

Washington Guitar Society

No.71

March, April, May 2005

Friday, March 18, 2005 WGS Open Stage

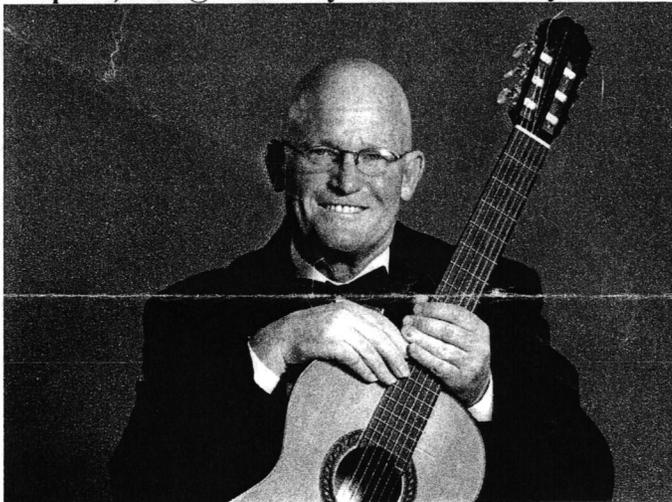
WGS' Open Stage hosted by Bill Dykes will continue. Any level is welcome to play in a fun loving, non-competitive atmosphere.

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.

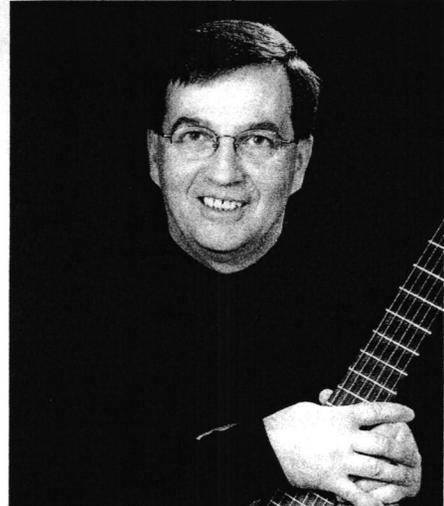
Rico Stover grew up in California. As a high school foreign exchange student to Costa Rica, he had the good fortune to meet a guitarist named Juan de Dios Trejos, who had been a student of Agustín Barrios.

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 Sisen.

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.



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

Andante Largo, Opus 5, No. 5 -Fernando Sor
(1778-1839)

Prélude & Allegro, (1732), -Santiago de Murcia
(c.1682-c.1740)
(arr. Pujol)

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
<i>Largo, Allegro, Adagio cantabile,</i>	(1883-1971)
<i>Allegro Assai, Andante, Adagio, Largo</i>	

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

