

### Letter To Members

Dear Members,

I want to thank David Leisner for the generous gift of his all Bach performance for our benefit concert. I also would like to thank the BCGS members who came, to see a terrific concert, and to show their support for the BCGS.

As the new year begins, so will the BCGS staff begin to form plans for celebrating our twentieth anniversary. Long time member Ray Poissant, in the role of BCGS historian, will be collecting recollections for publication in the newsletter and our concert season will have a special emphasis on Boston area guitarists. There will be much more on this topic in the next edition.

I am pleased to announce that in November, the Boston Council for the Arts and Humanities awarded the BCGS a grant of \$1,000 in support of our 96-97 season.

Congratulations to the winners of the 1996 Mini-Fest competition. At the high school level: Alexander Henry, Michael Witwicki and Jeremy Bass and at the college level: Timothy Pence, Jonathan Gordon and Jason Graves. All winners will be enjoying a free season of BCGS membership. First place winners, Alexander and Timothy will also be invited to perform for the BCGS this spring.

Best wishes for 1997,  
Steve Terry



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### Upcoming Concerts

**Sunday, January 12:** Joaquín Rodrigo's *Concierto Andaluz*, performed by the Newton Symphony Orchestra and 4 guitar soloists. See the Calendar for further information.

#### WINTER 1997 BCGS-SPONSORED CONCERTS

**Wednesday, February 5: Roland Dyens**

**Friday, February 28: Eleftheria Kotzia.**

See Page 2 for biographical profiles of these artists. Additional concert information is provided in the Calendar.

### BCGS Celebrates Its 20th Anniversary!!!

1997 marks the 20th anniversary of the Boston Classical Guitar Society. To honor this occasion, BCGS will be organizing concerts featuring BCGS musicians. All members interested in performing are asked to contact Steve Terry. The newsletter will track all related events and in addition, provide several articles on the history of BCGS, including how and by whom it was founded and how the society has evolved over the years. All past and present BCGS staff are invited to contribute articles.

### Expansion of the Newsletter

In September, the newsletter began featuring a 'Music Reviews' column. Written by John Morgan, these reviews cover recent publications of music for guitarists at all levels. Starting with this newsletter, two additional columns will be featured on a regular basis. One, called 'Perspectives', will present articles on guitar-related topics that can range from playing technique to a commentary on a composer. The second column, called 'The Luthier's Page', will feature articles on various aspects of guitarmaking and repair. *The appearance of these columns does however, depend on the participation of BCGS members!* If you would like to contribute an article and/or suggest ideas for written discussion-

email gvachino@genetics.com  
or mail to Gloria Vachino, 196 Broadway, Wakefield, MA 01880.

*Deadline for the next issue is February 1.*

**BCGS Board**

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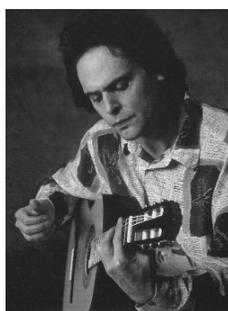
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**Biographies:**

*The two artists profiled below will be performing during February in concerts sponsored by BCGS with support from the D'Addario Foundation. See the calendar for detailed concert information.*

**Roland Dyens**



Born in Tunis, Roland Dyens began studying the guitar at the age of 9. At 14, he joined the class of the Spanish master Alberto Ponce at the Ecole Normale de Musique de Paris and passed his Concert Degree with high honors in 1976. He then went on to win the Villa-Lobos Special Prize at the Alessandria International Contest in Italy, and appointment as laureate of the Beracasa and Menuhin Foundations. In addition,

Mr. Dyens studied composition and orchestration with the master Désiré Dondeyne and has distinguished himself in the disciplines of harmony, counterpoint and analysis. In 1987, Roland Dyens won the Grand Prix du Disque of the Charles-Cros Academia during the celebration of the centenary of Heitor Villa-Lobos. Between 1992 and 1995 he was featured on the cover of three major guitar magazines: Les Cahiers de la Guitare, Classical Guitar and Gitarre & Laute.

