

Washington Guitar Society



No. 30

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THE CONCORDIA TRIO PERFORMS FOR WGS SERIES SUNDAY, FEBRUARY 23

The WGS is proud to present the **Concordia Trio** in its next concert at the Lyceum Museum in Old Town Alexandria. This is the only concert on our series that features the guitar with other instruments (flute and oboe) and will be a concert worth going to for the diversity of sound.

The Concordia Trio was formed in 1994. Its first public appearance was a live radio broadcast on WNYC, the NPR affiliate in New York City. They have appeared throughout the Northeast delighting audiences with their unique combination of flute, oboe and guitar. All three musicians serve on the faculty of Concordia College, Bronxville, NY.

Kevin Dolan (guitar) has performed throughout the United States and Canada as a chamber musician and soloist including appearances at the Whitney Museum, Yale and Harvard Universities, and, as a winner of Artists International Competition, a debut recital at Carnegie Recital Hall. He has appeared as a studio guitarist on a half-dozen Arabesque recordings. Last year Mel Bay Inc. published his realizations of the Bach *Flute and Continuo Sonatas* and this year will see the publication of his realizations of the Handel *11 Sonatas for Flute and Continuo*. Mr. Dolan holds a Masters degree from Yale University.

Susan Deaver has been principal flutist of the Washington Chamber Symphony since 1981 and has appeared as soloist with the ensemble on numerous occasions. She has performed throughout the United States and Europe as soloist with symphony orchestras and chamber ensembles. Ms. Deaver, an active conductor, was appointed director and conductor of the North Shore Symphony in 1990. She has recorded for CRI, ESSAY and New World Records. She holds a doctoral degree from the Manhattan School of Music where she is currently on faculty in the preparatory division and also serves on the faculty of Long Island University/C.W. Post Campus.

Timothy Schultz has appeared as principal oboist with the Contreras Chamber Orchestra, Philharmonia Virtuosi and Richard Westenburg's Music Sacra. He has worked with Branford Marsalis, recording Mr. Marsalis' score for a soon to be released film. Mr. Schultz has also appeared throughout the United States and Europe as conductor and oboe soloist with the Concordia Choir. He holds a doctoral degree from CUNY, in addition to Concordia College he also serves on the faculty

of the Julliard School.

The Concordia Trio will be presenting works by Bach, Park, Dolan, Mozart, Poulenc, Carulli, Castelnuovo-Tedesco and more. This should prove to be a very enjoyable and diverse program. The WGS is certainly fortunate to be able to present this fine trio on its 1996-97 Concert Series. See the Calendar of Events in this issue for further details.



The Concordia Trio

FROM THE PRESIDENT

The 1996-97 Season has been wonderful so far and there are still many great things to come. New things for the WGS include our new meeting place at the Washington Conservatory of Music and our concert series which is now presented at the Lyceum Museum in Old Town Alexandria, VA.

In November the WGS had a fundraising concert featuring Michael Bard (vice-pres) and myself. The turnout was excellent and after covering our expenses (hall rental, programs, etc...) we raised over \$800. People are still giving me positive feedback on the performance. Also in November, Larry Snitzler performed for the WGS, giving a tribute to Andrés Segovia. This concert was also a huge success. Mr. Snitzler brought in a crowd that nearly packed the house. Our next concert at the Lyceum Museum will feature guitar with other instruments (flute and oboe) in the form of The

Concordia Trio. Please see the article referring to this performance as it is sure to be a great one!

As well as our concert series at the Lyceum, interest in our monthly meetings also seems to be picking up. We have especially seen an increase of people taking part in the open-stage hour of the meeting. The open stage is seeing every possible level of playing as well as a wide variety of age groups. If you haven't been to our monthly meetings they are relatively informal and lots of fun, so check the calendar of events for more information.

