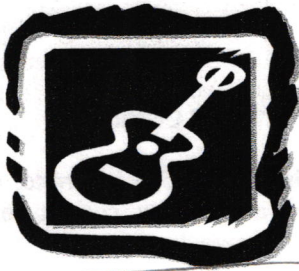


Washington Guitar Society

No. 66

December 2003, January, February 2004



WGS Members' Recital Friday, December 19, 2003

The WGS program for December will be a Members' Recital. *Everybody* is invited – players and listeners of classical guitar and related styles, whether a WGS Member or not. It is a great opportunity for amateurs or professionals, any level, to meet and share their music with each other. With the arrival of the Holiday Season what better way to celebrate. Members' Recitals are always supportive and casual and a perfect time to try out that new piece.

What: WGS Members' Recital

When: Friday, December 19, 2003

Time: 7:30 p.m. sharp. (There is no preceding "open stage")

Where: Chevy Chase Community Center
5601 Connecticut Avenue NW; Washington D.C.
202-282-2204

WGS' World's First and Only Open Stage Friday January 16, 2004 and Friday February 20, 2004

The WGS program for January and February 2004 will be open to everyone, players and listeners alike, WGS Members or visitors who love **Classical Guitar and related styles**.

Come on out and play or just hang out, bring a friend and listen to the playing. The Chevy Chase Community Center is a casual atmosphere and close to other area attractions for a fun evening along Connecticut Avenue.

X Editor's note: The only open stage for Classical Guitar that I know of in the Baltimore – Washington area and the only one where the host is the audience. Plenty of stage time for everyone!

What: WGS Open Stage

When: Friday, January 16, and Friday February 20, 2004

Time: 7:30 p.m. sharp.

Where: Chevy Chase Community Center
5601 Connecticut Avenue NW; Washington D.C.
202-282-2204

Eric Waters Wins 1st Place

GWU Professor Eric Waters won 1st Place in the Latin Category of this year's Mid-Atlantic Song Contest (He's in the top 10 winners). Professor Waters appeared at the Awards Gala November 24 at the Hard Rock Cafe in Wash. DC. Congratulations and the best of luck.

Eric Waters has performed professionally since 1972 on electric, classical and steel string acoustic guitars, providing him with experience in a variety of guitar styles. He has toured extensively in over two-thirds of the United States, working with such notables as the legendary Chuck Berry. Prof. Waters' vocal and instrumental compositions have received prizes in both regional and national competitions. He has served as a judge in the Mid-Atlantic Song Contest and was selected by the Virginia Commission for the Arts for the Community College Artist Residency Program. He has contributed to Guitar Player magazine and made appearance on local radio and television. Presently a member of The George Washington University Department of Music faculty, he performs as a soloist and freelances as an accompanist in the metropolitan area.

Ross, Sauter, Wysong Trio Gets Washington Post Editor's Pick

See the front page of the Post's MP3 site: The Trio got "Editor's Pick"! Go to <http://www.Washingtonpost.com/mp3> for a look.

Feels good to get some recognition! Known for their smooth play, the group has been performing for WGS events for some time. They make up the core of the Guitar Orchestra.

A hearty congratulation goes out to them. It doesn't get better than this!

Bill Dykes

Risa Carlson Tours Texas

Risa Carlson just returned from a successful performance for the Houston Guitar Society in Houston, Texas. The performance featured her duo with Martha Masters, "Duo Erato" (named for the muse of love poetry). Risa and Martha each played solo sets as well.

You can catch Duo Erato in their upcoming concerts at Shenandoah Conservatory on January 9 and for the Philadelphia Guitar Society on January 11.

Go to www.duoerato.com for more information. - *Bill Dykes*

3rd Annual Valentine's Day Guitar Gala

The 3rd Annual Valentine's Day Guitar Gala is coming up at the Mexican Cultural Institute on Saturday, February 14, 2004. The Levine Guitar Department is planning an evening of romantic guitar music for you and your sweetheart!