Roland Dyens has numerous artistic and teaching activities. Classified among the hundred best living guitarists of all styles, he has performed at concerts and festivals throughout France as well as in Belgium, Sweden, Poland, Germany, Great Britain, Martinique, Brazil, the Middle-East and Indonesia. A widely recognized composer, Roland Dyens has written several works for solo guitar, 2 octets, a concerto for guitar and string orchestra (Concerto Metis), a concerto for guitar and ensemble of 21 guitars (Concerto en Si). His piece for two guitars, Côté Nord, has been brilliantly and successfully interpreted by the famous Duo Assad, to whom he dedicated this work. His arrangements raise an unanimous enthusiasm and shed new light on the guitar's possibilities (French songs, Round Midnight, Berimbau, Bachianas no. 5, etc.). His unique talent and the originality of his music definitely classify Roland Dyens among the most innovative and complete musicians of his generation.

**Eleftheria Kotzia**

"Eleftheria Kotzia is a young Greek lady who has settled in London, bringing with her the kind of freshness - musical and personal - that makes for well-filled halls and does credit to the guitar. She is in love with both her instrument and its music, and this is as clear in her debut recording as it is on the concert platform." GRAMOPHONE



When Eleftheria Kotzia made her London debut in 1985, The Times admired her "skill, unfailingly beguiling tone, and ability to vary her touch with fluency". Since then she has toured regularly Europe, the U.K., Scandinavia, North Africa, Canada, the United States, Israel, and recently Australia and the Far East.

In 1989, Eleftheria's first recording "The Blue Guitar", featuring the premiere recording of Sir Michael Tippett's Sonata,

achieved world wide critical acclaim and was selected by Gramophone magazine as a "Critic's Choice Recording of the Year" and of The Times "Records to Watch".

Eleftheria Kotzia was born in Greece and studied the guitar at the National Conservatory in Athens, the Conservatoire National Supérieure in Paris, and finally, with support from the British Council and the Hellenic Foundation, at the Guildhall School of Music in London. She was twice chosen to participate with a scholarship in Julian Bream's masterclasses in 1977 and 1982 and is the first prize winner of the 6th International Guitar Competition in Milan in 1977 and of the "Ville de Juvisy" in France, in 1982.

Composers such as Stephen Dodgson, John Duarte, E. McGuire, C. Domeniconi and Tavener have dedicated works to Eleftheria Kotzia. She has also presented numerous works by Greek composers in her recitals around the world. Her programs: "La Guitarra Latina" and "Eleftheria Kotzia & Friends" have been very popular in recent years and the breadth of her repertoire gives her great flexibility in recitals.



**The D'Addario Foundation  
for the Performing Arts**

## Boston Guitar Mini-Fest '96: A Big Success

### *Concerts, master class highlight the day*

by John Fiske

For a third year, classical guitar enthusiasts flocked to the Boston Conservatory for the annual guitar Mini-Fest. Cosponsored by The Boston Conservatory and the Boston Classical Guitar Society under the direction of William Buonocore, the conservatory's guitar department coordinator, the Mini-Fest featured competitions, a master class, and recitals by internationally recognized artists.

The event opened with the high school competition. Alexander Henry of Milton Academy won the event with performances of the Study #11 by Leo Brouwer, and Variations on a Theme by George Frideric Handel. The college competition followed. Timothy Pence of the New England Conservatory gained first place with his performances of Fernando Sor's Sonata in C, opus 15 #2, and La Catedral, by Agustín Barrios Mangoré.



Sharon Isbin master class with Silvio José dos Santos

Ms. Isbin discussed memorization techniques and "provided unique perspectives on music interpretation," said Silvio dos Santos, a graduate student at The Boston Conservatory who performed the Prélude from J.S. Bach's Lute Suite #2. "It was wonderful playing for her."

Ignacio Rodes lit up the late afternoon with sparkling performances of John Dowland, Bach, Barrios and Turina. The traditional repertoire, along with his



Sharon Isbin master class with Thomas Rohde

lecture was to educate those at risk and prevent the frustration he has experienced.

