler) -Joaquín Malats
 Serenata Española, (arr. Snitzler) (1872-1912)

Sevillana, (Fantasia), -Joaquin Turina
 Opus 29, 1923 (1882-1949)

A few comments about my March 30 program at the Greenberg Theatre, Washington, DC.

by Larry Snitzler

I especially like this program because, with the exception of the *Passacaille* by Weiss, all of the music comes from the two countries that have had the greatest musical and cultural influence on me: France and Spain.

Part I opens with Sor's haunting, *Andante Largo*, op. 5, # 5. This is followed by music in the Baroque style, with pieces by de Murcia, Rameau and Mateo Albéniz. These works offer the performer the opportunity to display a wide range of varying articulations and sonorities. I end this first portion with the aforementioned *Passacaille*. Weiss, like Pachelbel, was among those composers of the Baroque era who seemed to jump over the Classical era altogether, in order to produce music with an almost "Romantic" feel, all the while retaining the harmonic language and formal structures of their own time. This is a wonderful piece.

Part II consists of one work only, and what a work it is: the magnificent *Fantasia-Sonata*, op. A-22, by the Spanish/Catalan composer, Joan Manén, (1883-1971). This piece may be comfortably ranked among the great works of the guitar repertoire. Although written for Andrés Segovia in the mid 1920's, it does not sound particularly Spanish, or even "guitaristic". Rather its appeal comes from a kind of affinity Manén seemed to have with the harmonic language of say,

Wagner or Richard Strauss. This is a large work in several episodes, requiring the fullest utilization of all the dynamics and color of which the guitar is capable. If you have never heard the Manén, *Fantasia-Sonata*, it would be worth your while to attend the recital for this work alone! A number of years ago, while visiting with Segovia in Madrid, he showed me the manuscript for this masterpiece and we discussed it. However, you'll *have* to come to the performance, if you wish to learn more!

Part III opens with my own transcriptions of two pieces by Joaquim Malats. Malats was a stunning piano virtuoso and good friend of both Isaac Albéniz and Granados. He died quite young, at age 40, leaving behind a number of charming pieces written for the piano. Tárrega was the first to have transcribed his *Serenata Española*. I've been researching Malats and his music in both Spain and France for some time: these lovely pieces represent just a taste of what I've been working on. Turina's fabulous *Sevillana*, op. 29, closes the program. In contrast to Manén's *Fantasia*, Turina's *Sevillana*, (also a *Fantasia*!), immediately evokes the style of music most associated with Spain, that of Andalucía. Although Turina never played the guitar, this piece is imminently suited to the instrument, and ends with a full volley of *rasgueados*, the characteristic strumming technique of the flamenco guitar.

As it happens, this program is rather "old-fashioned". Consisting of three parts, with the "meat and potatoes" in Part II and replete with lyrical, appealing music, this is the kind of program Segovia would have felt entirely at home with. Indeed, he played this kind of tri-partite program decade after decade. Although I didn't start out to follow this model, it seemed to come together of its own accord. I love it. I think you will too. I hope to see you there!



Gray Snead

**The Old Bridge Chamber Orchestra
 March 5, 2005**

In a concert of music inspired by Spain, A. Scott Wood will conduct the Old Bridge Chamber Orchestra with Gray Snead as soloist of the Rodrigo *Concerto Aranjuez*.

Tickets are \$10/\$8 available at the door on Saturday March 5. Show time is 7:30 pm. For details go to the orchestra web site: www.obco.org (next page)

The concert will be held at the Good Shepherd Lutheran Church, 15695 Blackburn Rd. Woodbridge VA 22191.

Gray is a player to watch (see Reviews).

Bill Dykes

Friday, May 20, 2005 WGS Open Stage

WGS' Open Stage hosted by Bill Dykes will continue. Any level is welcome to play in a fun loving, non-competitive atmosphere.

Meet people, enjoy the neighborhood, work out the kinks from your set. Try out something new.

When: Friday, May 20, 2005; at 7:30 pm
Where: Chevy Chase Community Center
5601 Connecticut Ave, NW, Washington DC



May 7th The Sensational Frank Vignola Brings 2004- 2005 Marlow Season to its Exciting Conclusion.

