

# Washington Guitar Society



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## KEVIN VIGIL PERFORMS for WGS on August 5

WGS president, Kevin Vigil will be performing for the August 5 program of the Washington Guitar Society. His performance will be dedicated to guitar maker Thomas Rein who is leaving the Washington, DC area and is relocating in St. Louis. Kevin currently plays one of Rein's instruments and would like to show his appreciation with this farewell performance. (For more information about Thomas Rein, see interview on page 3).

Kevin will be playing works by Andrew York, Heitor Villa-Lobos, Y. Yocoh, Kevin Vigil and others. He will also give the world premiere of his most recent solo piece *Sardis*.

This performance will take place on Saturday, August 5 at 2 p.m. at the Bethesda Public Library, 7400 Arlington Rd., Bethesda, MD. Admission is FREE and open to the public.

Since completing his formal studies in 1990, Kevin Vigil has become widely recognized as a performer, composer and teacher. His articles have been published in international guitar journals such as *Soundboard* and the *European Guitar Teachers Association Journal* as well as others. He has performed on television and radio as well as numerous recitals as a soloist and chamber musician.

Kevin holds a B.M. from the University of Memphis, where he studied under John Stover and a M.M. from Yale University, where he was the student and teaching assistant of Benjamin Verdery. He also spent a summer studying with guitarist/composer David Leisner at the Bodo Music Festival.

Kevin is currently a very active guitarist in the Washington, DC area. He performs frequently as a soloist and chamber musician as well as being a member of Duo Con Brio with his wife, Barbara (flute/piccolo). He teaches on the faculty of Northern Virginia Community College (Manassas) as well as privately in studios at The Guitar Shop (Washington, DC) and Springfield Music Center (Springfield, VA).

*"His competence as a technician and ease of playing take a backseat to his compositional brilliance as a wordless storyteller. Like all the best music, you need not be a musician to hang on every word (oops!) note."* **John Stix, Guitar FTPM**

*"a very gifted classical guitarist and interesting composer..."*  
**Guitar Player Magazine**

*"Modern classical guitar exemplified in bold, new music."*  
**Notes on Call**

*"Natural, both technically and conceptually."*  
**Efrin Tinoco, FM 90 WEVL (Memphis)**

*"As a classical guitarist, Vigil may play the Boy Scout to his road-bashed, Alice Cooper look-alikes on the magazine page. But when it come to the fretboard of his guitar, his fingers dance with the best..."* **Chris Lasonde, The Potomac News**



KEVIN VIGIL, Guitar

*Kevin Vigil performs for WGS August program.*

### ***In this month's WGS Newsletter Issue:***

*Music...  
President's Message...  
Performance Reviews...  
Concert Announcements...  
Open Stage...*



**SCOTT TENNANT PERFORMS  
for WGS on September 15**

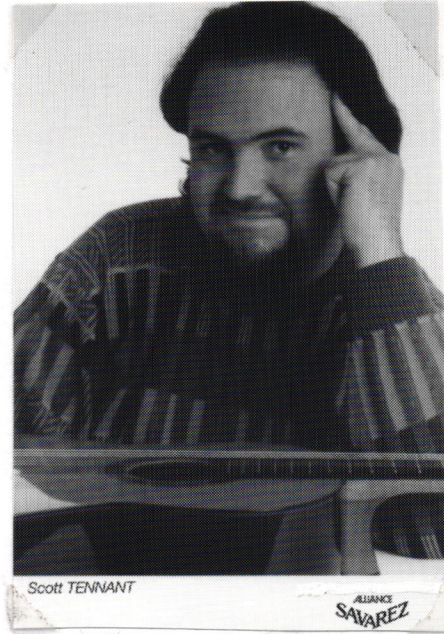
Tickets also available at:

The Guitar Shop  
1216 Connecticut Ave., NW  
Washington, DC

Guitarist Scott Tennant is undoubtedly one of today's leading young American virtuosos. Since becoming the first American ever to be awarded the first prize in the Tokyo International Guitar Competition in 1989, and his silver-medal performances in both the 1988 Concours International de Guitare of Radio France in Paris, and the 1984 Toronto Competition, his reputation as a brilliant performer has been established worldwide.

Seating is limited, so advanced purchase is highly recommended. Tickets sold at the door on a first-come, first-served basis.

Regardless of musical genre, this artist's unique gift of bringing a stylistic freshness to the music has earned him widespread critical acclaim. His powerful interpretations of the great Spanish composers, particularly the music of Joaquin Rodrigo, have made Scott Tennant a concert hall favorite the world over.



