



newsletter

Volume 5, Number 2

November/December '97

Letter to Members

Greetings to all,
 It was great to see so many members, both old and new, at the Mini-Fest. I managed to take in both of the concerts and, if you weren't there, you missed a couple of good ones! The only criticism I can think of for Virginia Luque is that she should be far more famous than she is at present. David Starobin's concert was also a great success and showcased a number of new compositions. I was, unfortunately, unable to attend any of the forum presentations, but understand they too were well received.

Thanks to all members who took advantage of the discount for renewing their BCGS membership, or joining, at the Mini-Fest. Our next administrative task will be sending out reminders to those who have not yet renewed, and membership cards to those who have. Everyone should receive a reminder or an acknowledgment during November.

For a while now, the BCGS trustees have been looking, with little success, for a place to hold more regular recitals. If you know of a place with most of the following attributes please let us know and we will consider it for future concerts.

- Seats about 75-150 people
- Quiet enough for a guitar performance
- Ample parking nearby
- Easily accessible by public transportation

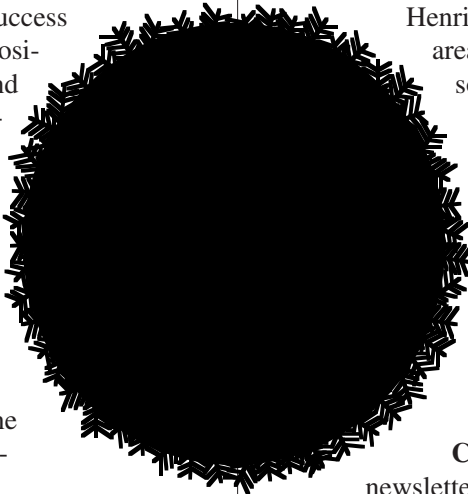
Happy Holidays,

Steve Terry

Upcoming BCGS-Sponsored Events

On Sunday, November 23 at 3:00 p.m., the Boston Classical Guitar Society joins the Somerville Museum in presenting the **Somerville Museum Concert II** featuring **Olav Chris Henriksen**. One of America's leading lutenists, Mr. Henriksen performs frequently in the Boston area and throughout America and Europe as a soloist and ensemble musician on lute, theorbo, and early guitars. For this upcoming recital, Mr. Henriksen will play a 19th-century guitar in a program entitled *The American Parlor Guitar* with works by Gottschalk, Ferranti, Coupa, Jacobs. See the calendar and insert page for more details.

Tentatively scheduled for late winter: **Peter Blanchette and The Virtual Consort**. The January-February issue of the newsletter will list the date and location of this BCGS-sponsored performance.



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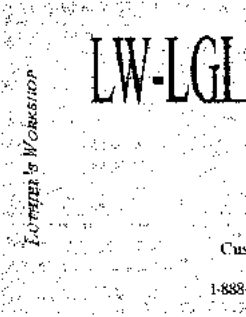
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Steve Terry, Artistic Director617/983-9588
 Rick Oja, Treasurer603/883-3258
 Berit Strong, Advisor978/263-3418

Newsletter Staff

Gloria Vachino, Editor781/224-4203
 George Ward, Design781/545-7863
 Tom Knatt, Calendar, Proofreader781/894-4292



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CD Reviews: Two Young European Virtuosos

by Robert Margo

Canzoni: Petrassi, Berio, D'Angelo, Solbiati.

Frank Halasz, guitar. BIS-CD-823.

Domenico Scarlatti: Sonates Pour Guitare.

Stephan Schmidt, guitar. Auvidis Valois V 4750.

Twenty five years ago classical guitar virtuosos were an exceedingly rare breed. The guitar, it was thought, was a "fiendishly difficult" instrument (from the liner notes to a Julian Bream album), whose mastery was a mysterious process, the province of a select few. Today, virtuoso guitar techniques are commonplace throughout the world. Somewhat less evident, however, is the musicianship characteristic of world-class performers on other instruments.