On a different note...Our current treasurer, Debbie Bard, needs to step down from her position as treasurer as her schedule is eating away at her time. We will need a new treasurer to take over the position as soon as possible. Debbie has done a wonderful job over the past couple of years. She raised several flags in terms of our budget and some banking & tax issues that should have been addressed in the transition of our name change from the Classical Guitar Society of Washington DC to the Washington Guitar Society. Thanks to Debbie, we are back on track and the next treasurer will have the benefit of her labors. If anyone is interested in taking over as treasurer, please contact me as soon as possible at (703) 644-1659.

While on the subject of officer changes, I would also like to remind the WGS membership that I will be stepping down as president in September of 1997. I would like to have the new president elected in June so that I may work with him/her to let them know how everything works. I have been president since May of 1994 and feel that a lot has been achieved in that time and I would love to see things continue on the path that they are on. We need someone who is willing to work hard for the love it. I will still remain active and am willing to help the new president, but the new president needs also to have his/her own vision to work toward.

Many have asked me why I am stepping down and have raised concerns about what will happen when I do. I love the WGS and I love the work involved, I have enjoyed getting to know many of the members and seeing people develop their talents. I have put a lot of time into the WGS promoting it, making thousands of phone calls, writing dozens of letters and doing all those things that are necessary to make the WGS function and grow. These are the same things that I should also be doing for my own performance career. I am now 30 years old and feel that the time has come to put more time into my practicing, performing, writing and teaching. I have learned many things from being president that will certainly benefit my long term goals and all the time invested was well worth it. This Washington Guitar Society was started by Morey Rothberg, I am the second president. This is not the Kevin Vigil Guitar Club and if it wishes to continue its existence, someone will have to step forward to continue the work.

It is my intention to have the 1997-98 season already booked and ready to go to make my successor's job a bit easier. I am very excited at the prospects of performers for that season! We will also have a significant cushion in our account to keep the WGS financially secure. What we need now is for somebody to step forward by June. If you are considering this position, please feel free to call me to ask any questions you may have at (703) 644-1659.

Sincerely,

Kevin Vigil
President, WGS

RANDY PILE PERFORMS IN A SPECIAL WGS PRESENTATION ON JANUARY 21

A few weeks ago I received a telephone call from Randy Pile. He told me that he would be coming through the area and was looking for a performance venue. I informed him that our monthly meetings were the second Saturday of the month and that our concert series was already booked. He said that he could help attract an audience as he has some contacts in this area. I then asked him to tell me a bit about himself. It turns out that his claim to fame is that he has performed in duo and other ensemble situations with various members of the Romero family. Beyond that, he will be organizing the next GFA Festival. He sent me a CD and a bio sheet and I decided that it was certainly worth the effort to arrange a performance for this guitarist.

The concert will take place on Tuesday, January 21 at 7 pm at the Washington Conservatory of Music. See the Calendar of events in this issue for further details. In the meantime, here is a bit more information about our guest performer...

Known for his "rich tone", "powerful technique", "graceful interpretations" and "sensitive musicianship", Randy Pile has gained international recognition through performances in major cities here and abroad. He has participated in Summer Festivals such as the Aspen Music Festival, the Salzburg Mozart Festival and the Malaga Music Festival, and has recently returned from a tour of New Zealand's Summer Festival.

Randy was among a handful of musicians chosen to honor Guitar Greats like Chet Atkins, Charlie Byrd, Doc Watson, and especially Celedonio Romero. He has shared the stage

with Maestro Romero, his sons Pepe and Celin, and on very special occasions, his wife Angelita. He has performed numerous duos with Pepe throughout the US and Europe as well as joining him and Celin in recording the *Concerto Vasco* with the Bilbao Symphony for the Philips label.

Randy's repertoire spans the spectrum of guitar literature from early music to post-modern works, and includes the most demanding concertos. New York City composer, Vincent Agustinovich, recently composed several works for Mr. Pile, which had their premiere performance in New York and are now recorded on *American Matador*.