You are not going to believe your ears when you hear the music-making that will come from the 60 fingers of the 6 members of Frank's new group, **The Frank & Joe Show**.

The tasteful, melodious and thrilling melodies and rhythms of two guitars, three percussionists and a base fiddle, along with their special arrangements of pieces such as the "Flight of the Bumblebee", will have you breathless.

If you need something to relieve your mind from the tensions and problems of the everyday world, this is it!

Saturday, May 7, 2005 @ 8pm
Westmoreland Congregational United Church Of Christ
Bethesda, MD

WHAT'S NEW? The John E. Marlow Guitar Series is celebrating its **11th Season!** Join us in our celebration, make a donation, buy a raffle ticket!

(Anderson from p. 1)

He went on to serve as a guitar instructor at Shepherd College in Shepherdstown, W.Va., and taught in and around Hagerstown for eleven years. During that time, he was featured as a solo performer by many of the region's art councils and institutions, including the Mercersburg Academy in Mercersburg, Pa., the Old Opera House in Charles Town, W.Va., and the Washington County Museum of Fine Arts in Hagerstown. His playing was spotlighted on Maryland Public Television.

In the spring of 2004, he returned to the stage after a decade-long sabbatical from public performances. His recent series of recitals included a concert at the Shenandoah Conservatory of Music. Other recitals are planned for later this year, including ones for the Washington Guitar Society and the Levine School of Music in Washington, D.C.

Anderson's concerts are enjoyed by a wide range of audiences. With an engaging stage presence and informative comments on the music, he creates a comfortable atmosphere for both classical music newcomers and aficionados. His programs often conclude with selections that are drawn from the blues, jazz, and pop idioms.

In recent months, Chris has been a student of Franco Plantino. He has been selected as a performing student at ten masterclasses taught by some of the world's most respected guitarists, including Pepe Romero, Raphaella Smits, and Denis Azabagic. Chris was also chosen to perform at Manuel Barrueco's annual weeklong class at the Peabody Institute of Music in Baltimore.

When: Friday April 22, 2005; at 8 pm.
Open Stage at 7:30 pm
Where: Chevy Chase Community Center
5601 Connecticut Ave, NW, Washington DC

Escarpa (from p. 1) When you hear her, you will understand why she has won two national and eight international First Prizes which include: the International Competition in Esztergom, Hungary (1991), the International Competition 'Andres Segovia' of Palma de Mallorca (1993) and the Guitar Foundation of America Competition in Quebec (1994).

Special Added Attraction: Youth Orchestra

7:15pm

*As part of the outreach program of the Marlow Series, **Maestro Glen McCarthy's Guitar Orchestra** from **Robinson High School** will give a short, complimentary pre-concert performance in the Reception Hall on March 19th at 7:15 p.m. What an experience: From talented youth to the mature artistry of Margarita Escarpa!

Saturday, March 19, 2005 @ 8pm
Westmoreland Congregational United Church Of Christ
Bethesda, MD

(Stover from p. 1) across the United States. His broad professional experience includes performing at guitar and music festivals, in concert halls, universities and conservatories.

In 1976, Belwin Mills Publishing Company published his first comprehensive edition of Barrios' music. At this time Rico collaborated with concert guitarist John Williams in preparation of Williams' recording of the music of Barrios released by Columbia in 1978 (today Sony). In 2003 Stover's revised, two-volume edition of *The Complete Works of Barrios* was published by Mel Bay Publishing Company. His acclaimed biography of Barrios, *Six Silver Moonbeams--The Life and Times of Agustín Barrios Mangoré*, was published by GSP Publications in 1997.

In 1990, Rico was awarded his first Fulbright Fellowship which took him to Paraguay to research the life and music of Agustín Barrios Mangoré. His second Fulbright Fellowship in 2002 took him to Venezuela, where he researched the history of the guitar, performed concerts and taught guitar classes.

Rico has also edited several books, CDs and sheet music editions through GSP Publications, Mel Bay Publications and Warner Brothers music as well as via his own publishing company Querico Publications (www.quericopub.com).