Franz Halasz and Stephan Schmidt are two young European guitarists with techniques virtually unimaginable a generation ago, but who also possess levels of musicianship commensurate with their technical abilities. Halasz's latest CD for the Swedish label BIS is *Canzoni*, devoted entirely to contemporary Italian guitar music. Halasz, who was born in 1964, studied with Ansgar Krause, Werner Kammerling, and Eliot Fisk. Halasz has won prizes in several international competitions, including one in Japan at which jury chair John Duarte remarked that "[Halasz's] musicality and seamlessly fluid technique mark him as the most remarkable guitarist I have heard in many years." Judging by his past recordings, Halasz has little interest in the miniatures beloved by many guitarists, and his current release is no exception.

Canzoni begins with two works that virtually define the Italian avant-garde, Goffredo Petrassi's famous (and thorny) *Nunc* and far less often performed *Suoni Notturni*. Petrassi is followed by the even more extreme music of Luciano Berio, his *Sequenza XI*, written for Eliot Fisk. Halasz negotiates the notorious technical difficulties of all three works with ease, yet he also invests his performances with much lyricism, managing to find beauty, particularly in Berio, where others have found only aggression.

Nuccio D'Angelo is represented by his two best-known pieces, *Due Canzoni Lidie* and *Magie*. D'Angelo's music is difficult to describe succinctly — modal (the Lydian scale is prominent in *Due Canzoni Lidie*), at times jazzy and improvisational, with occasional hints of the rhythmic complexity of Indian music. The recording closes with a beautiful, controlled performance of the *Tre Pezzi* of Alessandro Solbiati.

Stephan Schmidt, who teaches at the Konservatorium fur Musik und Theater in Bern, Switzerland studied with Alberto Ponce and Manuel Barrueco, among others. Winner of numerous prizes at international competitions, Schmidt's first recording for the French label Auvidis Valois was devoted to the solo guitar works of Maurice Ohana. Several of Ohana's most important compositions were written for the ten-string guitar, on which Schmidt is equally at home as he is with six strings.

Transcriptions of Scarlatti, of course, have been a staple of the guitar world since Segovia, and integral recordings are not exactly unknown. But playing Scarlatti convincingly on one guitar is extremely difficult — which is why, perhaps, some of the best performances of this music on guitar have been by ensembles (such as the Duo Assad). Yet such is Schmidt's technical skill and musicianship that the listener is never aware of any compromises. Tempos more typical for keyboard instruments, dazzling cross-string ornamentation, sensational tone, and extreme clarity of contrapuntal texture are hallmarks of this recording. Several of the transcriptions (such as K466 and a remarkable K513) benefit from the low end of the ten-string guitar. With the possible exception of Roberto Aussel, it is difficult for me to imagine anyone equalling Schmidt's Scarlatti on solo guitar, let alone surpassing it. Schmidt's next recording on Auvidis Valois, dedicated to the chamber music of Castelnuovo-Tedesco, is scheduled for release this winter.

About the reviewer: ROBERT MARGO is an amateur classical guitarist, and a professor of economics at Harvard University and Vanderbilt University. His email address is rmargo@kuznets.fas.harvard.edu

Teacher List

The teacher list is continually being updated. If you would like to be added to the list, send information to Gloria Vachino, 196 Broadway, Wakefield, MA 01880 or email glorv@aol.com

Audie Bridges; (781) 245-8302, email: aubri@aol.com. Lessons taught at The Music Emporium, Lexington, beginners to advanced; Classical, Jazz, Pop, Improvisation and Arranging for Guitar.

William Buonocore; (508) 879-2058, email: wbuon@aol.com. Faculty: The Boston Conservatory, Boston College, UMass, Phillips Academy. Private instruction available, all levels welcome.

Maurice Cahen; (617) 492-9438, email: mauricecahen@compuserve.com. Teach Classical, Jazz & Latin guitar styles as well as Harmony, Ear training, Composition and Improvisation classes. Lessons given at the Brookline Music School, Brookline; Powers Music School, Belmont; Gospel New England, Cambridge; Robinson Studios, Marlboro or privately in Cambridge.