The concert will feature music by Latin American composers, and will be followed by a dessert reception. Tickets are \$20-\$50.

Faculty members have generously agreed to donate their time and talent to raise scholarship funds for deserving students and to underwrite important enrichment activities such as master classes and workshops

Right now we're in the Sponsorship phase, so we're looking for people/businesses to sponsor the event. We invite you to show your support by becoming a sponsor.

Contact Karen Stewart, Guitar Gala Coordinator, 703-243-8972

Secrets of a Successful Concert

By Kevin Vigil

There are basically three things that increase attendance.

1. A "go-getter" person to promote, call, invite, send press releases, etc... to get the word out.
2. Attendance is always good when the featured performer does much of the marketing... for example Larry Snitzler had a full house at the Lyceum because he promoted the concert. Nicki Lehrer is another example. Although we don't guarantee any money for current performers, Nicki's dad, Harry, promotes the heck out of her performances. If the artist is local and is able to promote well, then the attendance is increased as well.
3. The Youth Concerts helped quite a bit. Attention to all the area teachers: arrange with the WGS for your students to perform. Their concert is a great event to bring friends and family members to. We always picked up a few new members from these events as well.

(Ed.'s note. This article is gleaned from the recent e-mail round robin conducted by various members. Kevin Vigil has such a concise and clear way of expressing thoughts that this part had to be an article by itself. Please see **The Future of the WGS** on page 5 for more details

Donald Sauter Moves to Dover

Donald Sauter, WGS' Best Buddy is moving. A business opportunity takes him to Dover Delaware. We will miss his presence and contributions but hope for his success. He will stay in touch electronically and come back to visit.

Reviews

Miguel Cerruto

Paco de Malaga's discovery, Miguel Cerruto, our new friend from Bolivia, played a charming concert for a small but appreciative crowd.

A strong player with a warm sound, Mr. Cerruto showed mastery of the fret board with selections one does not often hear. He also presented tasty original compositions. A well-rounded presentation from the various performance periods highlighted his command of the repertoire.

Preceded by Scott Chung on the open stage, in walks this tall fellow looking for stage time. He amazed the crowd with Bach's Chaconne.

Bill Dykes

Marija Temo

The Gaye Street Theater in Little Washington Virginia.

An unscheduled stop for this critic, I could not pass up a chance to see Marija again. This presentation included a terrific dancer, Anna Menendez.

The packed house was treated to several solos of Spanish Classical pieces mixed with terrific and masterful Flamenco interpretations. She also thrilled everyone with her vocalizations.

As much as the crowd appreciated the solo effort, they were really turned on by the guitar and dancer. The two performers "jammed" to a fever pitch bringing the audience to their feet.

Bill Dykes

Pepe Romero

An excellent choice to begin the Marlow series, this concert was my third time to have the privilege of attending a live performance. The first concert was a solo performance where he played about half of everything anyone interested in the art form should hear, next playing with the Quartet, four gentlemen elegant as can be and silky smooth, and this show where he plays the other half of the music we should all want to play. One gets the feeling that there might even be another half as well. (contin. p. 4 Pepe Romero)



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Pepe Romero – (from p. 2)

Regal to the max, he comes decked out in full dress and tails, with an air of excitement as he enters the room

Fine art presentation from the outset, there is no discernable acceleration from preparing to play until the listener is suddenly swept away at top speed with the presentation. Smooth as silk, charming, with deep interpretation, effortlessly appealing to all the emotions and senses, picture a player having a great time with an audience glued to their seats and roused to standing ovations after the opening set and the second set, with robust appeals from the crowd to stay and play the night out. The most moving “Recuerdos” I have heard was the final encore. The piece sounds fresh every time he plays it.

Old school in technique and presentation, profoundly strong right hand technique immediately displays his grasp of lightening fast Classical and Flamenco techniques.

