

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

No. 6 Editor: Steven Seidenman

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Calendar of Events

◆ March's Performers

Flutar Spans Musical Gamut

Our featured group on the society program for March is Flutar, the flute-guitar duo of Joseph Cunliffe and Giorgia Cavallaro. Profiled in our December 1992 newsletter, the artists who make up Flutar have distinguished themselves both as solo performers and through their ensemble. Joseph Cunliffe is a classically trained flutist with additional credits as a composer and jazz saxophonist. He has performed his works at the National Cathedral and the State Department. He is Associate Band Director at the Landon School.

Giorgia Cavallaro has performed extensively in this country and overseas. She is the winner of the Montpelier Recital Series Competition and received a scholarship to study in Santiago de Compostela, Spain. Cavallaro directs the guitar program at both The Catholic University and Georgetown University.

Flutar made a concert tour to El Salvador in 1991 and again in 1992. Following their tours, the artists made their first recording, entitled "Dreams of Suchitlán," which they dedicated to the country and people of El Salvador. On their 1992 tour, Flutar performed for the president of El Salvador. The ensemble's repertoire ranges from classical to a blend of jazz, folk and ethnic music. □

List your upcoming guitar event in the guitar society calendar.

Mar 6 - Flutar

2:00 p.m. at the Silver Spring Public Library, 8901 Colesville Road, Silver Spring, Maryland. Open stage afterward. FREE.

Information: (301) 495-2703.

Mar 26 - David Russell

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 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.

Apr 3 - William ^{Anderson} ~~Hensy~~ and Maryvonne ^{Catherine Ellis}

Mavroukakis (guitar-recorder duo), 2:00 p.m. at the Silver Spring Public Library, 8901 Colesville Road, Silver Spring, Maryland. Open stage afterward. FREE. Information: (301) 495-2703. □

SOCIETY OFFICERS

The Classical Guitar Society of Washington, D.C.

President: Morey Rothberg
(301) 495-2703

Vice-Pres.: Steven Seidenman

Secretary: Maurice Sanders

Treasurer: Mark Lewonowski

Articles and announcements relating to the classical guitar should be sent to the Editor, Classical Guitar Society of Washington, D.C., 8411 Flower Ave., Takoma Park, MD 20912 □

Join the Classical Guitar Society of Washington, D.C.
Application form on page 3.

◆ President's Corner

Society Elects New Officers

by Morey Rothberg

At our February 6 meeting, the society held elections for the offices of vice-president and secretary. Steven Seidenman was re-elected vice-president unanimously. Maurice Sanders was elected secretary unanimously, succeeding Peg Dawson. As the guitar society's first secretary, Dawson set up the society archives and maintained our mailing list, and we thank her for her valued service.

Also at our February meeting, Wayne Cutrell, Peg Dawson, Cathy Fleming and Don Sauter were appointed to the society's executive board, which consists of these individuals and the four elected officers. On February 13, the executive board met to discuss changes in the society's by-laws prior to submission of the by-laws to the pro bono attorney whom the society has engaged through Washington Area Lawyers for the Arts in order to become incorporated as a non-profit, tax-exempt arts organization. As part of the incorporation process, the revised by-laws must be submitted to the membership for approval, probably next fall. Since the society was organized last summer, it has grown from 6 members to nearly 40. We encourage your participation.

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

A Most Eloquent Spokesman

By Steven Seidenman

February 21 marks the one hundredth anniversary of the birth of Andres Segovia, arguably the greatest guitarist who ever lived, certainly the greatest of our century. Although some guitarists are not as overwhelmingly convinced by his artistry as one might easily assume, it would be difficult for any serious classical guitarist to ignore his artistic achievement, or the historical impact it had. Having ingeniously accommodated the guitar's great Spanish traditions to 20th century musical trends, while raising guitar performance standards to unprecedented heights, he earned the guitar a permanent place in the concert world.