Glorianne Collver-Jacobson; email: collver@world.std.com. Faculty: Wellesley College. Lessons given in Classical and Flamenco Guitar and Lute (all levels). Private instruction also available.

Paul Cortese; (617) 625-4682. Faculty: Winchester Community Music School, the Community Music Center of Boston, and Creative Arts in Reading. Private lessons also.

Ronald Dienstmann; (508) 655-8983. Lessons taught at Cambridge Music Center, Cambridge (617) 491-5433 and the Performing Arts Center, Framingham (508) 875-5554. Beginning to advanced levels offered.

Lance Gunderson; (207) 439-7516 (Portsmouth, NH area) or (617) 527-4904 (Cambridge, Newton). 30 years experience. Private instruction, all levels in Classical, Flamenco, Jazz. Also: theory, composition and improvisation offered.

Olav Chris Henriksen; (617) 776-8688. Instruments: lutes (Renaissance, Baroque, theorbo, 20th-century lute), Early guitars (Renaissance, Baroque, 19th-century, vihuela), Classical guitar. Faculty: The Boston Conservatory, University of Southern Maine, Gorham. Private lessons in Somerville.

John Morgan; (508) 588-3671. Private lessons available in the Brockton, Dedham and Waltham areas. Fifteen years experience; beginning to advanced levels offered.

Apostolos Paraskevas; (781) 393-0105, email: appar@bu.edu. Hold DMA in composition. Lessons taught at Boston College and Boston University. Private lessons in Medford. Advanced students only.

Eleazer Perez; (508) 365-4970. Lessons given at the Music Box in Fitchburg, beginning through advanced-intermediate levels. Also teach a guitar class for adults: Assabet After Dark at the Assabet Regional High School, Marlboro.

Andrew D. Robinson; (781) 246-5497. Lessons taught at Sarrin Studio, Wakefield and Edgewood Elementary School in Stoneham. Private lessons also available in Wakefield.

Silvio José dos Santos; (617) 536-7247 or (617) 536-6340 x119. First Prize Winner of the 1993 NGSW National Guitar Ensemble Competition. Faculty: The Boston Conservatory Extension Division. Also, private instruction from beginning through advanced levels. Lessons in English, Spanish and Portuguese.

Joseph Scott; (508) 539-0124, email: jscott@capecod.net. Teach primarily Classical, but have played other styles, and have taught players of every different stripe. On Cape Cod, exclusively through Cape Cod Conservatory (508) 362-2772. Also teach at Milton Academy-Mondays only. Available for other teaching between the bridge and Boston.

Jeffry Hamilton Steele; (978) 282-3106. Teaches classical and other styles at the North Shore Conservatory at Endicott College, Beverly and privately in Gloucester and Arlington.

Berit Strong; (978) 263-3418. Private lessons offered at all levels to all age groups from children through adult in Acton's Indian Hill Arts School, at Bridgewater State College and in Littleton.

Frank Wallace; (603) 588-6121. Guitar and lute lessons, all levels. Also run a Childbloom Guitar Program for 5-12 year olds in Antrim, Peterborough and Keene, NH.

Seth Warner; (207) 773-8986. Classical Guitar Instructor at the University of Maine at Farmington and the Songbird Creative Center, Yarmouth Maine. Lessons available in the Portland area as well. Levels: beginner to advanced, Chamber Music coaching, and basic musicianship and history.

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Guy B. Simeone: The Early Days of the Classical Guitar in Boston

The classical guitar in Boston has a history that begins many years before the Boston Classical Guitar Society was founded by Lance Gunderson in the late 1970's. Although a number of current BCGS members have been with the society since its early years, few know how the classical guitar first established a foothold in Boston.

The following articles are tributes to Guy Simeone, whose dedication to the classical guitar caught the attention of major music schools in Boston during the 1950's and brought an awareness of the instrument to this area. These tributes were written by Anthony Simeone, brother of the late guitarist, and Ray Poissant, longtime BCGS member and former student of Guy Simeone..

The following article originally prepared by Guy's brother for publication in the Guitar News never appeared in print because the last issue of that highly regarded journal coincided with Guy's death in January 1973.