Mr. Tennant is a founding member of the L.A. Guitar Quartet, with which he concertizes extensively much of the year, while still maintaining his solo concert schedule throughout North America, Europe, and the Orient. He is currently involved in recording the complete works of Joaquin Rodrigo for GHA Records, a premiere collection consisting of five compact discs. He is also author of *Pumping Nylon*, a book on advanced guitar technique, and is on the guitar faculties of the National Guitar Summer Workshop and the University of California.

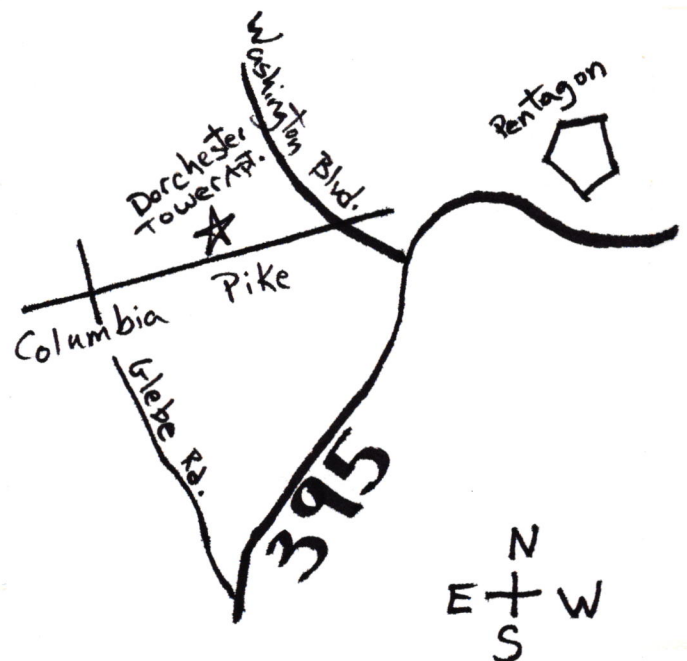
*"Scott Tennant has the most completely effortless technique I have ever seen. His playing, though, is not just a virtuoso display. He is a thoughtful, complete musician. Add to this a sense of mischief barely contained, and you have a very entertaining performer. His concert was as full of hoots and howls from the audience as it was with applause."* **Soundboard Magazine**

*"Along with superb technique, Tennant is gifted with a keen musical intelligence. He comes across as an artist who thinks not just dutifully but deeply about what he does. The result was a genuinely intimate musical experience of the sort seldom encountered in formal concert halls. Tennant had the crowd fairly sitting on the edge of its collective seat."* **St. Louis Post-Dispatch**

The Washington Guitar Society is proud to present Mr. Tennant in the opening concert of its new series. This concert will take place on Friday, September 15 at 8 p.m. at the Dorchester Tower Apartment Building (on the top floor), 2001 Columbia Pike, Arlington, VA. Tickets will be \$10 for non-members and \$7 for WGS members and tenants of the Dorchester Tower.

Tickets are available by mail from:  
Debbie Bard, Treasurer WGS  
52 West Deer Park Rd. #301  
Gaithersburg, MD 20877

Scott Tennant performs for WGS on September 15.



## A CHAT WITH THOMAS REIN (luthier)

A few weeks ago Thomas Rein let me know that he is leaving the Washington area for St. Louis. His wife Laura will be starting her new job as Director of the Library at Eden-Webster Library in Webster Groves, MO. This library serves both Eden Theological Seminary and Webster University. It is their plan to move in late August.

I first heard of Tom while I was in graduate school at Yale University. A friend of mine, Jerry Harscher bought a cedar guitar from him on the recommendation of Benjamin Verdery. Since then, I have had the opportunity to hear and play many of Tom's instruments and have been very impressed.

Who plays his guitars? Locally, the following are Rein owners: Jeff Baker, Glenn Caluda, Giorgia Cavallaro, Sean Dodson, John Graham, Brian Kent, Jeffrey Meyerriecks, Richard Miller, Rob Nathan and myself. I also ran into a Rein guitar in Quebec played by Christopher Teves and one in Ohio played by Allen Thomas, both incredible instruments. After playing one of Tom's guitars in Buffalo, Michael Adriaccio from the Castellani-Andriaccio Duo ordered one. I was talking with Frank Koonce (Arizona) and he has a student with one that he really likes. With well over one hundred guitars made, Thomas Rein's market has largely been on the East Coast and even Canada. This move will only increase his notoriety as St. Louis has a huge, well-established guitar society.

I met with Tom on Sunday, July 16 to pick his brain before he leaves. The following is a paraphrase of our chat:

KV: What are your thoughts of what the guitar has been, is today and will be in the future?