His recordings include Francisco de Madina's *Concerto Vasco* with Pepe and Celin Romero (Philips-Europe), *Duo Cantilena* and *Songs of Forbidden Love and Forgotten Dances* with oboist Susan Barrett as well as *Of Fire and Water* - Spanish music for solo guitar and *American Matador* - Music of the Americas for Metro Records.

Mr. Pile's academic credentials include degrees in Music from UC Berkley and UC San Diego. His Ph.D. dissertation was based on a revision of Joaquín Rodrigo's guitar works, which he undertook while working closely with the Maestro at his home in Madrid. The study was sponsored by a grant to promote cultural cooperation between Spain's Ministry of Culture and US universities, and included special concerts and lectures on the music of Maestro Rodrigo. Randy teaches at Mesa College in San Diego.

"A very sensitive musician with a very powerful technique."
-Pepe Romero

*"Pile projected a confident, brightly articulated **Concierto de Aranjuez** while gracefully negotiating the intricate tracteries of the lyrical second movement."*
-Los Angeles Times

"With admiration and delight I have heard Randy Pile...and affirm with confidence his international capabilities."
-Andrew Porter
The New Yorker

"You don't want to miss this concert!"
-Kevin Vigil
Pres., WGS

CLASSIFIED

Baroque Guitar by Larry Brown (1992) after Jean Voboam, Paris 1690. 65 cm. mensur. Fully ornamented as original. Ebony sides with white maple inlays, six piece cherry back, ebony and maple line veneers on neck, "wedding cake" deep cut paper rose, ebony and maple rhomboid binding, mustache bridge. Recent new frets, custom, Harptone case, strung in gut. \$2000. Call Bev Ross, eve. & wknds: 301-927-7833 or email: ross2.heh@gao.gov

1926 Martin guitar, model 0-21 (concert model). Brazilian rosewood sides and back, spruce top, mahogany neck, ebony bridge and fingerboard, herringbone inlay. Steel strings. Neck recently re-set. New hardshell case. Plays easily and has an exceptionally sweet tone. Price \$1,700. **Gibson 12 String Guitar, Model B25-12.** Spruce face with mahogany sides and back. Cherry Sunburst finish. All original, with original soft-shell case. Price \$650. Call Bob Schurk. Work: (703) 903-1129, Home: (703) 698-9509.

Jose Ramirez Model R-3. (1994) Rosewood sides and back and cedar top. In brand new condition. \$1,200. Call Harry Lehrer at (301) 424-2391.

Asturias Classical Guitar. Great condition, nice sound. Price \$1,500. Call Dennis Utterback at (301) 460-6297.

THE WASHINGTON GUITAR SCENE

FRISO-UJALDON DUO, Oct.11('95) in DC
 Sonata I, BWV 525 J.S. Bach
Allegromoderato
Adagio
Allegro
 Rossiniana No. 3 op. 121 Mauro Giuliani
 Sonata op. 47 Alberto Ginastera
Esordio, Scherzo y Finale (Argentina)
 Ernesto Nazareth (waltz) Radames Gnattali
 (Brazil)
 Chiquinha Gonzaga (corta jaca) Pablo Ziegler
 Suite Porteña (Argentina)
EleganteCanyengulo
ValsdelDuende
Empedrado
 Tango Suite Astor Piazzolla
 Tango I Allegro (Argentina)
 Tango II Andante
 Tango III Allegro

A YOUTH CONCERT, Jan. 6, '96 (WGS) arr. Mel Bay
 Amazing Grace
 Cockles and Mussels
 Old McDonald's Farm
Samantha Rose Mandeles
 Andante Carulli
 Sounds of Bells Guimaraes
 Andantino Nicki Lehrer
 Carcassi
 Waltz Joel Silverman
 Andante Carulli
 King of Denmark's Galliard Xavier Turtin
 Go From My Window Drew Sunderland
 Greensleeves
 Life Has It All Anon.
 Tears and Fears M. Green
 Michael Green
 Bransle de Pictou Le Roy
 Ostinato Kraft
 Ancient Drums Mischa Wagner
 Snowflight
 Spider Dance York
 Ed Sos
 4'33" John Cage
 Villancico arr. Len Williams
 Justin Apergis and Johathan Matthews