Mr. Guy B. Simeone, Boston scholar and teacher of classical guitar, died suddenly of a heart attack at his home in Milton, MA on January 4, 1973. Those who knew him agree that Guy lived life fully and productively up to the very hour of his death at age 55. One constant source of happiness for him, and the object of his most cherished dedication, was the classical guitar.

His serious interest began in 1945, following his discharge from the United States Army. Guy had been fascinated by the guitar for many years, since, in fact, as a boy he had heard Maestro Segovia play. Having studied violin and aware of the absolute necessity for a solid foundation in music-particularly solfeggio-he commenced formal studies at the New England Conservatory. Because there was no competent teacher of classical guitar in the Boston area at that time, Guy undertook to teach himself. He practiced 7-8 hours daily and went through all the traditional methods.

By 1950, he had progressed sufficiently to have been invited to join the faculty of the Boston University College of Music as associate professor of classical guitar. This appointment came about as a direct result of guest lectures on the reading of tablatures given to advanced musicology seminars of Dr. Karl Geiringer. The same year Guy became classical guitar

master at Milton Academy and founded the Boston Society for the Classical Guitar.

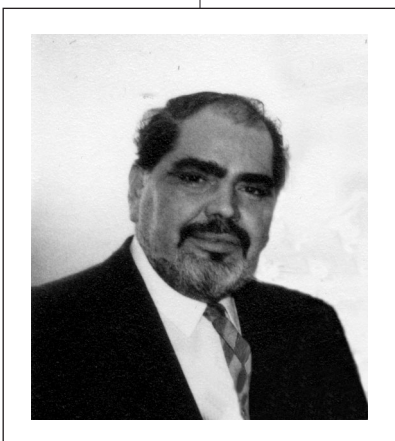
In order to popularize the guitar, Guy gave lecture-concerts at most of the colleges and universities in greater Boston. Before long, by arrangement with impresario Aaron Richmond, he was able to bring all the well known classical guitarists to Boston by guaranteeing the advance sale of blocks of seats at Jordan Hall to his own students. It must be recognized that Guy Simeone singlehandedly built the foundations for the present day interest in the classical guitar in the Boston area.

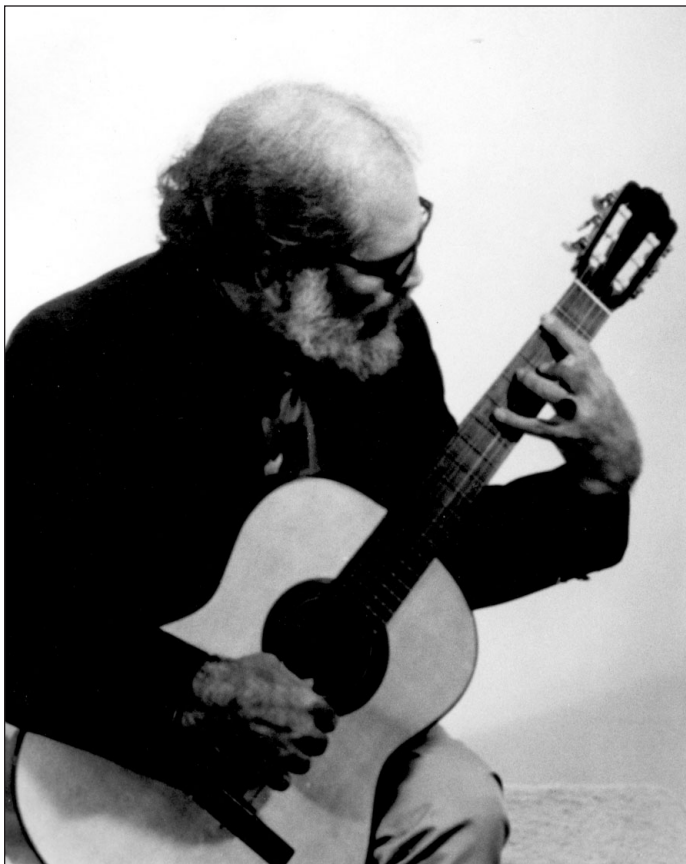
By the early 1960's, when Guy was appointed classical guitar master at Concord Academy, his own students were performing and teaching privately, and at schools in and beyond the boundaries of Massachusetts. He edited numerous works and interested and assisted many composers in writing music for the guitar. Students commuted considerable distances, some up to 800 miles, to study with him. Others came from foreign countries to take up residence in Boston for the same reason.