TR: I haven't really experienced the Torres guitar, so I can't really say much about the past, with the exception that the guitar has increased in volume in the past ten years. As for today and in the future, I try to build the best musical instrument that I can and am always trying to improve. The guitar is currently strong as a solo instrument for its commonly small audience. As far as making it louder, there may one day be a marriage of amplification with the acoustical instrument that will work well. I don't think the beauty of sound should be sacrificed for volume. If amplification develops to truly present the sound accurately, the job of the luthier will be to make the most beautiful sound possible and to leave the volume and projection to the electronic medium.

KV: Have you made changes in your building to satisfy players?

TR: Yes.

KV: You recently built a small guitar for a client. Does it work

well and who would you recommend this type of guitar to?

TR: It is a very nice instrument and works very well. It was made for a woman with small hands. She really loves guitar and simply couldn't play a full size instrument. Her options were to not play at all, get larger hands or play a smaller guitar.

KV: How many guitars do you build a year?

TR: Ten to twelve.

KV: Who are some of your influences?

TR: I have found that Robert Ruck and John Gilbert have been very helpful. I have learned techniques from both of them. While I am aiming for my own sound, I respect what they have done for the guitar. John Gilbert, in particular has broken the mold of expectations. He has shown that guitarists are more welcoming of unusual design features than might have been expected. Robert is a very no-nonsense guy who is always quick to help. One has to admire the level of his workmanship and the number of instruments per year he is able to produce.

KV: Do you have any general thoughts about the guitar scene in Washington as you have experienced it in the past nine years?

TR: There are a lot of really good guitarists here who have given a lot of their time for evaluating my instruments and have referred clients to me without expecting anything in return...I miss the D'Addario Series.

Thomas Rein's guitars currently start at about \$4,000. The price goes up depending on the types of wood and tuners that one chooses. It is my opinion that he undercharges. He is worth much more!

It has been wonderful to have a guitar maker of Tom's caliber living in our local area. I have taken it for granted to have him here for any problems I may have come across with my instruments and he will surely be missed. For this reason, I will be giving a concert to bid farewell to Thomas Rein at the next WGS meeting. This will take place on Saturday, August 5 at 2 p.m. at the Bethesda Public Library. See the calendar of events for more information.

### THANKS WAYNE!!!

**Wayne Cutrell** has faithfully served as treasurer for the Washington Guitar Society for the past year and a half. Due to an incredibly busy schedule, he has stepped down from that office. Mr. Cutrell has also donated a hand made guitar to the Washington Guitar Society. It will be "fixed up" and will be announced "For Sale" in the upcoming months.

Debbie Bard is our new acting treasurer. Welcome aboard!

## A TASTE OF THE GUITAR DISCUSSION ON THE INTERNET

In March 1995, **Matanya Ophee** posted a message to a classical guitar discussion group on the Internet. He contends that **Christopher Parkening's** recording of the Prelude from the third violin partita in E Major on a 1982 album was sped up to clock in at 3:35. Supporting evidence is that it sounds in F. By comparison, Barrueco has taken 4:20 to play it; Yamashita recorded it in 3:22. Ophee points out that Parkening's recording (1985) of Bach's Cantata No. 29 - which is the same piece reworked by Bach for organ plus orchestral accompaniment - takes 4:55. Ophee suspects that exactly the same guitar recording is used for *both* pieces, but with the speed varied. (Ophee says this slower recording sounds in E.) Also, Ophee objects to Parkening lifting the religious dedication from the organ version, applying it to the violin version written years earlier - and then selling the recording for profit.

**Pat Russ**, Parkening's producer adamantly denies each of Ophee's charges. He was present for both recordings. Nothing was sped up. The solo version sounds in F because Parkening used a capo. The slower orchestral version tempo was deliberately chosen; Parkening liked E. Power Biggs' version. Russ says it was played in the *same* key - F, not E - and that Ophee needs a new tape player. Russ also points out that all artist's proceeds from the 1982 album go to charity.

So there you have a taste of some guitar discussion on the Internet. The 2 paragraphs above summarize 5 full pages of computer discussion. The intention here is not to compete with the National Enquirer. (Or to take sides. However, it should be noted that even if Ophee were right about the key of the orchestral version, the 37% difference in timings is far from the 5.95% timing increase which would result from slowing the same performance down from F to E.)

Is there any interest in such a regular summary in our newsletter? It would be of interest not only to computer "have-nots" feeling left in the dust of the much-hyped "information super-highway", but also to computer "haves" who aren't inclined to go to the time, trouble and expense of wading through oceans of worthless gab for a few interesting nuggets. My own opinion is that a good summary is far preferable to the full-blown discussion. Should we take the lead on this, or let some other guitar society run with the idea? Let us know if you'd like to help with the column.

