

# WASHINGTON GUITAR

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Kevin Vigil, President



## LEE BECKY IN CONCERT

The **WASHINGTON GUITAR SOCIETY** is proud to present **LEE BECKY** in concert on August 13 at 2:00 p.m. at the Bethesda Public Library, which is located at 7400 Arlington Road, one block west of the intersection of Wisconsin Avenue and East-West Highway. Take Metro and get off at the Bethesda Station. This concert is **FREE** and open to the public.

Lee Becky, originally from the Pittsburgh, Pennsylvania area, received a Bachelor of Music Degree in performance from George Washington University in 1993. He began studying guitar at age 16. Beginning his development with jazz and folk idioms, later directing his talent to study classical music. Prior to attending GWU, Mr. Becky studied music at the Berklee College of Music in Boston, Massachusetts. In 1992 Mr. Becky won the Montpelier Recital Competition in Montgomery County, Maryland. He has performed several solo recitals at the Kennedy Center for the Performing Arts. In addition, he has performed in concert with the GWU Community Orchestra and in various recitals with the George Washington University Guitar Ensemble. Lee is pursuing a career in solo and ensemble performance, as well as a career in illustration and the fine arts.

REVIEWS  
by Steven Seidenman

TRIO CON BRIO

The Washington Guitar Society's concert series closed in grand style last season with a well-received chamber recital by **TRIO CON BRIO** on June 11 at the Little Falls Public Library in Bethesda. The trio comprises guitarist Jim Roberts, violinist Laura Knutson, and cellist Charlotte Lucy-Roberts.

The concert marked their debut as a trio, and while there were a few spots on the program which seemed a bit tentative, these were kept to a minimum thanks to the musicians' skill, finesse, and interpretive abilities. Each member's experience, both as soloist and chamber player, enabled them to meet their latest challenge head on. They gave much attention to balance of sound and shading, and allowed for the kind of give and take required for successful ensemble playing.

The program was excellent. Beginning with a meaty three movement Serenade by Giuliani, there followed various combinations, including cello and guitar, violin and guitar and solo guitar.

Particularly moving was the first of the three O'Carolan songs on the program. "Fanny Power" transcribed for cello and guitar by Jim Roberts. It reflected the sort of genuinely soulful, memorable, and timeless quality not unlike some of the most profound Baroque melodies. Moreover, it was done full justice by the performers, who seemed to have the piece close to heart.

A. Berioz's "Don Perez Friere" for solo guitar was a pleasant novelty. Somewhat South American in mood, it had a freshness and spontaneity which made it a welcome selection.

The other solo guitar piece on the program was Paganini's "Romance" from the Grand Sonata in A major for violin and guitar. The transcription used, by Carl van

Feggelen is virtually identical to that of Ponce, which was recorded by Segovia. Mr. Roberts rendition of both it and the Berioz reflected the kind of refined guitar playing that usually only comes with a certain degree of experience and artistic maturity. He gives much thought to interpretation and balance of sound, and maintains a remarkable degree of clarity in all the voices.

We were then treated to a couple of violin and guitar duets. The first was Ravel's famous "Piece en Forme de Habanera". The second was an impressive reading of Coste's "La Montagnard" a two movement work; a good example of a guitar chamber music work which, while perhaps not falling under the category "great music," is still a delightful work and worth playing (and listening to).

The final selection was a gorgeous arrangement for trio of M. Manring's lullaby-like song, "Sung to Sleep," ending the concert on a nice tranquil note.

It is hoped that this was only the first of many more recital's to come by Trio Con Brio, a vehicle for some of the finest in chamber music.

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WILLIAM KANENGISER

William Kanengiser gave a recital on Friday, July 9, to a capacity audience at the University of Maryland's Homer Ulrich Recital Hall (i.e., Tawes Recital Hall). His reputation having more or less preceded him, he certainly delivered.