Interest and demands for lessons flourished to such a degree that at the Longy School of Music in Cambridge, the Department of Classical Guitar and Lute, of which Guy was chairman, boasted as many students as any of the traditional departments.

Guy was proud of this as he was of many things. He was most proud of his teaching and of his students. He was proud of his fine collection of guitars, among them his Hauser, the last built by Herr Herman Hauser, with whom Guy corresponded for a number of years and for whom he provided monthly packages of real coffee and sugar during the difficult post-war period in Germany. Guy and Master Segovia often chuckled over the fact that Segovia, on a trip through Germany commandeered the earlier guitar Herr Hauser was building for Guy. Guy was proud of his extensive guitar library and music collection, which contains many rare works and which remains open to use by scholars at his home studio.

It was Guy's constant prayer that artists, wherever they might dwell, be granted the tranquility and freedom of mind and spirit without which life seems meaningless and art is sterile. Guy was thankful and proud that his creator permit-





ted him to live in peace and freedom that he might impart his great love and understanding of the classical guitar to others.

Anthony Simeone

* * *

It was in the Spring of 1961 that Rusty Saxton introduced me to Guy B. Simeone. At that time, Guy worked as a drawtender for the city of Boston. After the introductory bits of conversation, he asked me to play something on my guitar. As I played the final notes of *Spanish Romance*, he made a vague, critical reference to my right hand, which may have been a way of seeing how sensitive I might be to criticism. Fortunately, at the end of our meeting, he agreed to take me on as a student.

The first lessons consisted of the Pasqual Roch's technical exercises and the basics in the Carcassi book. Later on we delved into music by Francisco Tárrega. Guy was an excellent teacher, ready to enter into his student's performance to correct notation, or to take the guitar to demonstrate a point (he normally did not use his guitar when teaching). Sometimes his Solfeggio training came to the fore, spotting improper execution of notes or to suggest a more expressive approach to the music.

He gave his students many useful principles such as: "The barre is a risky device, it should be preceded by a pivot whenever possible. When playing guitar, your hands should alternate between stress and relaxation just as your eyes move between near and far focuses. The effect of music should be pleasing, the ear should be foremost, not the rules of the music. Trills should be executed according to the style in vogue at the time the music was written, not the time allowed in the piece. Learn from others to suit your own purpose, not to imitate. The hands do not always carry out the orders of the brain, a tape recorder is a great help in detecting these violations".

Guy perceived of the guitar as a composite instrument, being part drum (Hermes) and part flute (Aphrodite); instruments which mankind has carried in his subconscious throughout history. The guitar was just one more mystery among others that Guy had found in this life. Guy B. Simeone....an unforgettable maestro...

Ray Poissant



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B C G S C a l e n d a r

BCGS FALL/WINTER 1997/1998 CALENDAR EVENTS:

BCGS Open Board Meeting

SUNDAY, NOV. 16, 2:00 P.M.

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.

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

BCGS joins the Somerville Museum in presenting the *Somerville Museum Concert II*. **Olav Chris Henriksen** (19th century guitar) performs *The American Parlor Guitar* with works by Gottschalk, Ferranti, Coupa, Jacobs, and others at the Somerville Museum, Central St. at Westwood Road, Somerville. (Central St. intersects Somerville Ave. and Highland Ave. MBTA buses stop in walking distance from the museum). Free street parking is available. Call (617) 666-9810 for more information. Admission: \$9/\$6. BCGS members:\$7.

Events discounted for BCGS members

WEDNESDAY, FEB. 11

The Duo Assad at Mechanics Hall, Worcester.
Music Worcester Inc. will discount tickets from \$22 to \$15 for BCGS members.
More information will be mailed out later in the winter.

