

Washington Guitar Society



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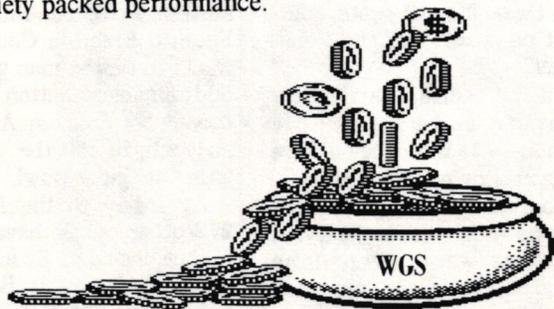
A WGS Presidential Fundraiser featuring
Michael Bard and Kevin Vigil
Saturday, November 16

The Washington Guitar Society will be presenting the first of two fundraising recitals with Michael Bard (vice-president) and Kevin Vigil (president) on Saturday, November 16 at 2 pm at the Lyceum in Old Town Alexandria, VA. The second fundraiser will feature the Alexandria Guitar Quartet on May 10 (*see calendar of events for details*).

On the surface, this concert will be no different from any of our other concerts. There will be wonderful solo and duo guitar music featuring Michael and Kevin with refreshments afterward. What makes this a fund raiser is that the performers are donating the performance to the WGS. That means that after the expenses for presenting the concert are met, the remainder goes directly into the WGS bank account. The more people in attendance, the more the WGS will benefit.

As it stands now, the membership fee for the WGS basically covers the cost of publishing and mailing out the bi-monthly newsletter. Rental for the Lyceum, printing of the programs, artist fees, etc... for our series will have to be paid by the money taken in at our concerts. This makes our series a self-supporting series. The two fund raiser performances will help to make a cushion in case one or more of the other performances does not break even.

The first half of the program will be presented by Michael Bard playing his own compositions. The second half will be presented by Kevin Vigil performing works by Benjamin Verdery, James Park (world premiere of *Gray Day Dances, Suite #2*) and himself. After the two have performed individually, they will play *Mountain Moor* (for mandolin and guitar) by Stephen Funk Pearson, featuring Kevin on the mandolin and Michael on the guitar. For the grand finale, the two will play the *Prelude to English Suite No. 3* by J.S. Bach. So show your support for the WGS and come on out to this fun and variety packed performance.



THE WGS PROUDLY PRESENTS
LARRY SNITZLER
A Tribute to Andrés Segovia
on Saturday, November 30

Andrés Segovia was the dominant figure for the classical guitar and one of the most influential musicians of the 20th century. His blazing virtuosity, and poignant lyricism, kept audiences throughout the world enthralled from the time he first set foot on stage at age 16, until just a few months before his death at 94.

One trademark of a Segovia recital was his choice of repertoire: and artful combination of treasures from the Renaissance, Baroque and Classical eras, leavened with recent works, many dedicated to him.

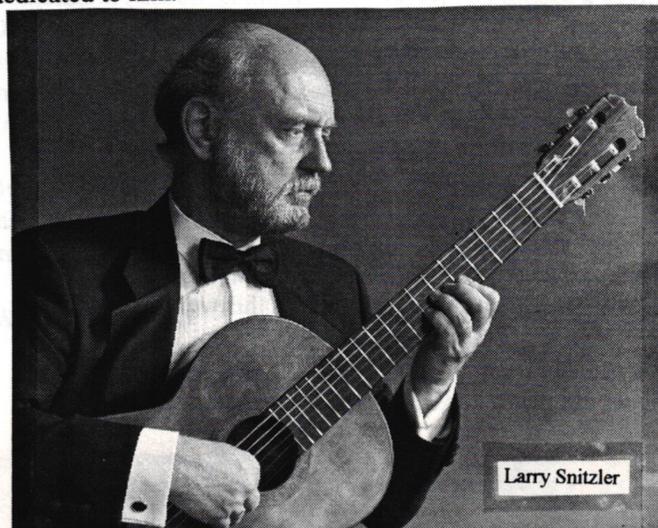


Photo by George de Vincent

Segovia has undergone some criticism since his death for not having forged working alliances with the more *avant-garde*, better-known composers of his day. But the Maestro strongly defended his conservative musical tastes. It was Segovia's love of rich harmonies and lyrical melodies which led him to neoclassical and impressionist composers like Castelnuovo-Tedesco, Ponce and Villa-Lobos. They responded with compelling works which have become staples of the guitar repertoire.

In this homage to his mentor, Andrés Segovia, Larry Snitzler performs some of these marvelous pieces and discusses the composers and their relations with Andrés Segovia.