All the basic elements were there. Earth, an excellent tour of Spain thru the music, wind as in “fast as”, water: clean, cool and playful as a mountain stream, and fire as in “now listen to this one!”-an astounding array of left hand fire works exploding.

Tim and Regis sold out this show! Very good, gentlemen

Bill Dykes

Ana Vidovic

Phenomenal playing and a powerful presentation, Ms. Vidovic’s selections were set in very traditional classical music.

Her interpretation of Bach’s *First Violin Sonata* stole the hearts of the crowd. These pieces were flawless gemstones, beautifully and aggressively played. The Torroba selections sounded as fresh as if they were written yesterday. Her *Sonata Clasica* by Ponce was simply sensational.

The second half of the show continued with the super classical mood. Ferocious play on the Paganini *Grand Sonata* and sensitive interpretation with awesome mastery of dynamics and clean, perfect play made Barrios’ *Una Limosna Por El Amor De Dio* come to life.

Her encore, *Asturias*, was another privilege for me. Play it for me anytime, I love seeing and hearing each master’s approach.

For the record, Ana sold out all her CDs at half time!

Bill Dykes

**D.C. Poets Against the War Presents
an Evening of
Peace Poetry and Classical Guitar**

On Nov. 2, at the Mount Vernon Unitarian Church in Alexandria, a large crowd gathered to hear Francesc de Paula

Soler on classical guitar, both as a soloist, and as background accompaniment for poetry readers from D.C. Poets Against the War. Sr. Soler was Master Guitarist at the Conservatorio Superior de Musica de Barcelone, has received special recognition from the U.S. House of Representatives for his artistry, and been very favorably reviewed by the Washington Post. His CD’s showcase his skill on both guitar and viheula.

The first part of the program featured Maestro Soler in solo performance of Villa-Lobos, Spanish composers Antonio Ruiz-Pipo and Frederick Mompou, and other composers from Cuba, Mexico, Bolivia, Uruguay, and Paraguay. As a soloist, he “showed himself to be unusually sensitive to color and the rhapsodic rise and fall of the phrases” (Washington Post). The second part of the program featured a variety of poets reading their own works form, “D.C. Poets Against the War: An Anthology.” Sr. Soler played well-known accompaniments, including Lagrima, Spanish Romance, Sor’s Study in B minor, and other short, recognizable works. It’s a pleasure to hear the guitar as background to the spoken word, particularly poetry. By matching the poets phrasing and dynamics, Sr. Soler complimented the emotions of the poems. Hopefully, the guitar community will hear more of these types of collaborations.

-John Politte-

Bailes Ineditos – An Evening of Flamenco

On Nov. 22 and 23, Richard Marlow once again dazzled flamenco lovers with his guitar virtuosity, as a soloist and accompanist. Marlow series subscribers were lucky to hear him two seasons ago, and will be treated again this year in January. Performing at Joy of Motion Dance Center, along with dancers Edwin Aparicio and Anna Menendez (and invited dancers), cante artist Jesus Montoya, and percussionist Behzad Habibzai, Mr. Marlow astounded the capacity audience as he ripped through the Sevillanas, Farruca, Alegrias, Solea, and other flamenco forms. Realizing that his playing is accompaniment for the singer and dancers, and that he must follow them, makes his talent even more impressive. Mr. Marlow has some of the clearest slurs, and most percussive rasgueados of anyone I have ever heard. You do not need to attend a formal concert to hear him. Log on to www.dcfamenco.com to find out where he is playing that night.

The D.C. flamenco community presented an exceptionally talented and energetic evening with this presentation. The audience, quite a bit younger and more flamboyant than a typical classical guitar crowd, seemed emotionally attached to the artists. The collaboration with Jesus Montoya, brought a new degree of professionalism to this group. I hope we continue to have more opportunities to see them in the future.

-John Politte-

Barrios: "Divo" of the Guitar

A master class / lecture was held on Friday, October 24, 2003, from 7-9pm in the James L. Kunen Theater at the Levine School of Music in DC. **Berta Rojas**, a professional classical guitarist and an expert on Augustín Barrios Mangoré, told participants about the life of Barrios (1885-1944), at one point in her lecture describing him as the "Divo" of the guitar.