He is a frequent contributor of articles to magazines such as *Classical Guitar Magazine*, *Soundboard*, and *Gendai Guitar* (Japan). His CD "Beautiful Music of the Guitar" features an eclectic mix of works by Barrios, contemporary popular songs, and his own compositions.

For his concert Rico will present a variety of music from Latin America for guitar solo as well as for guitar and voice. His program will feature works by Ayala, Barrios, Bonfá, Falú, Stover, Villa-Lobos and Yupanqui.

Where: Chevy Chase Community Center.

When: Friday, April 8, 2005; at 8 pm

Open Stage @ 7:30 pm

Extra: WGS Newsletter Forum Report

The Forum is up and running and your editor is including some of the best written comments as I have ever read. Keep it coming. Go there. <http://www.dcguitar.org/>. Or go to the Forum: <http://forum.dcguitar.org/>

Bill Dykes

To: Soundboard Magazine From: Donald Sauter

Date: Summer 1990

In a letter to Frank Koonce regarding the guitar notation project, Peter Segal states, "It's no secret that too many guitarists are abysmal readers." (Soundboard, Winter 1989-90, p52.) He clearly believes fingerings are to blame for this situation.

I wonder if the situation is really as bad as he states. I've played in guitar ensembles, and a guitar orchestra, at various guitar festivals and workshops over the last ten years. Even though most of the guitarists have little ensemble experience - and many have little total playing experience - the groups always seem to do quite well.

Accusations that guitarists are poor readers have been around a long time, of course. It's only fair to ask, what exactly does this mean? How do you define an absolute scale for reading ability? Guitarists could be compared to each other and, just as for any instrument, you would find a wide range. But how can guitarists as a group be compared to flutists and violinists when they are playing different music on different instruments? Suppose many pianists can play the "Toccatà Y Lamenta" by Robert Sierra (in the same Soundboard issue, p60) correctly on the first shot, but few or no guitarists can - what could you conclude?

I would like to argue that what is perceived as "abysmal reading" is really a manifestation of special problems unique to the guitar. I am not saying that the guitar is "harder" to play than other instruments. That would be indefensible; all instruments are infinitely hard. Any instrument - piano, violin, harmonica, bongo, you name it - could have music composed for it which is just beyond the capability of any living human. The problem unique to the guitar is the choice of locations for almost any given note coupled with the multi-voiced texture of the music.

(-the italics are the editor's. I've never heard it put better.)

Consider an example in the Sierra piece - the chord pattern that descends chromatically in the top line of the 2nd page.

etc...

	--	-- -- --
	11	10 9 8 7
	11	10 9 8 7
		9 8 7 6 5
		0
		0
6=D		0

Everything goes fine, until you run out of fingerboard. The fingering pattern has to be broken, but where and how? There are a number of possibilities, and all the ones I tried had difficulties.

But the point here is that a pianist doesn't have this problem - he just continues the chromatic descent to its end. A violinist doesn't deal with a passages like this, at least on a regular basis.

Consider an example in the Fiset transcription of Grieg's "Anitra's Dance" (same Soundboard, p45) - those jumpy octaves found, for example, in staff 4 of the first page. A pianist has no decisions to make - and the implementation is trivially easy. A violinist has no choice but to play double-stops on adjacent strings. A guitarist, on the other hand, is faced with a staggering number of possibilities.

The above examples are the norm for guitarists, not exceptions, and that's why editors supply fingerings. Mr. Segal admits the usefulness of fingerings in music for beginners, but would like to see it minimized in "concert level" music.

I wonder if there is any value at all in making this distinction. What is "concert" music? Does it depend on the name of the composer, or the length of the piece, or the number of notes per second, or the amount of time spent in upper positions? I suspect any effort to differentiate "concert" from other music is doomed to failure.

Good luck to Frank Koonce in his effort to produce a manual of style. Personally, my wish is that the results would be based on reading tests. Guitarists could play a variety of musical excerpts, each one fingered according to the competing systems. Then he makes a simple decision - which system worked best for him? Perhaps the GFA could facilitate this either through the "Soundboard", a separate mailing or at a festival. Is this out of the question?