The evening finale, a performance by the Greek artist Elena Papandreou, capped the event. She played Bach's Prélude, Fugue and Allegro (BWV 998) to perfection. Her strong technique made the familiar seem fresh once more. Her performance also included works by composers of her native Greece: Nikos Mamangakis,



John Morgan (ctr.), New England Sheet Music



Ignacio Rodes signs autographs



Tom Knatt (top) Ray Poissant, Al Carruth



Oscar Azaret at the vendor fair

The popular vendor fair, which continued all day, brought together luthiers and music dealers from around New England and further afield. It provided a unique opportunity to play, listen and talk with others about the fascinating world of classical guitar.

Sharon Isbin's master class consumed a large part of the afternoon. The virtuoso Chair of Juilliard's guitar department nimbly coached five outstanding guitarists.

secure, expressive playing were highlights of the day.

Paul Cortese gave a lecture about the need for guitarists to be aware of the potential for repetitive stress injuries. Paul knows well the peril: he suffered tendonitis more than a year ago and has changed his approach to playing as a result. He explained how these injuries can happen to anyone, and what can be done to treat them. The purpose of his

Mikis Theodorakis, and Vangelis Boudounis. "Elena played at the highest possible level," said dos Santos. "Her outstanding musicality was inspiring and the audience was infused with her high energy level."

This year's Mini-Fest, built on the successes of previous iterations, drew a record attendance. Look for it again in 1997 - an opportunity to listen and learn and develop your own abilities on the guitar.

## BCGS Benefit Concert In Review: An Evening of J.S. Bach with Guitarist David Leisner

by Bill Glenn

David Leisner's concert at the Longy School of Music was the first in a series of three, spanning from the Baroque era to contemporary guitar music. The program was entirely music of J.S. Bach transcribed by David. The first half included the Partita in A minor for unaccompanied flute and the third Cello Suite. The art of creating the bass parts necessary for these pieces to work well on classical guitar-as Segovia did in some of his transcriptions-was accomplished in an effective yet transparent manner. His embellishments emphasized sonority and not excess. Leisner, also a talented composer, is a master of the Baroque style. The Flute Partita is published by Presser and the Cello Suite edition will soon follow.

The Prélude, Fugue and Allegro and the first Lute Suite completed a memorable performance that concluded with the Prélude for Lute in D minor as an encore. David's rapport with the audience never dwindled; his intense concentration was masked by a great sense of ease. Bach's counterpoint flowed dynamically from his Gilbert guitar with fine balance and contour: his technical agility is indeed matched by his generous musicality. Please see the Calendar for Dave Leisner's upcoming concerts.

## Early Guitar Concerts with Olav Chris Henriksen

One of the most outstanding early music performers in our area and in fact, one of America's leading lutenists and early guitarists, is Olav Chris Henriksen. On the faculty at both The Boston Conservatory and the University of Southern Maine, and a member of the Boston Classical Guitar Society, Mr. Henriksen has mastered a number of early stringed instruments including the lute, theorbo and five-course Baroque guitar.

Throughout the 1996-1997 season, Olav Chris Henriksen is performing in several local concert series featuring the music of Renaissance Europe. These concerts present a unique opportunity to listen to seldom heard early musical works on instruments that many have seen only in museum displays. In addition, Mr. Henriksen carefully researches each musical work and will often introduce a piece with an historical commentary (see below) that provides rare insight into the political events and cultural movements that surrounded and influenced the composer.

On Saturday, January 11, the second in the *Music for Viols and Friends* series will be performed by an ensemble comprised of lutenists Olav Chris Henriksen and Peter Lehman and viola da gambist Carol Lewis. Entitled "Il Divino: Musical Masterpieces of the Renaissance", the concert will feature "fantasies, dances and settings of popular vocal pieces from the pinnacle of the Italian, Flemish and Spanish Renaissance: the early 16th century. From Leonardo da Vinci to Michelangelo and from Josquin des Prèz to Francesco da Milano, the early 16th century was an age of the finest in art and music, when all artists sought to achieve a perfect balance between human expression and divine beauty. Two of the greatest masters, Michelangelo Buonaroti and Francesco Canova da Milano, were even called "Il Divino" by their contemporaries."