MANUEL BARRUECO, Jan. 27 (Evensong)
 Sonata in G minor, BWV 1001 J.S. Bach
Adagio
Fuga
Siciliana
Presto
 Sonata in E Major K.390, L. 23 D. Scarlatti
 Sonata in A Major K.208, L. 238 (1685-1757)
 Sonata in A Major K.209, L. 428
 "La Catedral" Barrios
 Preludio (1885-1944)
AndanteReligioso
AllegroSoleme
 Choros No. 1 H. Villa-Lobos
 Five Preludes (1887-1959)
 Tres Piezas Españolas J. Rodrigo
Fandango
Passacaglia
Zapaleado (b. 1902)
 Encore: Lucy in the Sky Lennon/McCartney

JASON VIEAUX, Feb. 16 (WGS)
 Prelude, Fugue & Allegro J.S. Bach
 Quatre Pieces Breves Frank Martin
 Prelude, Air, Plainte, Comme une Gigue (1890-1974)
 Variations on a Moldavian Hora Ian Krouse
 (b. 1956)
 Preludio y Danza Julian Orbon
 (1925-1992)
 Etude Nos. 8,1,4,5 Giulio Regondi
 (1822-1872)
 Drei Tentos Hans Werner Henze
 (b. 1926)
 Sonatina Meridional Manuel Ponce
Campo, Copla, Fiesta (1882-1948)

DUO FIRENZE, March 15 (WGS)
 Due Rondi Op. 68 Mauro Giuliani
Rondo in A Major
Rondo in B Minor (1781-1829)
 Variazioni e Polnase Op. 65 Mauro Giuliani
sulla "Nel cor più non mi sento"
 Variations Ferdinando Carulli
 de Beethoven pour piano et basse (1770-1841)
 Op. 169
Andante con variazioni
Allegretto
 Premiere Nocturne Op. 36 Francesco Molino
Introduzione - Largo non troppo
Romantzae Andante sostenuto
Rondo - Pastorale - Allegretto (1768-1847)
 Second Nocturne Op.44 Francesco Molino
Introduzione - Largo
Tema con variazioni
Rondo - Allegretto
 Troisième Nocturne Op. 57 Francesco Molino
Allegro Molto
Andantino sostenuto
Allegro

TIMOTHY EVANS, April 6, 1996 (WGS)
 Sonata III Manuel Ponce
Allegro
Cancon
Allegronon troppo
 Lute Suite IV J. S. Bach
Prelude
Loure
Gavotte en Rondeau
 Dreamscenes (flgtr) Glenn Smith
Nocturne, Rhythmic, Intermezzo, Tournamenlee
 Michael Bowyer, flute
 Sonata Joaquin Turina
Andante
Allegro vivo
 Tres Conciones Españolas Joaquin Rodrigo
 En Jerez de la Frontera
 Adela
 DeRonda

Jose Sacin, voice
 WILLIAM FEASLEY, April 19 (WGS)
 Two Almands John Blow
 (1684-1708)
 Le Croc-en-Jambe Francois Couperin
 Le Tour de Passe Passe (1688-1738)
 Sonatina Albert Harris
AllegroModerato
Aria (b. 1918)
Rondo
 American Sketches Peter Madlem
Coyote
Spiritual (b. 1946)
Blues
 Por Las Tierras de Jerez Joaquin Rodrigo
 Invocation and Danza (b. 1902)
 Capriccio Diabolico M. Castelnuovo-Tedesco
Ommaggioa Paganini (1895-1968)
 Sevilla Issaac Albeniz
 Asturias (1860-1909)