I have spent a lot of time fingering guitar music, and rewriting fingerings not notated to my liking. I know what my abilities are in this respect and I don't need to prove them on every piece. Finding the best fingering system and getting it into use would be mutually beneficial. The time I save working on a new piece can be spent playing other new pieces. I have a lot more fun - and guitar composers make more money. [End letter.]

<http://www.geocities.com/donaldsauter/gfing.htm>

David Raleigh Arnold Says:

"I have a better way. I did it right, others didn't."

Check it out at:

<http://www.openguitar.com/dynamic.html>

Mr. Arnold is a long-time playing and teaching veteran from McLean VA.

Your editor went to the Dynamic Guitar Site and found a well thought out and well written program for mastering the fret board. Worth the trip, this is what the WGS Forum is all about. Thank you David Arnold.

Bill Dykes

VCU Sends Notice of E Newsletter

John Patykula, Director of the Guitar Program pinged the WGS editor with the announcement of the VCU Guitar Newsletter relating the comings and goings and presentations being offered at the University in Richmond Virginia.

Alexandria Guitar Festival Director and star, Nathan Fischer is due down there in early March.
Bill Dykes

VCU Guitar E-News Vol. 1, No. 1

- Andrew McEvoy '08 wins VMTA Collegiate Competition
- Frank Mullen III '97 has new guitar ensemble work published
- Tim Olbrych '84 releases new CD
- Duets for two guitars to be published
- DC Guitar Society features article by guitar faculty
- Up-coming mini-festival of Spanish music
- Nathan Fischer to perform on VCU Guitar Series

DC Guitar Society features article by guitar faculty

John Patykula has an article, **Developing a Good Tremolo**, featured in the current edition of the **Washington, DC Guitar Society Newsletter**. This article also can be found on the **DC Guitar Society's web site at www.dcguitar.org**

Nathan Fischer to perform on VCU Guitar Series

The VCU Guitar Series will feature classical guitarist Nathan Fischer in concert on Friday, March 4, at 8pm in Sonia Vlahcevic Concert Hall at the W.E. Singleton Center for the Performing Arts, 922 Park Avenue, Richmond VA. General admission is \$10. The concert is free to all VCU students, faculty and staff with valid ID. For ticket information, call the VCU Department of Music Box Office at 804-828-6776 (open 11am-2pm weekdays).

Nathan Fischer has a Doctor of Musical Arts from the Eastman School of Music in Guitar Performance and Literature. In 2004, upon his graduation, the ESM gave him the Andr s Segovia Award for Musical Accomplishment and Human Endeavor. His performances in the United States and Europe have demonstrated "brilliant execution, great technical skill and sensitivity," and his ability to "master several hundred years of stylistically different music" Colorado Springs Guitar Society. Nathan is the director of the Alexandria Guitar Festival, an event that has been described as "guitar heaven" by the Mount Vernon Gazette.

For more information about the VCU Guitar Program and the VCU Department of Music, go to www.vcumusic.org

The VCU Guitar Program is a sponsor of An Hour with the Guitar, which is aired every Sunday from 7-8am on 88.9FM WCVE.

If you have a friend who would like to be added to the Guitar E-News mailing list, have him/her contact John Patykula at jtpatyku@vcu.edu

Reviews

Concierto del Fuego

I was very fortunate to attend the East Coast premiere of Loris Chobanian's *Concierto del Fuego*, featuring guitarist Marija Temo, with the Alexandria Symphony Orchestra. The three-movement concerto derives from flamenco idioms, and features intense collaboration between guitar and orchestra. The flamenco guitar and orchestra contain varied and numerous parts of the *cante jondo* style. Chobanian scores the orchestra at times to sound like a giant guitar. The percussionists imitate the stomping of the flamenco dancers' feet, and the wood blocks imitate the clapping of the hands (palmas). Arabic and Armenian influences are evident at times.

Maria Temo, always a treat to watch, "performed as though she owned the piece – one minute her fingers would strum with the velocity of a bullet train and another minute they would linger through heartfelt melodies." (Washington Post Review). Never missing a cue, she demonstrated commanding technique, as well as musicianship. Flamenco guitar and full symphony orchestra is quite unusual, and the audience was most appreciative, for both Ms. Temo, and for the composer who was sitting in the audience. To cap that off, the luthier of Ms. Temo's guitar was in the audience. That's right – local (Richmond, VA) luthier Tom Rodriguez drove up to hear how his guitar sounded with full orchestra. I was sitting in the third row center, and I thought overall it worked quite well, although the orchestra overpowered the guitar on some low notes.