On Friday, February 14, a solo recital entitled "La Guitarre Royale" will focus on the music of 17th and 18th century France by composers such as Corbetta, de Visée, Lully, and Porre. Olav Chris Henriksen will play on a five-course Baroque guitar by Phillip Warron (London, 1976) copied after an original by Marchal and on an unlabeled six-string guitar (school of Stauffer, Vienna, ca. 1810) which has been in possession of the Henriksen family since ca. 1810. "The impact of the Italian guitarist Francesco Corbetta's travel to Paris in the 1650's was long lasting: the French royalty, beginning with the "Sun King", Louis XIV, took up guitar playing as a pastime, resulting in the legacy of high quality compositions by French guitarists for the next 150 years, starting with Corbetta's own collection, La guitarre royale. The music for this concert was selected with an emphasis on the rich variety of styles and forms explored by composers of this period and includes many recently-rediscovered works as well as some important milestones of the guitar literature." For detailed information on the above concerts see the Calendar. For series brochures, call (617) 776-8688.

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# Perspectives

For this new section of the newsletter, BCGS members (teachers, students, performers, composers) are invited to write informative articles on some facet of the guitar, be it a discussion of playing technique, a narrative on a contemporary composer, or a commentary on the music of particular period. In this issue, Maurice Cahen, a BCGS member who teaches various styles of guitar (classical, jazz and Latin), provides a perspective on how the guitar came to be an instrument capable of transcending so many diverse musical genres, focusing on the evolution of jazz from its classical roots.

## Stretching the Boundaries of Classical and Jazz Guitar: an Ongoing Multicultural Melding

by Maurice Cahen

The guitar has undergone challenging times throughout history. In the seventeenth century, it was seen merely as a recreational musical instrument that was no match for its noble cousin, the lute. In the eighteenth century; it was buried by the piano forte



and did not have enough volume to compete with violins, flutes and harpsichords. For many years, aristocrats barely kept the guitar alive in Europe. Only Spain fully embraced the guitar where it has remained an essential element of its culture. And it is from Spain, whose multicultural heritage provided a wealth of musical influences, that the guitar and its music successfully emerged.

During the years of The Inquisition and exploration of

the New World, the Spanish Conquistadors disgracefully attempted to impose their culture on the natives of Central and South America. These invasions however brought with them, Jesuit missionaries who taught European music to natives of the New World. Music was, in fact, a major tool in the process of colonization and Christian conversion of indigenous populations. In addition, European plantation owners imported slaves from western Africa and an intermixing of races resulted in a rich musical interaction.

In the nineteenth century, the popularity of the guitar began to rise as Europe and Latin America developed a guitar exchange. Spain appointed scholars to teach European guitar heritage in South America. Domingo Prat brought to Argentina the music of Sor, Aguado and Tarrega: Spanish guitar composers and virtuosos who had fully integrated the European traditions of German, Italian and French styles. From these foundations, great South American composers such as Sojo, Lauro and Barrios, emerged and gave new directions to the guitar.

The repertoire for the guitar continued to expand and diversify. At the beginning of this century, Blues and Jazz emerged from New Orleans and flourished and evolved swiftly in North America, influenced by Europeans and Africans and later on, South Americans. Today, at the turn of the twenty first century, composers and performers have bridged most popular styles and traditions of guitar playing. South America in particular, has had a major influence on the fusion of jazz and classical styles; it assimilated the major musical trends from European classical styles, furthered the classical guitar technique brought by the Spaniards, mixed it with its own cultural heritage and came up with delightful results such as Tango, Chôro, Samba, Frevo etc... and the mixing has continued! With the additions of harmonies and improvisations, Bossa Nova was created. Today, such artists as Jorge Morel, Luiz Bonfá, Laurindo Almeida, Baden Powell, John Williams, Barbosa-Lima and many others use the techniques of classical guitar and Jazz to transcend both styles. An other area where both styles have made a delectable mix is in contemporary music. Composers, such as Gershwin, Brouwer, Piazzolla, Funk Pearson, Villa Lobos, Garroto and Towner, have been adding to the repertoire by mixing genres and influences. At this point, the line between Jazz and Classical is very unclear! The new generation of flamenco players from Spain: Rafael Riqueni and Vicente Amigo provide further examples of this mixing. These guitarists manage to keep their strong Spanish tradition and at the same time explore jazz venues using classical guitar technique.