While his program tended toward the dazzling, it also included a wealth of novelty and the exotic. Having commenced with a fine reading of his transcription of a sonata by 17<sup>th</sup> century vihuelist Santiago de Murcia, he then dived right into one of the most astoundingly virtuosic pieces of the early 19<sup>th</sup> century guitar repertoire: the sixth (and last) of Giuliani's "Rossiniane" op. 124. The work encompasses many well-known passages from

(continued on page 3)

(Kanengiser Continued)

Rossini's operas, making it a fun piece to listen to and constituted an impressive display of Kanengiser's technical accomplishment. Incidentally, the introduction of the work, as pointed out by Kanengiser, is nearly identical to that of Giuliani's "Sonata Eroica" adding to the case for genuine authorship of the latter work.

The rest of the program, exclusively derived from the 20<sup>th</sup> century, was a virtual ethno-musicological tour, displaying a wide array of timbral colors possible on the guitar.

He closed the first half of the program with an unusual piece, "Kayumbaba" by Carlo Domeniconi (b. 1947), an "Italian composer who happens to be German" and highly influenced by Turkish music. The piece employed a re-tuning to the effect of a C sharp minor chord in order to achieve that drone like sound characteristic of Turkish and far eastern instruments. What was so striking about the piece (and its performance) was how admirably it succeeded in imitating Turkish sounds, while never forgetting it's still for guitar. Mr. Kanengiser is to be commended on taking the trouble to learn a piece of that complexity and of that unusual a tuning.

Domeniconi, whose output for guitar is by now considerable, is well worth taking note of. His works have deservedly been performed more and more often over the last decade.

The best known piece on the program was the "Fantasia Sevillana" by Joaquin Turina, who wrote some of the finest of the 20<sup>th</sup> century Spanish pieces for Segovia. This piece has its share of technical difficulties and often sounds radically different from one player to another because of the flamenco-like patterns and rhythms it utilizes, which are open to a wide variety of interpretations. The piece was technically well within Kanengiser's

The audience was treated to a couple of works written for the performer: The Six Balkan Miniatures by Dusan Bogdonovic (b. 1955), and "Dror Yikro-Chassidic Song for Guitar" by Ian Krouse (b. 1956). Bogdonovic's eclectic style is not easy to come by unless one is familiar with the context of its nationalistic inspiration.

The Krouse piece, on the other hand, while the product of various styles, among which eastern, had a certain temporal and national transcendence about it which was very appealing; definitely a candidate for that most welcome of entities, a great contemporary guitar piece. It combined both technical substance in terms of the guitar, and after hearing it, I have little doubt that Krouse will be remembered as a significant composer, and Kanengiser opined.

For his final selection, he performed Brian Head's "Sketches for Friends" a work recorded on his "Rondo Alla Turca" album. Head is a very talented composer and guitarist whose playing I had the pleasure of hearing, and whose acquaintance I had the privilege of making at a concert we both performed on some years ago.

These four pieces sum up a bit of Americana very concisely, and demonstrate much ingenuity.

Kanengiser mentioned that it was on the very stage he now sat that Head gave his senior recital. Incidentally, it was at the University of Southern California (where Kanengiser has taught for years) that Head pursued his Master of Music degree in composition.

Kanengiser proved to be an unusual guitarist of much merit. If he has a tendency to go more for the "flash" than for subtlety, he at least presents enough novel repertoire of interest to help justify it.

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Send your reviews to Steven Seidenman, 22 N. Summit St., #103, Gaithersburg, MD 20877.

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## NAME THE NEWSLETTER CONTEST

The "Name the Newsletter" contest was announced in our last newsletter. The response had been very small. Here are the suggestions so far:

String Notes  
Classy Ax

We will continue to take suggestions until we have at least ten. At that point we will publish all the suggestions in the newsletter along with a ballot sheet so that you may send in your vote.

If the name you suggest wins, then you will receive a one year extension of your membership free of charge!

Please send your suggestions to Kevin Vigil  
P.O. Box 3120, Arlington, VA 22203.

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## MEMBERSHIP DIRECTORY

We plan to publish a Membership Directory this Fall (September or October). Not only will this feature the names, addresses and phone numbers of the membership, but will also indicate whether the member is a teacher, free-lance performer, hobbyist, interested in playing in ensembles, ...