BAROQUE GUITAR LECTURE/RECITAL, June 1 (WGS)
 Preludio (1684) Giovanni Battista Granata
 Balletto
 Tarantelas (1714) Santiago de Murcia
 Jacaras de la Costa (1732)
 Cumbes
 Sonatina Allegro (1730's) Francois Campion
 Rondeau
 Beverly Ross
 3 Sarabandes (1680's) Henry Gallot of Ireland
 Beverly Ross, Don Sauter & Jim Stimson
 Suite in D Major (1692) Ludovico Roncalli
 Suite in D Minor
 Romanesca sopra G (1620) Benedetto Sanseverino
 Pavaniglia (1640) Giovanni Paolo Foscarini
 Passacaglia sopra B (1643) Francesco Corbetta
 Passacalli sopra la + (1639)
 Jacaras (late 17th) Antonio de Santa Cruz
 Pavanas por la D con partidas (1674) Gaspar Sanz
 Villano (1694) Francisco Guerau
 Menuet (early 18th) Anon-from "Princess An's Lute Bk"
 Bourée (mid 18th) Schlickhardt from Nathanael Diesel
 Don Sauter
 Passacaille (1647) Francesco Corbetta
 Gavotte Rondeau (late 17th) Robert de Visée
 Don Sauter & Jim Stimson
 Preludio (1655) Angiolo Michele Bartolotti
 Preludio (1648) Robert de Visée
 Ciacona
 Jim Stimson
 Suite in D minor (mid 18th) Nathanael Diesel
 Siciliano
 Allegro (Courante)
 Menuet-Trio-Menuet
 Sarabanda Diana Hall - cello,
 Gigue Beverly Ross, Don Sauter
 Menuet

MICHAEL NICOLELLA, Oct. 3 (WGS)
 Etude 8 Giulio Regondi
 (1822-1872)
 from Caprice Variations (1970) George Rochberg
 1. Variation 1: Allegro energico (b. 1918)
 2. Variation 49: Feroce
 3. Variation 8: Languido (after Schubert Waltz, Op. 9, No. 22)
 4. Variation 50: Fantasy
 5. Variation 16: Andante amoroso
 6. Variation 33: Moderato: con umore
 7. Variation 35: Allegro molto: fantastico
 8. Variation 11: Andante (after Brahms Op. 35, Bk. 1, No. 2)
 9. Variation 44: Scherzo (after Mahler Symphony No. 5 Scherzo)
 10. (Thema) Variation 51: Quasi rubato (Paganini's Caprice 24B2)
 Ventidos Diferencias de Conde Claros Luys de Navarez
 (1500?-1555?)
 Prelude, Fugue and Allegro BWV 998 J.S. Bach
 (1685-1750)
 Capricho Arabe Francisco Tarrega
 (1854-1909)
 FramestuDe (1996) Michael Golden
 Zarabanda Lejana Joaquin Rodrigo
 (b. 1901)
 Toccata y Lamento (1987) Roberto Sierra
 (b. 1952)

CHRISTOPHER TEVES, Oct. 12 (WGS)
 Ten Etudes (fr. Simple Studies) Leo Brouwer
 (b. 1939)
 At the Gate Alexandr Ivanov Kramskoi
 Sad Mood (1912-1973)
 Melancholy Valse
 Lullaby
 Prelude in d minor

Variations on theme-Mozart, op.6 Jan N. Bobrowicz
 (1805-1881)
 Valse op. 8, #4 Augustine Barrios Mangoré
 Maxixe (1885-1944)
 Three Etudes H. Villa-Lobos
 No. 1, Allegro non troppo (1887-1959)
 No. 3, Allegro moderato
 No. 7, Très, animé
 Evening Romance Grigori Korchmar
 from White Nights Serenades (b. 1947)
 Three Spanish Pieces Joaquin Rodrigo
 Fandango (b. 1902)
 Passacaglia
 Zapaleado
 Lullaby Andrew York
 Sunburst (b. 1958)