FRIDAY, FEB. 27, 8:00 P.M.

The Bank Boston Celebrity Series presents **Christopher Parkening** in *An Homage to Segovia* at Jordan Hall.
The BankBoston Celebrity Series will offer discounts on balcony seats to BCGS members. Order forms for discounted tickets will be mailed out after Xmas. For full price tickets contact: Celebrity Charge at (617) 482-2595.

PERFORMANCE PARTIES:

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

Aaron Green and Stephen Connor, Luthiers at 681 Main St., Waltham, MA 02154. Call (781) 647-9920 for more information.

No performance party in December

SATURDAY, JAN. 24, 3:00 P.M.*

Berit Strong, Acton. (978) 263-3418.

*tentative date...see next newsletter for confirmation.

NEW ENGLAND AREA CALENDAR EVENTS:

SATURDAY, NOV. 9, 10:00 A.M.

6th Annual New England Guitar Competition at The Boston Conservatory. For more information, contact the Music Division Office, (617) 536-6340 x9124.

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

David Leisner (guitar) and **Fenwick Smith** (flute) play Ned Rorem's *Romeo and Juliet* at Jordan Hall as part of the Boston Chamber Music series.
Call (617) 349-0086 for more information.

SATURDAY, NOV. 15, 9:00 A.M. (ALL DAY)

Yale School of Music Guitar Extravaganza II, (Benjamin Verdery artistic director,) with performances by David Leisner, Stephen Robinson, Frederic Hand, Raphaela Smits. Also, masterclass with Frederic Hand, lecture by luthier John Gilbert, etc. At Sprague Hall, Yale University, New Haven. Call (203) 432-4158. Admission: \$35

SUNDAY, NOV. 16, 8:00 P.M.

David Leisner (guitar) and **Fenwick Smith** (flute) play Ned Rorem's *Romeo and Juliet* at Sander's theatre as part of the Boston Chamber Music series. Call (617) 349-0086 for more information.

SATURDAY, NOV. 22, 7:00 P.M.

Mark Small and Robert Torres Guitar Duo perform at the Court Street Concert Series in St. Pauls Church, 59 Court St., Dedham.

SUNDAY, NOV. 23, 8:00 P.M.

Robert Paul Sullivan (vihuela, guitar, mandola, mandolin), and guest artists **Mark Davis** (guitar), **John Muratore** (guitar), **Marilynn Mair** (mandolin), **Melinda Sullivan** (dancer), and the **Providence Mandolin Orchestra** perform music by Milan, Vivaldi, Sor, Giuliani, Bruce Grayvill, others at Jordan Hall. Free admission.

TUESDAY, NOV. 25, 12:00 NOON

Mark Small and Robert Torres Guitar Duo perform works of Mario Gangi, J.S. Bach, Manuel de Falla, Paulo Bellinati, and arrangements by Small & Torres at Kings Chapel at 58 Tremont Street, (corner of Tremont & School Streets, opposite the Parker House, midway between the Park Street & Government Center MBTA Stations).

FRIDAY, DEC. 5, 8:00 P.M.

Lance Gunderson and Robert Margo perform duets by Bach, Scarlatti, and others at LIVE AT THE LUTHIER'S, 99 Moody St. Waltham MA. Call (781) 894-4292 for more details.

MONDAY, DEC. 8, 8:00 P.M.

Apostolos Paraskevas (guitar), **Ellen Rakatansky** (flute) and the contemporary orchestra **ALEA III** premiere a double concerto for flute and guitar entitled *Constitution Article 91* with conductor/artistic director Theodore Antoniou at the TSAI Performance Center, 685 Commonwealth Avenue, Boston. Call (617) 353-8724. Free admission.

TUESDAY, DEC. 9, 7:30 P.M.

Olav Chris Henriksen (lute, theorbo, archlute) presents a lecture/concert: *Il Liuto Italiano (The Italian Lute)* with works by Francesco da Milano, Galilei, Piccinini, others. Presented by the Center for Italian Culture at the Newton Free Library, 330 Homer St., Newton. (617) 332-1355. Admission by donation.