I would have been satisfied with just the guitar concerto. The concert also featured Ms. Temo singing in Manuel de Falla's ballet, "El Amor Brujo," also featuring flamenco dancers Anna Menendez and Edwin Aparicio. The evening was as good as it gets for flamenco lovers.

John Politte

The Sumi Guitar Duo

Keishi Sumi and Akiko Sumi (brother and sister, aka The Sumi Guitar Duo) performed a program of Latin guitar music at the Old Presbyterian Meeting House in Alexandria, VA on Sunday, Feb. 20. The venue will be the concert hall for the upcoming Alexandria Guitar Festival this July, and it works well. The performers are elevated perfectly, the size is perfect for an audience of 100 or so, and the acoustics are excellent. Brother and sister alike have each won numerous guitar awards and competitions, and they have released two CDs, and performed as a member of the Aurora Guitar Quartet.

The all-Latin program (with the exception of an encore) featured "El Amor Brujo" by Manuel de Falla, arranged by Keishi Sumi. What a treat for me to compare a classical guitar duet of this music to the "flamenco" interpretation by Maria Temo and the Alexandria Symphony (see review, "Concierto del Fuego"). Everyone recognizes the familiar last movement, "A media noche – Danza ritual del fuego." Other pieces on the program featured the Albeniz Suite Espanola, No. 7; and Astor Piazzolla's "Tango Suite," and "Invierno Porteno."

An appreciative audience of about 80 (great crowd for a cold Sunday afternoon!) clapped for two encores, which included a highly animated Samba. The Sumi's play with great technical skill and interpretation. As students of Manuel Barrueco, I hope they are able to give more concerts in the Washington, D.C. area.

John Politte

John Feeley

A performance for the book! Mr. Feeley came to play and brought many new additions to the repertoire, something for everyone's taste and level.

New solo arrangements by Feeley of tasty Irish melodies and traditional classical inspiration framed a bold new *Concerto for Guitar and Strings* by Eric Sweeney for a show of masterful guitar and pleasing music.

The concerto hung together well with enough unpredictability to hold the interest of top notch players who each had moments to display their solo abilities while showing off their tight knit ensemble play.

Mr. Feeley, so masterful a player this reviewer has not seen do the same show in three year's offerings, causes comment on the sheer amount of class repertoire at such a level of virtuosity. And he started on electric?

This concert was another where the program notes are worth saving - great writing and information good for anyone's library.

(I also wrangled a copy of the program from Tim Healey a week ahead of time. Truthfully, it helps to prepare. I had a chance to look through some of my transcripts of the music as well as actually knowing how to play some of the traditional pieces. It made for an even more interesting show.)

Bill Dykes

Gray Snead and the McLean Symphony Dingwall Fleary Conducting

In a December Christmas show at McLean's Alden Theater in Virginia, all the above showed a packed house a fantastic time.

Under Mr. Fleary's able baton, a terrific orchestra offered a spirited presentation of one of the guitar world's premier works pushing Mr. Snead to an equally spirited performance.

The orchestra then followed with a traditional Seasonal show to the delight of the audience.

Mr. Fleary is a charming showman as well and played a warm host and energetic conductor of the musicians and the group singing. Well worth watching for other events.

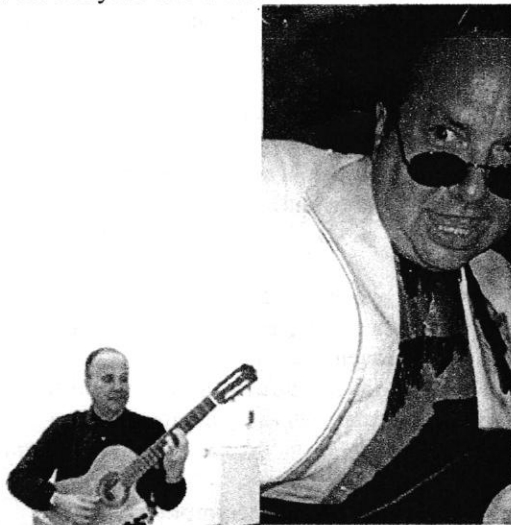
Bill Dykes

Dear Washington Guitar:



Welcome from The Land Where the Road Meets the Sky* (*from the song by the same name ©2004). This is my backyard view. We're looking roughly at Stephens City in the Shenandoah Valley.