Segovia's playing is often considered outdated, the reflection of a bygone era of interpretative practices; the era of Casals, Sarasate, Cortot, etc., and the romantic excesses found therein. Some contend that his repertoire was too conservative, lacking in the purely virtuosic display of pyrotechnics found in much of the 19th century guitar repertoire and in the more avant garde 20th century works, so typically included in a guitarist's repertoire today. The fact is such displays had little place in his art. One might even say that were it not for his artistic intelligence, refined taste, and the judicious selection of repertoire which precisely these attributes enabled him to make, he would not have been taken as seriously as he was by the concert world. Segovia's brand of virtuosity was the true kind, the kind that makes technique a means to the end of musical refinement, and not an end in itself; the kind that allows one to come face to face with the music, and let it speak on its own merits. His

heartfelt interpretations sounded as though he had fathomed the profoundest depths of the music, and intended every performance as the definitive one (indeed some of them undoubtedly were).

Uniting sheer musicianship with a remarkably successful synthesis of technical elements, Segovia's playing conveys a tidiness and unity of concept unlike most. His superb sound at bottom reflects the simplicity and purity of his approach which went straight to the heart of the matter. Such an approach may have had its roots in his profoundly felt youthful exposure to the great Spanish folkloric traditions, including Flamenco. (There is more on this little known topic in the Summer 1992 edition of *Guitar Review*.)

Although Segovia's interpretations are often open to criticism from musical and stylistic viewpoints, there is still no other guitarist from whose playing one can learn more. It has been said, in regard to Strunk and White's *The Elements of Style* that "one does not study this book; one re-reads it twice a year." Segovia's recording of Bach's great Chaconne in D Minor, a virtual summation of the technical essentials of his art, ought to get listened to at least twice a year by guitarists. What he does on that recording may well serve as a pinnacle of 20th century guitar artistry. Needless to say, there are many other quintessential recordings of his well worth listening to. Among them, I would mention the Bach Cello Suite No. 3 and the Boccherini Cello Concerto in E Major; these typify Segovia's later period, and allow for a fascinating comparison to the considerably different style of the aforementioned. That said, I can still attest to his oft-quoted remark that no recording can adequately capture the subtle sound of the guitar, at any rate his guitar. Not to mention the sheer poetry that can only be conveyed through a live performance. One man, one chair, one guitar.

Segovia was a great artist. In other words, he not only mastered the art; he redefined it, and brought it to unprecedented (and since unsurpassed) heights. Through his collaboration with composers and his numerous transcriptions, he set the stage for a whole new era of guitar literature that continues to grow to this day.

In any attempt to understand what Segovia's artistry is about, one must realize that it reflects certain aesthetic values; it is with a proper appreciation of these that his playing takes on new dimensions.

The singular historical import of Segovia's contributions makes his that final great chapter in the history of the guitar.

Segovia remains the guitar's most eloquent spokesman. □

A Word of Encouragement from an Old Friend

The guitar society has received a letter from Elizabeth Papas Smith, the president of the Columbia Music Company and the daughter of Sophocles Papas. She congratulates us on establishing a successor guitar society to the one her father founded in the 1930s. She asks us to inform her of our concert schedule, and sends us the latest catalog of the music company that Sophocles Papas also began. Her address is Post Office Box 3320, Chapel Hill, North Carolina 27515-3320.

John Marlow Memorial Concert Coming in April

A musical tribute to John Marlow (1939-1992), featuring many distinguished area guitarists, will be held at All Souls Episcopal Church, 2300 Cathedral Avenue, N.W. (near the National Zoo), on Sunday, April 18, 1993, at 4 p.m. Proceeds will benefit the John Marlow Memorial Scholarship Fund. Tickets are \$15.00, are tax-deductible, and include a buffet reception. For tickets and information, call the Guitar Shop at (202) 331-7333, or Tim Healy at (301) 654-6874.