WEDNESDAY, DEC. 31, 8:00 P.M. AND 10:00 P.M.

Jeffrey Hamilton Steele plays two 40-minute shows on the Classical Stage at First Night Beverly, at the Beverly Public Library, 32 Essex St. Music by Steele, Rodriguez, Lauro, Couperin, Purcell, Mompou and Ponce. Call (978) 282-3106 for more information.

WEDNESDAY, DEC. 31, 9:00 AND 11:00 P.M.

Mark Small and Robert Torres Guitar Duo perform shows on the Classical Stage at First Night Beverly, at the Beverly Public Library, 32 Essex St.

SATURDAY, JAN. 24, 8:00 P.M.

Olav Chris Henriksen (lute, theorbo), **Carol Lewis** (viola da gamba), **Bruce Fithian** (tenor) perform *Music for Viols & Friends Concert II: Musically Humors: Vocal and instrumental music from 17th-century Italy and England*. Works by Dowland, Hume, Monteverdi, and Carissimi at Lindsay Chapel, First Church in Cambridge Congregational, 11 Garden St, Cambridge. (617) 776-8688. Admission: \$12/\$8.

* * *

Advertising in the Calendar is free of charge.

Send your listings to:

Tom Knatt

tknatt@ziplink.net

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or

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glorv@aol.com

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Deadline for the Jan-Feb issue is Dec.1.

? Classical Quiz ?

a. _____ b. _____ c. _____

Identify each composer from
the list of names below.
Answers are in the classified section.

???

**Fernando Sor, Dionisio Aguado, Mateo Carcassi,
Ferdinando Carulli, Andrew York, Nicolo Paganini,
Mauro Giuliani, Heitor Villa-Lobos**

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Perspectives

Practice Makes Perfect (Part I)

by John Morgan

Although you may practice daily for hours at a time, without a specific purpose to your grind, you're just spinning your wheels. To help get you on the right road, this series will address the issues of practice, such as motivation, making time, sacrifice and *practicing with a purpose*.

Although some have had great success with the practicing techniques represented here, they may not necessarily be the best for you. Each individual's needs are unique.

Keeping time

First of all, practice with a metronome is essential. About ninety percent of my practice time has been spent with a metronome.

Practice with a purpose

Begin with the right hand. As an example, we'll use Carcassi's Étude No. 3 Op. 60, below. This is the right hand fingering I use for the first bar.

With the exception of bar sixteen, the right hand repeats this pattern throughout the piece. The melody must be brought out using the "A" finger. I do this by using a rest stroke (Apoyando).

Before learning the piece, practice the right hand pattern using open strings. This allows you to concentrate on the right hand alone, as well as help you to become comfortable using a combination of free and rest strokes. Even doing this for only a few minutes at a time will make a big difference.

Now you should be able to focus on your left hand and the musicality of the piece without the distraction of a new right hand technique. As you practice, reduce each obstacle to a simpler form. For example, I spent over a year practicing Giuliani's 120 right-hand studies, and my left hand never touched the instrument.

Remember...you can't build a house until the foundation is set.

John Morgan of New England Sheet Music is both a student and teacher of the guitar.



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Stephen Eric Pearson
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Robert Kappel
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Paulin Fergalinnaz
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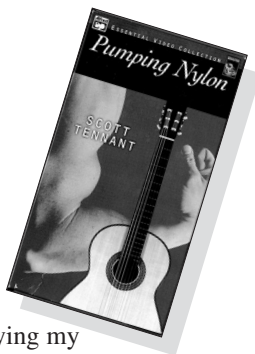


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Music Reviews

by John Morgan

Title: Pumping Nylon
By: Scott Tennant
Publisher: Alfred Publishing Company
Format: Video
Running time: 1 hour 57 minutes
Cost: \$29.95



Last spring, I reviewed a book I referred to as the “bee’s knees”. Normally, I hesitate to use such slang, however, the phrase provided the best punch in conveying my excitement about the book. *The big question is...* can you improve on the bee’s knee? No—you make a video!