MICHAEL BARD/KEVIN VIGIL, Nov. 16 (WGS)
 Solo works written and performed by Michael Bard...
 Ritual
 Angelus
 Introduction & Caprice
 Mediterranean Beauty
 Firedance
 Solo works performed by Kevin Vigil...
 Milwaukee, WI Benjamin Verdery
 Gray Day Dances (Suite #2) James Park
 Lento: narrante (World Premiere)
 Con Moto: drammatico
 Sostenuto: Cantabile
 Reflections of a Riot Kevin Vigil
 The Riot
 "Please can't we all get along?"
 Sardis Kevin Vigil
 Memories of Sardis Lake
 Duets performed by Michael Bard and Kevin Vigil...
 Mountain Moor Stephen Funk Pearson
 Kevin Vigil, mandolin Michael Bard, guitar
 Dedicated to the memory of Dr. E.A. Schexnayder "Papa"
 Prelude J.S. Bach

LARRY SNITZLER, Nov. 30 (WGS)
 Guardáme las Vacas (1538) Luys de Narváez
 Andante Largo Op. 5 No. 5 Fernando Sor
 (1778-1839)
 Two Pieces Francisco Tárrega
 Marieta (Mazurca) (1852-1909)
 Maria (Gavola)
 Suite Castelliana Federico Moreno-Torroba
 Fandangullo, Arada, Danza (1891-1982)
 Preambulo and Fughetta Manuel Ponce
 in the style of Alessandro Scarlatti (1882-1948)
 Trans. by John Marlow
 Mazurka Alexandre Tansman
 (1887-1986)
 Estudio sin Luz Andrés Segovia
 (1893-1987)
 Tonadilla on Andrés Segovia Mario Castelnuovo-Tedesco
 Op. 170, No. 5 (1954) (1882-1948)
 Torre Bermeja Isaac Albeniz
 (1860-1909)

STEVEN SEIDENMAN, Nov. 8 (WGS)
 Four Renaissance Lute Pieces
 Prelude No. 1 J.S. Bach
 from The Well-Tempered Clavier (1685-1750)
 trans. Seidenman
 Courante from Cello Suite No. 3
 from Novellette for Piano, Op. 21 R. Schumann
 (1810-1856)
 trans. Tarrega
 Minuet in G, Op. 11, No. 3 F. Sor
 (1778-1839)
 Variations on a Scottish Folk Tune
 Prelude A. Scriabin
 (1872-1915)
 trans. Segovia
 Impromptu (1991) M. Berkley
 Two Pieces-"Bardenklange" J.K. Mertz
 An Die Entlerme (To My Distant One) (1806-1856)
 An Malvina (To Malvina)
 Homenaje-Tombeau de Claude Debussy M. De Falla
 (1876-1946)
 "La Catira" (Etude) A. Lauro
 (1917-1986)

Two Venezuelan Waltzes
 El Negrito
 La Galica
 Etude G. Regondi
 (1822-1872)
 Venezuelan Waltz (Natalia) A. Lauro

LEE BECKY AND FRIENDS, Dec. 14 (WGS)
 Ten études Leo Brouwer
 (b. 1939)
 Prelude No. 4 Heitor Villa-Lobos
 (1891-1942)
 Anthony DiTanna
 Variations on a theme by Mozart Fernando Sor
 (1778-1839)
 Fantasie Hongroise, op.65 Johann Kaspar Mertz
 (1806-1856)
 Flamenco Selections LeeBecky
 Mike Perez
 Sonata in D Major, L.14 Domenico Scarlatti
 (1778-1839)
 LeeBecky & Mike Perez
 Koyunbaba, op. 19 C. Domeniconi
 Moderato
 Mosso
 Presto
 LeeBecky

We can't attend every concert, so send concert programs for future inclusion.