I have been editing the Newsletter for the past year or so and wanted to let everyone know who I am.



Bill Dykes at WGS
photo by Mary Dykes

...and "Out There"
photo by Shaun Van Steyn

I have been playing since 1969 and teaching since 1977 in the Washington area. I graduated from George Mason University in 1976 where I studied guitar with Larry Snitzler.

I am a songwriter, composer of pop and classical music, and I am publishing two books on guitar as well as several arrangements.

I still entertain and play solo and in ensemble with rock, surf, country, folk, blues, and bluegrass bands. I sing in and front the ensembles. I also work with a terrific agency that provides all kinds of entertainment for many different events.

I apologize to those whose performances I have recently missed. I'm only one guy. If any reader has something they want to send in or comment about or even if you just want someplace to bust some chops, I love talking with everyone. See my phone # below or use the WGS web site.

Bill Dykes

Calendar of Events:

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Gray Snead & The Old Bridge Chamber Orchestra
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Bethesda, MD

Chris Anderson Saturday May 7, 8 pm The Woman's Club,
31 S Prospect St, Hagerstown MD

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May 20 @7:30 pm; Chevy Chase Community Center
5601 Connecticut Ave, NW, Washington DC

Notes from the Editor: Thank you again to all contributors. **Deadline for next Newsletter: May 25.** Format for 8½ x 11 paper size. If possible, Times New Roman, Font 10 point, .txt., right and left justified, as an attachment.

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 7:30 - 8:00 pm and continue with the featured performer at 8:00 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 that spotlight a featured performer. It's not a competition, just plain fun. The open stages start at 7:30 pm and are followed by the featured performer at 8:00 pm. WGS 'Members Recitals', 'Youth Concerts', and 'Ensemble Sessions' do not feature an open stage.

WGS Web Site

The WGS has a web site where you will find newsletter articles, links to other guitar sites and much more. Since the hard copy of the 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 the site at: <http://www.dcguitar.org/>. Email: dcguitar@att.net
Forum address: <http://forum.dcguitar.org/>

Officers/Editors

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The Northern Virginia Fine Arts Association
The Athenaeum Presents

The Alexandria Guitar Festival

For guitar lovers, those interested in improving their skills, and those who relish an artful performance — this festival is a series of concerts, seminars, and classes.

Programs include a **Master Class Series** and the **Alexandria Suzuki Guitar Institute for Children - 'Every Child Can!'** plus teacher training.

July 16 — 24, 2005 in Alexandria, Virginia

For complete information visit:

www.alexandriaguitarfestival.com

or call Nathan Fischer at 585-385-9729

Alexandria Guitar Festival featured artists include:

Ricardo Cobo; Duo Erato: Martha Masters and Risa Carlson;
Nathan Fischer; Nicholas Goluses; Julian Gray; Dave Madsen;
Ken Meyer; Doug Rogers

Help Wanted:

Anyone interested in doing scholarly features in the newsletter. Contact WGS

Guitarists - to play in the guitar orchestra. Contact WGS

The WGS needs people - must have a real desire to see it grow and prosper. Write articles, reviews, volunteer to help at events

Mike Brave (guitarist) seeks partner for duets - flute, violin, clarinet, oboe. bravem@cder.fda.gov or call 301-827-1513

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 ☐ Teacher ☐ Hobbyist ☐ Luthier

☐ Guitar music lover ☐ Student ☐ Interested in ensemble playing ☐ Other: _____

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

☐ New Member ☐ Renewal

☐ Regular Membership

\$15

☐ Family Membership

\$20

☐ Non-local Membership

\$10

☐ 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 (301)767-3383

Washington Guitar Society

c/o John Rodgers

7501-A Springlake Drive

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