

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

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## ◆ May's Performers

### John Stover & Adam Tully

This month, the society is proud to present two fine guitarists in solo recital, **John Stover** and **Adam Tully**. John Stover was born in Berkeley, California, in 1954. The son of a military officer, he began his guitar studies at age ten and later received degrees from the Peabody and San Francisco Conservatories. His teachers have included Angel Romero, Aaron Shearer, George Sakellariou and Sophocles Papas. In 1980, his debut at

Carnegie Recital Hall resulted in four encores and a full standing ovation. The *New York Times* wrote, "He played as though the guitar were his best friend, and as though the two of them wanted to share the truths they had hit upon. When counterpoint was involved, it emerged with a gentle clarity; when tone color and rhythmic complexity were required, they were forthcoming. Nothing was tense, strained or too difficult."

Of his first recording, *Guitar Player Magazine* wrote, "The young artist's command of the instrument's resources is impeccable, but more important, through his sensitive phrasing and exquisite tone color, Stover shows that he never loses sight of the deeper structure and emotional content of the music." Stover has been widely seen on television in the United States on the Arts & Entertainment

network, and has performed extensively as concert soloist and recitalist in San Francisco, New York, Philadelphia, Seattle, New Orleans, Miami and other cities. Stover currently resides in the San Francisco Bay area. For his recital, he plans a program including works by Scarlatti, Sor, Barrios, and Peter Lewis.

Adam Tully attends St. Albans School where he has studied guitar with John Rodgers. He also has studied piano and cello, sings in school and church choirs, and has played electric guitar with area bands. He has studied Flamenco with

Paco de Malaga through a grant provided by St. Albans. Next year, he will attend Oberlin College and its Conservatory of Music to pursue a Bachelor of Arts and a Bachelor of Music degree. This summer, Tully will attend the Great Lakes Classical Guitar Festival run by Stephen Aron, who also directs the guitar program at Oberlin. He plans to spend his junior year in Spain studying with Paco Pena through an exchange program. His recital program, featuring works by Albeniz, Tarrega, and Miguel Llobet, reflects Tully's interest in Spanish romantic music. □

#### Notes from the President

The Classical Guitar Society invites your active participation performing for our monthly programs, writing and reporting for the newsletter, building membership and expanding our outreach into the community. If you know of an upcoming guitar concert, tell us. Write reviews of (Continued., p.2)

Join the Classical Guitar Society of Washington, D.C. Application, p. 3.

## Calendar of Events

**May 1 - John Stover and Adam Tully**, 2:00 p.m. at the Silver Spring Public Library, 8901 Colesville Road, Silver Spring, Maryland. FREE. Information: (301) 495-2703.

**May 21 - Charlie Byrd and the National Musical Arts Chamber Ensemble**, 8:00 p.m. at the National Academy of Sciences, 2100 C Street, NW. FREE. Information: (202) 334-2436.

**June 5 - Larry Snitzler classical guitar workshop**, 2:00 p.m. at the Silver Spring Public Library, 8901 Colesville Road, Silver Spring, MD. FREE. Information: (301) 495-2703.

**Fridays & Saturdays - Guitarists Kevin J. Vigil, John Butler, and David Arnold**, 7:00 p.m. - 10:00 p.m. at the Jasmine Cafe, 1633A Washington Plaza, Reston, VA. Information: (703) 471-9114. □

#### 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 □

List your classical guitar event in the guitar society newsletter.

## Record Review

### Another Rodrigo?

By Steven Seidenman

There I was, making my latest round of Tower Records to see which new recordings had come in. Upon entering the Classical Section, what do I hear but that old favorite, Rodrigo's "Concierto de Aranjuez." Oh great, I thought. Yet another version of this exceedingly popular work. But then, as I continued to listen, I noticed something different about this one. It is a bit more pensive, expressive, fresher. Could it actually be? Yes it is, as my suspicions are confirmed upon glancing toward the "now playing" bin. Christopher Parkening's recording of the two well-known guitar concertos by Rodrigo has just been released (Angel CD-54665).