Larry Snitzler began the guitar with Sophocles Papas at age 16, after hearing a recording of Andrés Segovia. Three years later, Segovia invited young Snitzler to attend his master classes at

the Accademia Chigiana in Siena, Italy. Thus began a relationship which was to last nearly twenty-five years. During that first summer, Snitzler was among a handful of students chosen by Segovia to present a concert honoring the great arts patron, Count Chigi himself. For five years, Larry Snitzler was part of a small band of students who literally traveled the world to be a part of the master classes offered by Andrés Segovia whenever, and wherever, he found time for them.

Following this period of intensive study with the Spanish master, Mr. Snitzler moved to Paris, France where he studied music theory and interpretation with Nadia Boulanger, began to concertize in Europe, Africa, and the Middle East, and came to know several of the composers who had contributed to the Segovia repertoire. He continued to benefit from the personal advice and council of Maestro Segovia, and to receive occasional private lessons.

In 1979, Larry Snitzler was co-anchor for National Public Radio's coverage of Andrés Segovia's White House recital. In 1981 he was co-producer of a 13-part NPR series entitled "¡SEGOVIA!", now part of the Museum of Broadcasting. In 1983, to celebrate Segovia's 90th birthday Mr. Snitzler performed several pieces on NPR's "Sunday Show".

In 1986, Larry Snitzler was invited to Los Angeles to give a concert honoring the 93-year-old Andrés Segovia. Larry Snitzler has also written and lectured extensively on the life and influence of Andrés Segovia. He will so grace the Washington Guitar Society by performing at the Lyceum in Old Town, Alexandria on November 30. See the calendar of events in this newsletter for further information about this wonderful event!

For more information on Mr. Snitzler's November 30, performance, please see the calendar of events.

Ode to Don Sauter

I looked in the paper and what did I see?
My good friend Don Sauter running for Pres-i-den-cy!

Posed with his guitar, so sleek and so fine
he'd lead the country with a 900 line.

His chances of winning seem very small
of his ever pacing the White House halls.

But for all those non-voters, around 50 percent,
he's doing something to say he's not content.

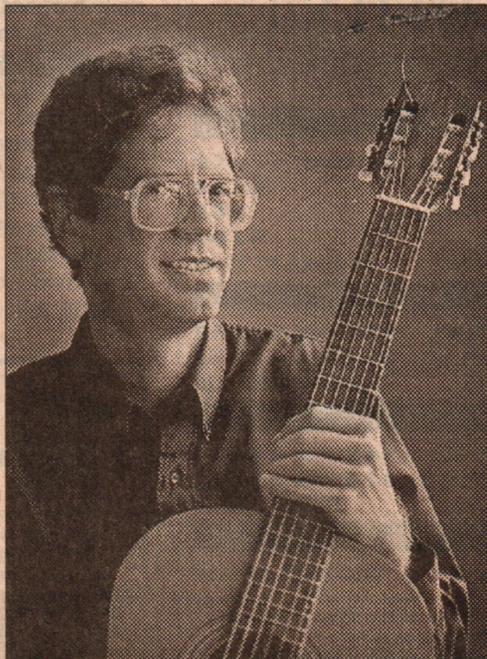
Some think it strange others absurd,
but he's in the paper and he's being heard.

My hat's off to Don, whom I consider a friend,
he's not doin' nothing...and that I commend!

For those of you who didn't see the Metro Section of the Washington Post on Saturday, October 19, you missed a doozy! Our own WGS member Donald Sauter was featured as he is (was) a Presidential Candidate. No, not for the WGS, but for the USA. He is (was) a little behind in the polls, but you never know...

By the time this newsletter comes out, the presidential election may be over, but that doesn't take the charm out of this excerpt from the October 19 Washington Post.

-Kevin Vigil



BY KHUE BUI FOR THE WASHINGTON POST

Donald Sauter, self-employed musician, is one of more than 20 people in the Washington area who are running for president without a prayer of winning.

What Makes John Doe Run?

Presidential Race Has a Quaint, Quixotic Side

By Peter Maass
Washington Post Staff Writer

If he is elected president, Donald Sauter will spend little time agonizing over those life-and-death questions that often torment commanders in chief.

Instead, he will ask his fellow Americans to call a 1-900 phone line and tell him what to do. Should we bomb Baghdad or not? End affirmative action? Ban abortion? Sauter will do whatever the majority of 1-900 callers want, even if he doesn't agree. He calls his approach "pure democracy."