Technology has brought new directions to guitar playing; furthering its textures and stretching its capacities. There is no doubt we are enjoying a 'Guitar Golden Age'. The continued expansion and mixing of diverse musical styles point toward a long-lasting and promising future.

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# BCGS Calendar

## BCGS WINTER/SPRING 1997 CALENDAR EVENTS:

SUNDAY, JANUARY 12, 2 P.M.

**BCGS Open Board Meeting** to discuss plans for the 20th anniversary celebration. All members and interested parties are invited to attend. Volunteers are needed for various activities. Contact Steve Terry for more information at (617) 983-9588 or come to the meeting at 186 Arborway, Jamaica Plain, MA.

WEDNESDAY, FEBRUARY 5, 8:00 P.M.\*\*

**Roland Dyens** in Seully Hall at The Boston Conservatory. Admission: \$15, BCGS members: \$10

FRIDAY, FEBRUARY 28, 8:00 P.M.\*\*

**Eleftheria Kotzia** in Seully Hall at The Boston Conservatory. Admission: \$15, BCGS members: \$10

SATURDAY, MARCH 1, 7:00 P.M.

**Master class with Eleftheria Kotzia** in the Concert Room at The Boston Conservatory. Admission is FREE for auditors and there are a couple of openings for performers. For more information contact William Buonocore at (617) 536-6340 x124 or email wbuon@aol.com

*\*\* These concerts are supported, in part, by a grant from the Boston Council for the Arts and Humanities-a local agency, the Massachusetts Cultural Council-a state agency, and the National Endowment for the Arts. Additional funding is provided by The D'Addario Foundation.*



**The D'Addario Foundation  
for the Performing Arts**

**COMING IN MARCH: Recital by the winners of the 5th Annual Guitar Competition.** High School: **Alexander Henry** of Milton Academy. College: **Timothy Pence** of The New England Conservatory. The March-April Calendar will list the date and time of this event.

FRIDAY, APRIL 4

**Assad Duo** at Jordan Hall. Bank of Boston Celebrity Series.\*

FRIDAY, APRIL 18

**Julian Bream** at Jordan Hall. Bank of Boston Celebrity Series.\*

\* The Bank of Boston Celebrity Series is offering generous discounts on balcony seats to BCGS members. The discount offer will be mailed to BCGS members in early March. For full price tickets, contact: Celebrity Charge at (617) 482-6661.

## PERFORMANCE PARTIES:

SATURDAY, JANUARY 18, 2:00 P.M.

Old Ship Parish House, across from Old Ship Church, 107 Main St., Hingham. Call George Ward at (617) 545-7863 for more information.

## PERFORMANCE PARTIES (Continued):

SATURDAY, FEBRUARY 22, 2:00 P.M.

The Luthier's Workshop, 99 Moody St, Waltham. Call (617) 894-4292 for more information.

## NEW ENGLAND AREA CALENDAR EVENTS:

THURSDAY, JANUARY 9, 12 NOON

Guitarists **Robert Ward, Apostolos Paraskevas, Alexander Dunn, and Randy Pile** perform 'Music for Four Guitars'; works by Mertz, Rodrigo and Romero in Ell Center Ballroom at Northeastern University. (617) 373-2671. Free admission.

FRIDAY, JANUARY 10, 7:30 P.M.

Guitarists **Robert Ward, Apostolos Paraskevas, Alexander Dunn, and Randy Pile** perform works of Mertz, Rodrigo and Romero at The Brookline School of Music, Brookline. (617) 277-4593. Free admission.

SATURDAY, JANUARY 11, 10 A.M.- 1 P.M.

Master Class with guitarists **Robert Ward, Apostolos Paraskevas, Alexander Dunn, and Randy Pile** in Druker Auditorium at the Newton Free Library, Homer and Walnut Sts., Newton. Audience welcomed; Free admission.

SATURDAY, JANUARY 11, 8:00 P.M.

