

◆ Classical Guitar Society of Washington, D.C. ◆

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Calendar of Events

◆ February's Performers

The Imperial Guitar Quartet

Our featured group on the society program for February is the Imperial Guitar Quartet. Formed in 1992, its members are Christopher Stavovy, Shaun Dodson, Jeffery Baker, and Tim Evans. Stavovy is a customer service representative, and Baker is a computer analyst, while Dodson and Evans are full-time students. All are long-time classical guitar players who jointly have explored a wide range of music in the ensemble repertoire.

Jeffery Baker will not be able to join the group on this occasion because of a prior commitment, so the other members of the ensemble have put together an intriguing assortment of trio compositions by Vivaldi, Mozart, and Chopin, as well as Brazilian music. Each player will also perform a solo piece.

NEW GUITAR COMPACT DISCS
Serenade Record Shop
1710 Pennsylvania Ave., NW

(202) 638-5580
Nicola Hall, Virtuoso
Guitar Transcriptions
(Paganini, Albeniz,
Bach, Rachmaninoff,
DeFalla, Sarasate)
London 430-839, \$14.49

Guitar Music (2 vols.,
each volume a 2-CD set)
Vol. 1--Guitarists
Fernandes, Bonell,

Feb 6 - Imperial Guitar Quartet
2:00 p.m. at Silver Spring Public
Library, 8901 Colesville Road, Silver
Spring, Maryland. Open stage
afterward. FREE.

Feb 7 - David Leisner
3:00 p.m. at the Walters Art
Gallery, 600 N. Charles Street,
Baltimore, Maryland. Tickets are
\$9, 10, and \$12. Information:
(410) 242-2744.

Feb 12 - Guitar Trek
8:00 p.m. at the Annunciation
Church, 3810 Massachusetts Ave.,
NW. Tickets are \$15.00 each.
Information: (202) 296-7992 or (202)
296-3509.

Mar 6 - Flutar (guitar-flute duo)
2:00 p.m. at Silver Spring Public
Library, 8901 Colesville Road, Silver
Spring, Maryland. Open stage
afterward. FREE.

Mar 26 - Richard Miller
8:00 p.m. at the Brazilian-American
Cultural Institute, 4103 Connecticut
Ave., NW. Nominal charge at the
door. Information: (202) 362-
8334.

Sundays - Max Sadler
11:30 a.m. - 2:30 p.m. at Bistro
Bistro, Shirlington Mall, 4021 S.
28th Street, Arlington, Virginia.
Information: (703) 379-0300.

Williams, Gomez, Walker,
and Abreu playing works
by Sor, Tarrega, and
Granados.

Vol. 2--Same artists
playing works by
Roderigo, Albeniz,
Turina, DeFalla, and
Segovia. (Cont. p. 2)

◆ D'Addario Concert

Guitar Trek Comes to D.C.

Guitar Trek, appearing on February 12 as part of the D'Addario Foundation concert series, features an unusual assortment of guitars. A standard guitar is joined by treble, bass, and baritone guitars built for the quartet. Because the combined range of these guitars is five rather than three octaves, the group can perform a wide variety of compositions.

Scheduled for the February concert are works by Dowland, Scarlatti, Brahms, and Milhaud, as well as the American debut of compositions by four Australian composers: Richard Charlton, Nigel Westlake, Phillip Houghton, and Graeme Koehne. Guitar Trek was formed in 1987. The most noted member of the group is Timothy Kain, head of the guitar department at the Canberra School of Music, where the quartet was established. Other artists in the ensemble are Carolyn Kidd, Mark Norton and Peter Constant, all of whom have won prestigious competitions.

NEW CDS, from Page 1

London 433-935
\$19.99 for each set
(sale price).

Olsson's Books and
Records
Dupont Circle
(202) 785-2662
Nicola Hall, Virtuoso
Guitar Transcriptions
(\$14.88)

Tower Records
2000 Pennsylvania Ave.,
NW
(202) 331-2400

Paul Odette, Lord
Herbert of Cherbourg's
Lute Book
Harmonia Mundi 907-068,
\$17.99

Julian Bream, The
Romantic Guitar
(Roderigo, Villa-Lobos)
RCA 6525-2RG, \$9.99

**Bubenreuth: A Town that
was Made for Music**
by Grant Gustafson

One of the many
pleasures I experienced
during an extended
period of training and
performance in Germany
was to make the
acquaintance of the
people of Bubenreuth, a
town devoted almost
entirely to the making
of musical instruments.

When new borders were
formed after World War
II, the Germans of the
music instrument making
colony of Schonbach (now
in Czechoslovakia) were
forced to leave. The
obscure but open-hearted
hamlet of Bubenreuth in
Bavaria, Germany, voted
unanimously to accept
1600 immigrants from
Schonbach. They arrived
with only that which
they could carry on
their backs, but with
the skills of a trade

of a 400-year-old
tradition that was
destined to change
totally the image of
their new home.

Involved in all facets of
the bowed and plucked
instrument-making
industry, there were
makers of violins,
violas, celli, double-
basses, guitars, lutes,
zithers, and dulcimers.
There were string makers,
bow makers, specialists
in bow-frogs, varnish
specialists, machine head
makers and tone wood
dealers. Together, these
craftspeople create what
some might call a
distinct "Bubenreuther"
tone.

When guitar maker Gerold
Karl Hannabach took me
around Bubenreuth for the
first time, we stopped by
master violin maker Erich
Werner, who was then
mayor of the town, then
we visited Anton
Gleissner, dealer of fine
tone woods. He has
stacks upon stacks of
spruce tops, maple sides
and bottoms and exotic
woods in his storehouse.
We then went to the firm
of Karl Hofner with its
staff of 300 that sends
its guitars throughout
the world, and then on to
Armin and Helmut Hanika,
a father-son business
that creates student
guitar models. There are
many company towns in the
world, but Bubenreuth is
perhaps unique in having
so many companies that
exist solely to make
musical instruments.

Grant Gustafson imports
student guitars from
Bubenreuth. He can be
contacted at (703) 777-
3726.

Want to join a guitar ensemble?
Call Cathy Fleming at
(202) 546-8364.

**Rating a Guitar:
A Simple Test**
by Steven Seidenman

When buying a classical
guitar, one crucial
element is easily
overlooked. Guitarists
will try out all sorts
of fancy stuff to
determine how much a
guitar will withstand
(while still yielding
musically satisfying
results).

Having tried out many
guitars over the years,
I have come to one
important conclusion.
Let us assume that all
the other basic
prerequisites are
satisfactorily met,
e.g., intonation,
comfortable action,
loudness, etc. The
ultimate test of a
guitar is not so much
how well it handles the
super virtuosic
passages, but rather
the extremely simple
ones. What does it do
for them? Does it make
them sound just as
great, exciting, and
wonderful as, yes,
those other easily
impressive virtuosic
passages we are all too
familiar with? If so,
then that is what I
call a great guitar.

We might well remind
ourselves of a comment
on Paganini (as quoted
in Sor's Guitar
Method). At a lecture
attended by Sor,
someone had inquired as
to how the great
Paganini played without
employing any "sleight
of hand" in simple
passages. The response
by the "very competent
judge": "Perfectly."

The mark of a true
virtuoso.