"Every presidential action would

reflect majority will—period," he said. "We could all be co-presidents."

You probably haven't heard of Donald Sauter, but the Lanham resident has filed an official two-page statement of candidacy with the Federal Election Commission. He wants to be the man with his finger on the nuclear button, the VIP who travels for free on Air Force One and gets to call the winning coach after the Super Bowl.

According to the FEC, at least 272 other people have similar aspirations, including 22 in the Washington area. There is Bill Clinton, of course, and Bob Dole and Ross Per-

See CANDIDATES, D4, Col. 4

CHRISTOPHER TEVES REVIEW

If this review of Christopher Teve's October 12 WGS recital seems too glowing to be honest, please believe I write from the heart! Offering to share the fruits of his labor free demonstrates his commitment and love of the guitar. The technical mastery and emotional expressiveness of such a young player shows he is destined for the top of the performer's circuit. His personable, relaxed stage presence (especially, giving introductory information before each set) made the event all the more enjoyable. I also appreciated Chris's interest in performing less commonly heard composers and works. I imagine such a commitment could be risky for a performer and that sticking with proven winners may be a safer approach. For guitar aficionados, however, Chris's focus on playing either non-standard new pieces or previously unnoticed earlier works, expands our vision and is refreshing. Kudos, also, to Tom Rein, the maker of the guitar Chris used in this enjoyable recital.

Even with a more standard, or student repertoire (i.e., the type pieces that most of us try at some point) Chris offered a fresh approach. This was evident in his first group of selections, from Leo Brouwer's "Simple Studies." These short pieces have intrigued many of us, and Chris was able to seamlessly weave 10 of them together in ways that demonstrated their connectedness and showed the artistic wonder of these deceptively titled works. It suggested to me why Brouwer may have called them "simple": even with modest ability one can get much enjoyment out of them; with high levels of technical prowess, they are tiny precious gems.

Chris's "Ohio connection" (he studied there) was evident in that 3 of 8 of his selections were works put out by the Ohio-based Editions Orphee, which specializes in both Russian music and reprinting master works from previous eras. Chris played two works by Russian composers: "At the Gate" by Ivanov Kramskoi and a selection from "White Nights Serenades" by Grigori Korchmar. Chris told the audience that he struggled with "White Nights" for years before making sense of it. He now feels that the work is among the greatest of the century. I sensed the inaccessibility of the work and would have to have more exposure to it, too, to fully appreciate it. The Kramskoi piece, by way of contrast, was definitely in a more familiar vein: very melodic, not straying too far from expected harmonies and rhythms. The third Ohio-linked work was by Jan Bobrowicz who, Chris told us, was a student of Giuliani. His "Variations on a theme by Mozart," which Chris played, had both the familiar Classical construction with just enough budding Romantic influences to distinguish the work from the teacher's music. From a historical perspective, very interesting. Musically, Chris was particularly skilled at communicating the phrasing in comprehensible ways.

There were three more familiar composers on Chris's program: a work by Barrios, 3 Villa-Lobos studies, and the seemingly ubiquitous: "Spanish Pieces" (Fandango, Passacaglia,

Zapateado) by Joaquin Rodrigo and Andrew York's "Sunburst." With the Villa-Lobos, I picked up very useful hints on how to play that difficult end section of the 7th study, the one that asks you to bar at the 11th fret?! I've heard it said that even Segovia couldn't play all of these studies as written. So, rather than chuck a beautiful piece because of one difficult measure, "cheating" is sometimes called for. Thanks, Chris, for the tips on that section! Chris expressed apologies playing the York since, as he said, "so many others play it well." No need for the apologies--it's a fun piece and always enjoyable to hear played well. Similarly, I think the Rodrigo pieces express the "soul" of a certain epoch and style of guitar music and when played in the spirited way Chris did, are incomparable. I imagine it would be hard for any guitarist to totally ignore the great master works for the sake of an innovative program since there are good reasons they are considered great.

In sum, this is a player to hear; if you get the opportunity, don't pass it up. A hearty thanks goes out to the performer for sharing this with us. As a final note: yes, the hall for this year's meetings (at the Washington Conservatory) has *much* better acoustics than previous settings. Maybe our favorite WGS officers, and other local performers who so graciously performed for us in the past few years would repeat their performance in the new space?