Born in Paraguay, the Latin American composer was a prodigy at the age of thirteen. Wherever he went, Barrios distinguished himself not only in his guitar playing, but also through his wide variety of interests, which included mathematics, literature, art, and learning the foreign languages of the places to which he traveled. Throughout his life, Barrios lived in Argentina, Uruguay, Brazil, Venezuela, Costa Rica, and El Salvador, as well as Paraguay. Barrios composed over 300 pieces for the guitar, including such masterpieces as "La Catedral" and "Julia Florida."

Ms. Rojas' lecture was enhanced through her slide presentation of Barrios, pictures and photos of other influential people in his life (one picture showed Barrios performing in an Indian costume, which was his custom for awhile until an acquaintance told him to dress more appropriately for his concerts). Interestingly, Barrios was at first rejected by other musicians because he performed more of the "popular" music of the time, Ms. Rojas said. Ms. Rojas showed her audience copies of some of Barrios' original manuscripts and played a few recordings (some of them hers) of Barrios' more famous pieces, including a piano transcription of "Julia Florida." She distributed a handout showing important "dates, places, influential people," and "compositions to be played" during certain times of Barrios' life, and traced his travels on a map throughout her demonstration.

Said one member of the audience, "It was obvious to me that Berta Rojas knows a wealth of information about Barrios and even more so that she is an excellent player."

Charlotte Asmuth

The Future of the WGS

About this time of year the active members start talking about what we've been up to and what we'll do next. The following has been gleaned from e-mails, phone conversations, and meetings.

Perhaps we should think in terms of restructuring the society as a non-paying web presence only (to advise people of events) with, perhaps, non-regular events now & then?

Kevin Vigil: It really saddens me to think of the WGS not existing. I think we have provided a valuable outlet for amateurs and enthusiasts over the past decade.

Back in those days, our monthly attendance was not always outstanding, but membership was up. **This was mainly due to**

the newsletter. People enjoyed reading it and having a calendar of events to let them know what was going on in town. For many members, the newsletter was all that they could take advantage of. The money they sent in for membership was really more of a subscription.

I was new in town and by bringing attention to the WGS, I was also bringing attention to myself. When I was president, I networked, made phone calls, distributed flyers, talked to teachers and students and everything I could think of to build interest and activity in the WGS.

(Ed. note: end result, everyone knows Kevin)

In terms of keeping the membership, the WGS needs to be more pro-active in collecting dues. This is a time consuming task, but if we sent postcards or e-mail to people to remind them that their membership was soon to expire, this would help considerably. It has been suggested in the past to have all the dues due at the same time (every September).

(Edt's note: I'm still doing the mailings. Bring it on.)

Bev Ross: For the people who take advantage of it, the society has been life changing (me for instance -- the chance I had to play trios with Bob & Don plus the friends I've made).

(Edt's note: See Trio Gets Pick on page 1)

Bill Dykes: I'm really thankful for the chance to help out. I've heard a lot of great music, met a lot of great people. Even my computer skills have improved.

We have a good hierarchy in place. What most organizations do for special times or situations is to form a committee. Therefore I move we form a Promotions Committee. I'm tanned and rested. I'll stand for Chairman if the membership agrees. John Politte and I are already discussing putting on shows. We are reviewing talent. How about others joining us and picking up the experience of producing and promoting?

John Rodgers is a good President. He just needs a volunteer or two and I'm one of them.

I've been promoting music since I was 19. Putting on shows is simple. First you get up a kitty: seed money; and the rest is easy. (See Kevin Vigil's article: **Secrets of a Successful Concert** on page 2).

I'm also researching the cost of a 501c status for the organization. Those all-important musical equipment endorsements are only the tip of the funding iceberg. Are there any guitar playing Grants writing people out there? Come on back.