**Peter Lehman, Olav Chris Henriksen** (lutes) and **Carol Lewis** (viola da gamba): **Music for Viols & Friends Concert II: Il Divino: Musical Masterpieces of the Renaissance.** Works by Josquin, Francesco da Milano, Ortiz, others at Lindsay Chapel, First Church in Cambridge Congregational, 11 Garden St., Cambridge. (617) 776-8688. Admission: \$12/\$8.

SUNDAY, JANUARY 12, 7:30 P.M.

Guitarists **Robert Ward, Apostolos Paraskevas, Alexander Dunn, and Randy Pile** perform Joaquín Rodrigo's *Concierto Andaluz* at Aquinas College, 15 Walnut Park, Newton. (617) 965-2555. Admission: orchestra, \$17; mezzanine, \$13; students, \$10.

SATURDAY, JANUARY 25, 8:00 P.M.

**Mark Small and Robert Torres Guitar Duo** at Café Shalom, 86 Middle St., Gloucester. Admission: \$5 donation requested.

SUNDAY, JANUARY 26, 8:00 P.M.

**John Muratore** (guitar) and **Marshall Hughes** (tenor) perform *Serenata*: a cycle of songs written for them by Scott Wheeler-in a program dedicated to his music-at The First and Second Church, 66 Marlborough St., Boston. Free admission.

MONDAY, JANUARY 27, 8:30 P.M.

**Igor Golger** (guitar) and **Hiroko Kajimoto** (flute) perform Three preludes by Gershwin and "Contours de la Nuit" by Yoko Sugihara in Seully Hall at the Boston Conservatory.

SATURDAY, FEBRUARY 8, 8:00 P.M.

**Silvio José dos Santos** performs music by Villa-Lobos, J.S.Bach, Tansman and Koshkin, at LIVE AT THE LUTHIERS, 99 Moody St., Waltham. Call (617) 894-4292.

SATURDAY, FEBRUARY 15, 8:00 P.M.

**Jeffrey Hamilton Steele**, guitarist/composer, performs *Guitarra Iuminada*, a program comprising arrangements of music by J. S. Bach, music from Spain and South America; Steele's own compositions, and featuring an instrumental version of the complete *Missa Pange Lingua* by Renaissance master Josquin des Prés (arranged for two guitars), at LIVE AT THE LUTHIERS, 99 Moody St., Waltham. Call (617)-894-4292.

FRIDAY, FEBRUARY 21, 8:00 P.M.

**David Patterson, Thomas Noren, Dean Harada; New World Guitar Trio.** World Premier of Chiel Meijering's Trio Concerto; "Who's Hot and Who's Not" with the Boston Modern Orchestral Project and conductor Gil Rose at Jordan Hall. (617) 262-1120.

SATURDAY, FEBRUARY 22, 8:00 P.M.

**Michael Collver** (countertenor and cornetto), **Olav Chris Henriksen** (theorbo, archlute) and **Carol Lewis** (viola da gamba) perform **Music for Viols & Friends Concert III: Affetti Musicali**: Music by Monteverdi, Frescobaldi, d'India, others at Lindsay Chapel, First Church in Cambridge Congregational, 11 Garden St., Cambridge. (617) 776-8688. Admission: \$12/\$8.

SUNDAY, FEBRUARY 23, 3:00 P.M.

**Michael Collver, Carol Lewis and Olav Chris Henriksen** perform **Music for Viols & Friends Concert III** (see above) at the Somerville Museum, Central St. at Westwood Road, Somerville. (617) 666-9810. Admission: \$9/\$6.

THURSDAY, FEBRUARY 27, 12 NOON

**Mark Small and Robert Torres Guitar Duo** at MIT Chapel, Mass Ave. Cambridge. Free admission.

SATURDAY, MARCH 1, 8:00 P.M.

**Robert Lasher** performs the music of Villa-Lobos and original works at LIVE AT THE LUTHIERS, 99 Moody St., Waltham. Call (617) 894-4292. Admission: \$5.

SUNDAY, MARCH 9, 1:30 P.M.