-Beverly Ross



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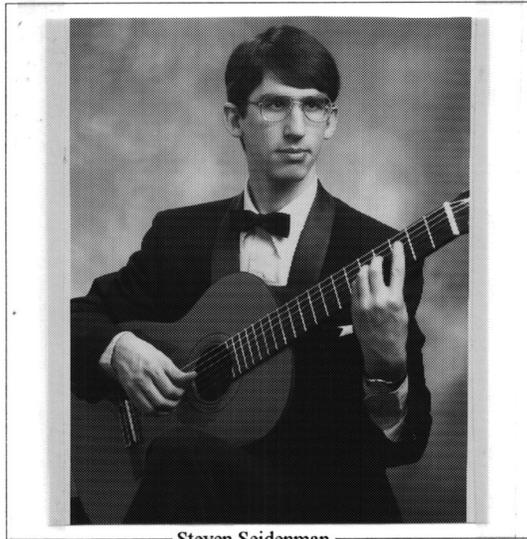
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WGS NOVEMBER MEETING FEATURES
STEVEN SEIDENMAN

The WGS is proud to present WGS member, Steven Seidenman in a recital on Saturday, November 9 at 2 pm at the Washington Conservatory of Music (*see calendar of events for details*).



—Steven Seidenman—

Steven Seidenman began his guitar studies in Wheaton, Maryland with Arnold Richtmyer. He continued his studies abroad with guitarists Francesco Rizzoli and Jan Filip, and locally with Larry Snitzler and Myrna Sisen. His musical education has included course work in harmony with composer Robert Parris at the George Washington University, and theory and history at the University of Maryland. He has also performed in master classes with Frederick Hand, Michael Cedric-Smith, and Guido Santorsola.

Steven was a recipient of the 1988 Montpelier Recital Series Competition award. He has performed, both as soloist and in duets with flute and clarinet, for the Montgomery County Recreation Department, The University of Maryland's Atrium Showcase series, The Martin Luther King Memorial Library, and Strathmore Hall Arts Center, among others. He was featured on Cable 51's news magazine, *MC Update*. And, most recently, he played in the orchestra for Damascus Theater Company's production of *The Pajama Game*, a Broadway musical by Adler and Ross. For that performance, Steven edited the original guitar part.

He has made numerous guitar transcriptions, many of which are being prepared for publication. He served as vice-president for the Washington Guitar Society from 1992 to 1994, and as editor of its newsletter. He taught guitar at Dale Music Co. in Silver Spring, MD and Montgomery College in Rockville, MD. He currently teaches at Victor Litz Music in Gaithersburg, MD and privately as well.

ENCOUNTER OF THE
CLASSIC KIND

Occasionally one has the good fortune of coming across a musical gem, whether in manuscript or on record, the existence of which one is amazed could have been kept secret for so long.

A considerable portion of my musical interests has centered around the "classical" literature, be that in the orchestral, chamber, or solo genre. Naturally, as a guitarist I try to keep a lookout for quality works involving the guitar. That notwithstanding, I had barely even heard of the work I am about to discuss, let alone heard it performed (and I have to wonder how many guitarists out there, if any, have heard of it, with the exception of the one who recorded it).

Such "discoveries," on those rare occasions when they do occur, constitute one of the most exciting and joyful facets of being a musician. They also demonstrate the value of frequent excursions to vintage havens such as "Second Story Books and Records" of Bethesda (where I made the find).

And now, after all that, for the work in question...

It is Boccherini's *Symphony in C for Orchestra and Guitar Obligato*, on the Harmonia Mundi label (HM511), with the Orchestre De L'Angelicum de Milan under Umberto Cattini, and Elena Padovani, guitar. ("Guitar Obligato" simply means that the guitar is "obliged" to play a substantial part, indispensable to the instrumental texture throughout the work).

Now, whatever one may think of Boccherini's music, which I realize is not to everyone's taste, there can be little doubt of the following: A) He was a very accomplished composer; B) He was a virtuoso cellist whose music for his instrument occupies a singular place of importance in its literature; and C) He synthesized the obviously classical elements of form and proportion in his music with Italian and Spanish influences in ways that are often quite ingenious and appealing.

Boccherini's time in Spain allowed for much exposure to the guitar, and his *Guitar Quintets* have long since been staples of the guitar chamber music repertoire (although these are in all probability his own transcriptions of string quintets with an extra cello or viola part; for more on this topic, see Matanya Ophee's *Boccherini's Guitar Quintets: New Evidence*, Editions Orphee, RTFTO as listed in the GSP Catalog). But aside from these, which contain much excellent music worthy performing, there appeared to be nothing else by Boccherini of any substance involving the guitar, at least that I was aware of, until now. (If anyone knows of any other work worth mentioning, then please let me know.)

While this symphony may not be a great work per se, it is at the very least a nicely written work, and a beautiful sample of its