**ALEXANDRIA GUITAR QUARTET TO
PREMIERE
AT OLD TOWN HALL IN FAIRFAX**

The Alexandria Guitar Quartet was formed in 1992 by students of Jeff Meyerriecks at George Mason University. Three of the original members, Jeff Baker, Sean Dodson and Tim Evans, are still with the group while fourth member Richard Miller joined in early 1996.

Their diverse repertoire includes music from the renaissance to the 20th century representing Africa, Asia, Europe and the Americas.

This past July, the Quartet was in Peru performing Joaquin Rodrigo's *Concierto Andaluz* with the Symphony Orchestra of Trujillo under the direction of Jose Luis Maurtua.

A return visit is being planned for July of 1998 with a more extensive schedule to include concerts in Brazil as well as Peru.

In November, the quartet was the "Local Artist in Residence" at the Kennedy Center Grand Foyer Series, performing 10 concerts throughout the month. Upcoming performances include a concert for the Portland Classical Guitar Festival in March and a fund-raiser for the Washington Guitar Society in May.

Recently, the quartet has begun to explore the possibilities of using the guitar "family" to extend their range. This consists of the higher pitched requinto, the standard classical guitar and the lower pitched baritone and bass guitars.

Glenn Smith's *Suite Atlantis* which the quartet will premiere at their January 10th concert, was specifically written for this medium. Two other works on their current program, *Introduction and Dance* by Dusan Bogdanovich and Andrew York's *Passage* were commissioned by the quartet as well.

"When we started to make performing profitable, we immediately began to commission works," said member Sean Dodson. "That has been one of our chief goals - to help expand the repertoire for guitar quartet."

For details on upcoming performances of the Alexandria Guitar Quartet, see the calendar of events in this issue.

Tim Evans

**DIONISIO AGUADO
a look at his complete works.**

In 1994 Chanterelle published the complete works for guitar of Dionisio Aguado in 4 volumes. I've had a great time with it and hope I can convey something of that to other guitarists. In a perfect world the library of every guitarist would contain the complete works in facsimile of all the early guitar masters - and lots of the not-so-masters, too.

First of all, some facts and figures. There are about 690 pages in the 4 volumes. About 420 pages are devoted to musical works. The other 270 are given over to Aguado's guitar method commentary in French, brief musical examples, title pages, catalogs, and introductory and biographical material.

Of the 420 pages of music, most are devoted to smaller pieces - studies, lessons, exercises, waltzes, minuets and andantes of about a half a page to a page in length. Only a small percentage of Aguado's output took the form of extended works. These are the *Trois Rondo Brillants* (Op. 2), *Air Espagnol Varie* (Op. 15), *Le Fandango Varie* (Op. 16), 2 sets of *Variaciones* without opus number, and a reworking of Sor's *Gran Solo*, Op. 14. This adds up to 54 pages for the larger works. The *Variaciones* contain the scariest-looking blasts of 64th notes. If you choose a slow enough tempo, though, and keep a cool head, most of them are negotiable - more or less. There is another smaller, easier set of variations on *O, Du Lieber Augustine*, which wasn't published separately. At 2 pages, it may be the only example here of an extended, non-virtuosic work.

Another piece which stands alone is a march for guitar tuned to E major. (I recommend E-flat.) After putting in a few fingerings, it's not hard to read from the music. On the other hand, a study in natural harmonics presents a problem in both of its guises - one in music; the other in a semi-tablature showing the open string pitches and fret numbers for the harmonics. To help out, I've worked up a version in a modern tablature. See Example 1 (page 8).

There are about 330 different small works. Some of these appear multiple times: 101 appear twice, 35 appear 3 times and 2 appear 4 times. Adding that up, we see there are about 500 smaller works taking up about 360 of the 420 total pages of music. At least 199 of these 500 small works are waltzes. That's the end of the number crunching, I promise.