How many times have you gone home after a lesson and wondered, “am I doing this right”? You think about calling your teacher, but you don’t want to burden him or her. Well, the *Pumping Nylon* video will probably reinforce what your teacher has required of you. Although teachers do disagree from time to time, the basic principles are the same. If you have been using the book and have questions (and since you don’t have Scott Tennant’s phone number), you’ll find the video the perfect companion to the book.

Time is valuable—use it wisely. Spend a couple of hours watching this video which I can only describe as the “cat’s pyjamas”!

Title: Masterpieces for Two Guitars
Arranged by: Richard Pick
Publisher: Mel Bay Publishing
Cost: \$9.95
Pages: 68



Uncommon arrangements: most of the pieces in this volume are from large orchestral works and therefore, don’t exist as arrangements for two guitars (except for Mussorgsky’s *Pictures At An Exhibition*, which has been previously published).

It should be noted that even though these duets are rather advanced, they lay very well on the guitar. I found the arranger’s fingerings extremely helpful. So, intermediate players, set aside a couple of hours to enjoy the music of Grieg, Debussy, Purcell and others. (Note: the two parts are not available separately, so if you don’t like sharing, you’ll need to purchase a second volume.)

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Food For Thought

The following quotes were printed in the BCGS newsletter in the mid 1980's. All players of musical instruments, be they accomplished musicians or struggling students, can take to heart these timeless words of wisdom!

“It is essential that you train your mind more than your fingers.”
Moscheles

“Every difficulty slurred over will be a ghost to disturb your repose later on.”
Frederic Chopin

“He who would do a great thing well, must first have done the simplest thing perfectly.”
Cady

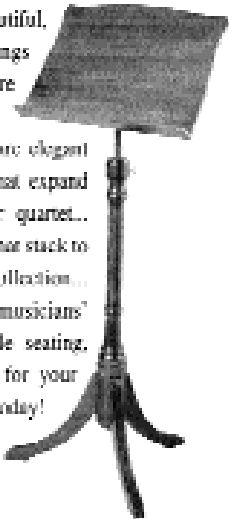
“Strive to play easy pieces well and beautifully; it is better than to render harder pieces only indifferently well.”
Robert Schumann

“Play in time! The playing of many virtuosos is like the gail of a drunken man. Make not such your models.”
Robert Schumann

“Always play as if a master heard you.”
Robert Schumann

“Never begin a piece quicker that you can with certainty go on with it to the end.”
Carl Czerny

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The Boston Classical Guitar Society

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Sunday, November 23, 1997
at 3:00 pm

Olav Chris Henriksen will perform a program of American guitar music from 1840-1890 as the second concert in the series *Early Music Afternoons* at the Somerville Museum. The concert will take place at 3:00 pm at the Somerville Museum, Central St. at Westwood Road, Somerville, MA. Admission is \$9 general admission, \$7 Boston Classical Guitar Society members, \$6 students, seniors and Museum members. Ample street parking is available. An informal reception at the Museum will follow the concert. For further information and reservations, call (617) 666-9810. This series is supported in part by the Somerville Arts Council, a local agency, and the Massachusetts Cultural Council, a state agency. The mid-19th century was a golden age for the guitar in the United States, when players of all levels and social backgrounds enjoyed the immense variety of music available for the instrument. In his recital, Mr. Henriksen will explore this repertoire, from virtuoso works played on tour by Ferranti and Gottschalk to sophisticated parlor pieces by Boston-area composers Ms. Carrie Hayden and Mr. John Coupa. The guitar used by Mr. Henriksen in this concert is an original made ca.1810, school of Stauffer, and it has been in the Henriksen family since that time.

Olav Chris Henriksen is one of America's leading performers on lutes and early guitars. He performs frequently as a soloist and with leading ensembles such as **Handel & Haydn Society, Boston Camerata, and Emmanuel Music**, among others. He has recorded for Nonesuch, Erato, Simax and Decca, and he teaches at The Boston Conservatory and the University of Southern Maine. He has lectured at Harvard University, Boston Museum of Fine Arts, Nelson Atkins Museum (Kansas City), Aston Magna Academy, and Oslo Musikkhogskolen.