This recording, easily recognizable as Parkening through and through, certainly offers a fresh reading of these two wonderful works. The orchestra he finally chose to record with, the Royal Philharmonic under Andrew Litton, provides one of the most satisfying readings of the orchestral portion I have ever heard among the many versions available.

Parkening's playing does so much for the expressiveness of these works, particularly in the slow movement of the Concierto de Aranjuez. Yet at times it seemed his rhythm faltered at a few of the trickier passages, e.g., towards the end of the quick descending triplets in the first movement. In the last movement, I was disappointed with how he handled the quick scale passages, which tended to sound mechanical, and slowed down at inappropriate places (at least in terms of how I read the work). Perhaps Rodrigo's alleged eleventh-hour revisions during Parkening's consultation with the Maestro would explain many such passages.

Parkening's reading of the "Fantasia Para un Gentilhombre" (Fantasy for a

Gentleman), which was written for Andres Segovia, is undoubtedly the more convincing of the two. Aside from Parkening's apparently innate feel for Baroque themes (the work is based on the great Baroque guitarist, Gaspar Sanz), his rhythmic sense here is much more apt and poignant, and his choice of accents and phrasing more appropriate. In short, he has a better feel for this work, although the last movement had problems similar to that of the aforementioned.

Parkening also offers a world premier, sort of. It is William Walton's "Five Bagatelles for Solo Guitar," written for Julian Bream in 1972, and reworked in this remarkable version for guitar and orchestra by Patrick Russ; as the liner notes explain, Walton himself gave the original version enough importance to have orchestrated it later on, and had apparently still been making revisions on it until the end of his life.

This music is an interesting change of pace for Parkening. Considering its novelty as such, he brings it off in quite an admirable manner, fully employing his gift of meeting the music he plays on its own stylistic terms. This arrangement only enhances what was already a quintessential example of the British contribution to twentieth-century guitar music.

The combination of Parkening's playing with this exceptional orchestra makes for very delightful listening. Assuming it is true that the ailing Rodrigo was as involved as he is alleged to have been in the preparation of this particular recording of his music, then the recording will perhaps be of no small historical value.

**President's Notes, from page 1**  
concerts or new recordings. Distribute copies of the newsletter through your guitar teacher, local music store, or at concerts. Post the newsletter in schools, offices, and stores. If you know of someone who might present an interesting program, let us know. Call (301) 495-2703, and lend a hand!

## Guitar Festivals and Workshops

**1993 Guitar Foundation of America International Festival & Competition,** State University of New York at Buffalo, October 21- 25, 1993. Concerts by Eduardo Fernandez, Roberto Aussel, David Russell, the Baltimore Consort, Nicolas Goluses and Bonita Boyd. Master classes by Eduardo Fernandez, Roberto Aussel and David Russell. Information: Joanne Castellari, Co-Director, Baird Hall, SUNY at Buffalo, Amherst, NY 14260. Telephone: (716) 645-2777.

**Aspen Classical Guitar Program,** Aspen, Colorado, June 16-July 21, 1993, Sharon Isbin, Director. Master classes, performance opportunities for advanced students. Information: Aspen Music School, 250 West 54th Street, Tenth Floor East, New York, NY 10019. Telephone: (212) 581-2196.

**National Guitar Summer Workshop,** Lakeside, Connecticut, July 19-23, 1993. Information: NGSW, Box 222, Lakeside, CT 06758. Telephone: 1-800-234-NGSW.

**Guitar Master Class with Gerald Klickstein,** North Carolina School of the Arts, Winston-Salem, North Carolina, June 20-July 23, 1993. Information: Summer Session, North Carolina School of the Arts, P.O. Box 12189, 200 Woughtown Street, Winston-Salem, NC 27117-2189. Telephone: 1-800-282-ARTS. □

## New Guitar Compact Discs

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

Jad Azkoul, "Latin Illustrations." Forlane CD-11, \$15.99 □

**Want to Join a Guitar Ensemble? Call Cathy Fleming at (202) 546-8364.**