Don't let the preponderance of "small" works disappoint you. You'll find most, if not almost all, delightful. There are pieces that make me feel like, "Why was I fooling around with transcriptions of Beethoven or Chopin all those years ago, when there are pieces out of the same mold, written for guitar, by a guitarist???" At the same time, they contain many killer technical challenges. What kind of claw for a left hand was

this guy born with??? See example 3.

The repetition of pieces might be viewed as a mixed blessing. It's fun and quite instructive to compare different editions of the same piece. In one case, I liked parts from 3 different versions so I pieced together a new, favorite version from the three. On the other hand, life is short. Ignorance is bliss.

If you compare a few of the alternate versions, you will find different notes, different ties and slurs, different tempo indications, different strings for the same note, and different fingerings. I use the last two as full justification for changing any published fingering in any piece without any qualms.

Michael Macmeeken of Chanterelle was kind enough to let us reproduce a piece in our newsletter. I chose this study in E minor since it will be familiar to guitarists who have Frederick Noad's *Classical Guitar* anthology (see page 85.) One version, labeled Est. 14, is from the *Nuevo Metodo para Guitarra*, 1843. It first appeared as Est. 38 in the *Coleccion de Estudios para Guitarra*, 1820. Where the two versions differ, the measures from the 1820 version are aligned below the corresponding measures from the 1843 version. See Example 2. Note that Noad used the 1820 version.

There are some very interesting differences in notes and fingerings, but for me, the biggest eye-opener is the double dot in beat one of measures 3 and 12. It sure seems right - but then why didn't he do the same thing in measures 5 and 14?

There are Aguado pieces in 33 different publications in my guitar music collection. I knew I would want to be able to look them up in the complete works, so the first thing I did was generate an index for the Chanterelle volumes. Given the key, time signature and opening notes, this index tells you where to find the piece in the complete works. (Contact me if anybody else is interested in this index.) Right off the bat I came up with misses on 3 of the 4 easy studies included in Noad's *Classical Guitar* anthology. The explanation is that the method in which these pieces appeared, Aguado's *Escuela de Guitarra*, 1825, is not included in the Chanterelle edition. It

has been published separately, though, plus it's safe to assume that most of the music in the *Escuela* appears by virtue of having been used in other Aguado methods, 3 of which are included in the Chanterelle.

Of course, I wouldn't subject you to a blow-by-blow comparison of Aguado pieces in my collection with the facsimile versions. Just a few comments, though. Generally, the modern editions seem to be very faithful. I found one instance of an editor simplifying difficult chord formations, and one instance of an editor sweetening the music. (He did a nice job!) Old Mel Bay publications liked to give romantic titles, such as *Granada Memories* and *Don Quixote*, to what were just numbered exercises. And Aaron Shearer left 2 measures out of Leccion 35 from the *Nuevo Metodo*, 1843. (*Classic Guitar Technique*, Volume II, page 156. Insert staff 8, measures 3-4 before staff 10.)

The facsimile presents hardly any reading difficulties. The music in the first section of the *Neuvo Metodo*, 1843, is set in a clunky-looking - but readable - movable type. See Example 4. An oddity in some pieces is the use of circled numbers which look like our string numbers, but really indicate which occurrence of the note up the fingerboard to play. For instance, in Example 5, the (2) indication means to play the D at fret 7, string 3. In other pieces this notation does mean string number. (See Example 2.) In a few pieces, Aguado is confusing in his notated rhythms, specifically when he has a dotted 8th plus a 16th in the bass against 16th note triplets or sextuplets in the treble. See Example 6. In all of these cases it seems that he wants the final bass note played simultaneously with the final treble note. There's just one or two pieces that have those confounded centered whole notes, but they can be moved. Some of the right hand fingerings are very odd - like repeated use of i throughout rhythmically dotted passages. But then I've never paid much attention to *anybody's* right-hand fingerings. Nothing personal, Dion, old bean.

Finally, my vote would be for errors to be corrected right in the facsimile. When one person can do the work for thousands, why not?
Donald Sauter