*Don Sauter*

## CLASSICAL GUITAR WORKSHOP

**Christopher Berg**, Associate Professor of Music at the University of South Carolina will be conducting a classical guitar workshop concurrent with the South Carolina Suzuki Institute. The workshop will take place at Converse College in

Spartanburg, SC from August 7 to 11, 1995.

The workshop is open to guitarists at all levels. Morning classes will explore technique and how it relates to our ability to perform music - with special attention devoted to refining our concept of technique as our ability grows. Students will also examine practice techniques and their necessary evolution as well as methods for increasing their knowledge of the fingerboard. They will explore performance as a truly artistic event: certainly successful performances depend upon careful preparation, but what about those times when we are well prepared and things still do not go as we'd like? Perhaps there are ideas, expectations or misunderstandings about what a performance is and our responsibility in bringing music to life that interfere with our creative freedom as interpreters while in the presence of an audience.

You need only bring several well prepared pieces, a journal and an open mind. Call Christopher Berg (803)777-7067 if you have questions. Workshop Fee: \$195 Lodging on campus: \$80 single: \$140 double. Meals on campus: \$75. Please call Martha Brons, (803)268-8666, for registration and housing information.

GSP ad.

**ANOTHER EXCELLENT MEMBERS' RECITAL**

**WGS MEMBERS' RECITAL  
July 1, 1995**

The monthly program for July was a Members' Recital. A big round of thanks go to all those who either did or didn't have to work up courage to play for us. This included **Bev Ross, Brian Kent, Don Sauter, Phyllis Fleming** (violin), **Mike Davis, Dave Gromadzki, Tom Hazer** and **Tim Evans**. Also thanks to all who came to listen, who were too innumerable to mention.

A program is given below. While everything was a highlight, some aspects deserve special mention. Halfway through the first variation of the L'Hoyer, Brian added a beeping watch to the 3 guitars. I don't know if that's what L'Hoyer intended, but who am I to criticize?

The *Chanson* duet is a golden oldie from a 1950 issue of *Guitar Review*, while, at the other end of the spectrum, *Tin Pan Allegretto* is hot off the presses having appeared in the most recent *Soundboard*. Marvin Falcon does some really cool things combining jazz and classical music. The morning of the recital, Don got around to reading the composer's performance notes and saw that he suggested dotted rhythms in certain places. So, not only was the piece something the audience had never heard before, but it was a surprise to the performers as well.

It is always a pleasure when area violinist Phyllis Fleming of the Kinara string quartet donates some of her precious time and talent to our society. Thanks, Phyllis!

Mike is one of our playing stalwarts, always ready to go with something from his vast memorized repertoire for occasions like this.

Tom tried to perpetuate the myth that *Romanza* (*Spanish Romance*) is by "anonymous". Just kidding, Tom. That may be true, but there is an interesting article the Spring 1988 *Soundboard* which traces it back to Antonio Rovira, about 1876. (Unfortunately, the article does not supply references. Also Matanya Opee says it is a Ukranian folk song published in 1871.)

Dave played a beautiful and lengthy arpeggio study of his own composition. Wow! Tim's advanced technique and musicality showed us why he's lead guitar for the Alexandria Guitar Quartet.

To no one's surprise, there was ample fun and positive energy at this Member's Recital. There was a wealth of material played that you won't often hear in concert or on records. Unfortunately, many of you were not there. This time around, **Peg and Kate** get held up as examples for public ridicule.

Be careful - you might be next!

D.S.

Trio Concertant, op. 29 .....	Antoine L'Hoyer
Tema con Variazioni Allegro moderato	
trio: Bev, Brian, Don	
Chanson, op. 14 .....	J.W. Duarte
duo: Bev, Don	
Tin Pan Allegretto .....	Marvin Falcon
duo: Brian, Don	
Serenade, op. 15 .....	H. Neumann
Consolazione, Romance, op. 25 .....	Napoleon Coste
Phyllis (violin), Don	
The Parlement .....	anonymous
Branle De Bourgogne .....	Adrien Le Roy
3rd Lute Suite (Allemande, Bourree) .....	J.S. Bach
Mike	
Prelude 1 .....	H. Villa-Lobos
Fantasia Etude .....	Dave Gomadzki
Dave	
Romanza .....	Antonio Rovira (?)
Prelude, Cello Suite 1 .....	J.S. Bach
Tom	
Sonata 3 (two mvmts) .....	M. Ponce
Recuerdos de la Alhambra .....	F. Tarrega
Tim	



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