Please use the WGS Application Form to submit your information.

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## ANNOUNCING: THE JOHN E. MARLOW RECITAL SERIES

Following the success of the John Marlow Memorial Concert, the organizers of this event have decided to keep John's name alive with a regular guitar series.

The series will begin on October 7, with a concert by Charlie Byrd and Carlos Barbosa-Lima. Other concerts in this first season will include: Jeffrey Meyerriecks and Myrna Sislen, Berta Rojas and Jorge Morel. Other artists in the future may

include David Russell, Pepe Romero, Raffaella Smits, Oscar Ghiglia, Aldo Minella, Michael Lorimer, Julian Bream, John Williams, Alario Diaz, Narciso Yepes and Alexander LaGoya.

The first season will locate itself at the Woman's Club of Chevy Chase, 7921 Connecticut Ave., Chevy Chase, Maryland. The ticket price is also a very reasonable \$12 advanced and \$15 at the door.

At present the organizers are just over half way to their planned financial budget. If you would like to see this plan become a reality and you would like to make a tax deductible contribution, make your check out to the International Conservatory of Music and send it to:

Tim Healy  
7001 Delaware St.  
Chevy Chase, MD 20815

For more information, feel free to call Tim Healy at (301) 654-6874.

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## CLASSIFIED

Classified ads are free to WGS members. To place an ad, send it to: Brian Kent, 4201 S. 31<sup>st</sup> Street, Apt. 949, Arlington, VA 22206.

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Guitar by Richard Fletcher. 627mm. Rosewood sides and back. Spruce top. 10 years old. Just refinished. \$2,000. Call Alicia Kopfstein-Penk (301) 564-1467.  
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Guitar by Paul McGill. Cedar top. Rosewood sides and back. Built in 1990 (#109). \$2,100. Call Kevin Vigil (703) 516-9745.  
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Classical Guitar by Pedro Perez Valbuena (trained by Ramirez). Made in Madrid 1990. Brazilian rosewood back and sides, Cedar top. 650mm. Like new condition. \$2,900 with a ProTec case. Mention WGS and get an instant \$100 discount. Call Joe Bianco (301) 540-3536 or (301) 546-2514.

THOMAS REIN, LUTHIER  
SATURDAY, SEPTEMBER 10  
2:00 P.M. AT THE  
BETHESDA LIBRARY

### CALENDAR OF EVENTS

**August 13 - LEE BECKY.** 2:00 p.m.. **FREE!** At the Bethesda Public Library, 7400 Arlington Road, Bethesda, MD. Near Bethesda Metro. Show up at 1:00 for an informal pre-concert playing session. For information call: Kevin Vigil (703) 516-9745

**THROUGH LABOR DAY.** A guitar exhibit titled "Guitars in American Popular Music" at the National Museum of American History. For information call: (202) 357-2700.

**September 10 - THOMAS REIN (luthier).** 2:00 p.m. **FREE!** At the Bethesda Public Library, 7400 Arlington Road. Near the Bethesda Metro Station. Show up at 1:00 for an informal pre-workshop playing session. For information call: Kevin Vigil (703) 516-9745.

**September 28 - Music Antiqua.** An early music ensemble playing at 12:15 p.m. at the National Building Museum, 401 F Street, NW, Washington, DC. For information call (202) 272-2448.

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### OFFICERS/EDITORS

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Thomas Rein has been making musical instruments since the early 1970's, when he made his first guitar in his parents' basement. He left his native Chicago area in 1973 to serve a two-year apprenticeship in fretted instrument repair and restoration with Edward Rose in Lexington, Kentucky. Throughout the 1980's, Thomas Rein made many types of instruments, including lutes, theorboes, viols, as well as guitars, and also made industrial design models on a freelance basis for IBM.

Since moving to Virginia in 1987, Rein has specialized in making classical guitars, with over 100 completed. Rein guitars are played all over the United States and Canada, and have been featured on several recordings. He resides in Fairfax, Virginia with his wife and son.