**David Leisner** performs the music of Paganini with **David Buswell** (violin), Schubert, Mertz, Giuliani at The Gardner Museum, Boston. (617) 278-5150. Admission: \$15.

FRIDAY, MARCH 14, 8:00 P.M.

**John Muratore** (guitar) performs the music of Bach, Larry Bell, Piazzolla, and Koshkin at the All Newton Music School, 321 Chestnut St., Newton. (617) 527-4553. Free admission.

SATURDAY, MARCH 22, 8:00 P.M.

**John Muratore** (guitar) performs the music of Bach, Larry Bell, Piazzolla, and Koshkin at LIVE AT THE LUTHIERS. Call (617) 894-4292. Admission: \$5.

MONDAY, MARCH 24, 8:00 P.M.

**Tom Noren** plays works of Britten, Takemitsu and others at the Longy School of Music, Cambridge. Free admission.

WEDNESDAY, MARCH 26, 1:00 P.M.

**John Muratore** (guitar) performs the music of Bach, Larry Bell, Piazzolla, and Koshkin with master class following recital at Roberts Recital Hall, Rhode Island College Chamber Series, 600 Mount Pleasant Ave., Providence, R.I., 02908. (401) 456-8244.

SATURDAY, APRIL 26, 8:00 P.M.

**Duo Maresienne: Carol Lewis** (viola da gamba) and **Olav Chris Henriksen** (Renaissance and Baroque lutes). **Music for Viols & Friends Concert IV: Von edler Art**: German Renaissance and Baroque instrumental music with works by Newsidler, Buxtehude, Weiss and Bach at Lindsay Chapel, First Church in Cambridge Congregational, 11 Garden St., Cambridge. (617) 776-8688. Admission: \$12/\$8.

SUNDAY, APRIL 27, 3:00 P.M.

**Duo Maresienne: Carol Lewis and Olav Chris Henriksen** perform **Music for Viols & Friends Concert IV** (see above) at the Somerville Museum, Central St. at Westwood Road, Somerville. (617) 666-9810 Admission: \$9/\$6.

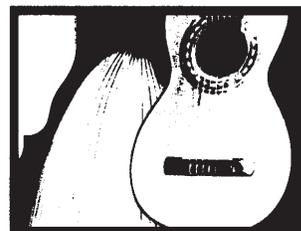
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*Deadline for next issue is February 1.*

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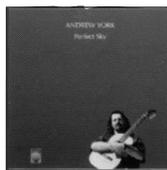
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## The Luthier's Page



*This column will present articles written by Luthiers (and other knowledgeable persons) on the construction, repair or purchase of a guitar. Members are invited to send in requests for articles on specific topics.*

### The Flamenco and Classical Guitars

*Lester DeVoe illuminates the differences*

We are all familiar with classical guitars and some of us have had the opportunity to play a flamenco guitar. I would like to explain what makes a flamenco guitar different from a classical.

Flamenco guitars feel lighter, play easier and have a more immediate and percussive sound. These features reflect differences in the method and types of woods used in construction. The differences in construction are subtle and vary from one maker to another, so I will speak from my own perspective. Typically, the depth of the guitar body of the flamenco is shallower than the classical, with the soundboard and the back of the instrument usually 1/8"-1/4" closer together. This reduces the volume of air in the soundbox and raises the pitch slightly. Internally, the length of the fan braces of a flamenco guitar are not as long and this helps to shorten the duration of tone, giving a more immediate sound- the characteristic "punch" that is a desirable flamenco attribute. This "punch" or "edge" allows the guitar to cut through other sounds when in accompaniment with the flamenco song, dance and clapping (palmas).

On the flamenco guitar, the action-as measured by the height of the strings above the twelfth fret-is 1/32" lower than on the classical. To facilitate right hand strumming (rasgueados) and finger tapping (golpes) on the tap plate (golepeador), the strings must also be closer to the soundboard which requires a lower bridge and saddle height.

Flamenco guitars are tuned with tuning machines or, more traditionally, by wooden friction pegs of ebony or rosewood. The pegs are lighter in weight and aid in the holding of the guitar in the traditional (but seldom used) position in which the guitar is supported by the right arm and rests on the right leg without touching the left leg. While some say the pegs change the tone, I like the look, feel and tuning of a guitar with well-fitted pegs.