John Politte: For my part, I can offer some time spent in the organization (some time in making a few phone calls and emails), continued articles in the newsletter, and I'd be willing to

spend my own money to rent the Lyceum or Athenaeum in Old Town if we decide to have a concert. Maybe we could try to publicize a "benefit" concert for the WGS with several performers (including a flamenco player). Again, I just think we need that one person to say he/she will provide the leadership, and then call a meeting. I think the rest of us would get motivated, and start making things happen.

Should we try a little outreach to the flamenco, folk/acoustic folks, since we are the Wash. Guitar Society?

I had an idea, and I'm not giving up on it, but I'm not putting energy into it now. I wanted to start a program where WGS members would play in nursing homes, hospices, etc. I would contact the places, and I would let members know when and where to show up, depending on their availability. A simple plan - it matches members who want recital practice with those who would really enjoy the entertainment. But without a roster of players, it's not going to work.

Editor's note: The discussion continues. It is the wish of active members for others to get in touch and register an opinion, too. Join in, it only takes a moment to send an e-mail. The feedback would really be helpful in forming the future of the WGS.

A Call for Membership Input

Periodically the WGS likes to review the activities offered and ask the community for suggestions that would help improve our events or newsletter.

Currently WGS has a regular monthly meeting on the third Friday. WGS schedules around the Marlow Series to lend support as well. WGS maintains a web page, too. Anyone can send a message there.

Sometimes our turnouts are terrific, sometimes only a handful. Could there be other locations, or times that work better? Maybe someone would be interested in starting another chapter in another area? There might be a mini tour in here somewhere.

Write us with your suggestions at the e-mail site listed on the last page: dcguitar@att.net.

Bill Dykes

From Editor Bill Dykes

I wanted to take a moment to introduce myself to readers who don't know me in person.

I have been a guitar player and teacher in Northern Virginia for 30 years. I studied with Larry Snitzler and graduated from George Mason University in '76.

Unfortunately for the classical world, I perform as a rock and roll act. However, I've loved classical guitar from the first time I ever heard it played live.

As a teacher I have taken on everyone who wants to learn whatever they want to learn. My students range in age from 5 to 84 (That gentleman says "its never too late").

To get to my rock school they all have to pass through classical world. Everyone reads. Nine times out of ten I'm their first introduction to classical guitar music. That other one out of ten does know about classical style and I am happy to say they all winds up playing well, even if they have their heart set on some other style.

I wish to add that I want your stories and contributions. You make this letter possible. Thank you again to our current contributors.

Calendar of Events

WGS Members' Recital - Friday, December 19, 2003
7:30 p.m. sharp. (There is no preceding "open stage")
Chevy Chase Community Center 5601 Connecticut Avenue NW; Washington D.C. 202-282-2204

WGS Open Stage - Friday, January 16, and Friday February 20, 2004. 7:30 p.m. sharp. Chevy Chase Community Center 5601 Connecticut Avenue NW; Washington D.C. 202-282-2204

Risa Carlson & Martha Masters - Jan. 9, 8pm - (International Competition Winners). Presented by Shenandoah University in Winchester, VA. Performance will take place in Goodson Chapel. SU is located on Rt. 50 just west of I-81. Turn right into main entrance of SU, take a right at the second stop sign. Goodson Chapel Recital Hall is at the top of the hill.

The 3rd Annual Valentine's Day Guitar Gala @ the Mexican Cultural Institute - February 14, 2004 - Contact Karen Stewart, Guitar Gala Coordinator, The Levine School: 703-243-8972

S.U. Guitar Ensemble - April 14, 8pm - Presented by Shenandoah University in Winchester, VA. Performance will take place in Goodson Chapel. SU is located on Rt. 50 just west of I-81. Turn right into main entrance of SU, take a right at the second stop sign. Goodson Chapel Recital Hall is at the top of the hill. Free and open to the public.

Help Wanted:

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

Guitarists to play in and develop the guitar orchestra. Contact WGS