Based on the woods used in construction, flamenco guitars fall into two categories: traditional or modern. In the traditional or

blanca flamenco guitar, light colored cypress is used for the back and sides while the modern or negra guitar uses dark colored rosewood. During the time that Antonio Torres was defining classical and flamenco guitar construction, Spanish cypress wood was used because of local availability and low cost. Wooden tuning pegs were less expensive than tuners and became associated with flamenco guitars; some of Torres' most famous classical guitars had backs and sides of cypress wood. Today however, the cost of cypress from Spain and Italy is two to four times that of Indian rosewood, approaching the cost of the expensive Brazilian rosewood. The Spanish guitarist, Paco deLucia, popularized the use of the flamenco negra. The use of the denser rosewood gives flamenco guitars a fuller and richer tone approaching that of classical guitars. However, if a guitarist has a strong attack, with a low action, the rosewood negra still

yields the familiar flamenco sound and attack.

In the flamenco guitar, the soundboard is typically constructed of spruce while in the classical guitar, cedar is more common.

Spanish cedar is the preferred wood for the neck of a flamenco guitar as it is a bit lighter in weight than mahogany. Both types of wood are used for classical guitar necks.

Even though flamenco guitars are designed for a particular style of music, they make an excellent vehicle for the expression of classical, jazz and Latin music as well.



*Lester DeVoe lives on Long Look Farm in Paris Hill, Maine. He crafts both classical and flamenco guitars in his historic barn/workshop, surrounded by the beauty and serenity of the Maine countryside.*

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# Music Reviews

by John Morgan

## *Young Beginner's First Repertoire for Classic Guitar*

by Sonia Michelson  
 Publisher: Mel Bay, 1996  
 Cost: Book \$8.95  
 48 pages



This book has forty-three short pieces mostly in first position, including a good many by Sor, Giuliani and Carulli. What makes this book appealing is the inclusion of the unique pieces I have yet to come across outside the twelve foot section of my family room I refer to as my music library (and my wife calls an eyesore). Some of my favorite pieces in this collection are "Menuett" by Krieger which is written all in first position, and "Vals" by Calatayud which has some position work but the change of position is accompanied by open strings, making it very playable. This collection also includes "Packington's Pound," a piece I've seen in at least two other collections, although it's such a notable piece, I'm surprised it doesn't appear in more.

A recording is available for this book, however, at the time of this writing, the information on cost and format (cassette or CD) was not available.

## *Guitar Music of the 16th Century*

Compiled by Keith Calmes  
 Publisher: Mel Bay, 1995  
 Cost: \$25  
 293 pages



Quite a collection! Rather than finding this full of transcriptions from the lute and vihuela repertoire, I found music written specifically for the guitar of the Renaissance period. The pieces within are from such composers as Mudarra, De Fuenllana, LeRoy, Morlaye, Gorlier and one of my favorites from this period, Brayssing. You see, there really is new music for the guitar; you need only to look to the past to find it.

A recording is also available for this book, however, at the time of this writing, the information on cost and format (cassette or CD) was not available.

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## Promoting the Classical Guitar: BCGS members can help!

One of the Boston Classical Guitar Society's missions is to bring an awareness of the classical guitar to communities and individuals in the Boston area and beyond. A surprising number of people in the general public will say they enjoy the music of the classical guitar but rarely hear of guitar recitals. Yet, the newsletter Calendar lists numerous concerts every month! Clearly, BCGS needs to make this information more readily accessible to groups, schools and communities.

Does your employer have a committee that organizes events for employees? Or, do you belong to a church, civic group or other organization? BCGS will provide fliers with detailed concert information that you can either post or bring to the attention of the director of your group. In addition, BCGS will help with other arrangements.

This winter, two concerts are being sponsored by BCGS, one on Wednesday Feb. 5, the other on Friday, Feb. 28; both at 8 p.m. at The Boston Conservatory. For each concert, tickets are \$15. However, if a group of 20 or more people from an organization purchase tickets in advance, the cost will be just \$10/person.

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