



newsletter

Volume 6, Number 1

September/November '98

Letter to Members:

Dear Members:

I hope everyone has enjoyed the summer. I want to begin this letter with a special thanks to Duo Live Oak (Frank Wallace and Nancy Knowles) for their wonderful concert on June 6th. Although the attendance was small, those who came were treated to a beautiful program featuring music for voice, vihuela de mano and romantic guitar. This program was particularly impressive because Frank Wallace not only played virtuoso solos, but also accompanied himself on the vihuela while singing. It was an exceptional performance and quite an accomplishment. It is rare to find vihuelistas or lutenists capable of doing both successfully - Frank is one of those who can.

I am looking forward to our first BCGS sponsored concert this fall, featuring John Muratore and Peter Clemente on September 19. We are very lucky to have exceptionally talented guitarists right in the Boston area, and it would be great to show our interest and support by coming to these concerts.

Finally, our 5th annual Boston Guitar-Fest on November 14, should prove to be an exciting and unique event. The theme is music from Latin America and the Caribbean, featuring artists from Brazil, Haiti, and Argentina. I'm particularly pleased that the Guitar-Fest will be presenting concert guitarists whom are composing and performing their own music. This will be an opportunity to hear new music for the guitar, and the Composers' Forum will provide an opportunity for participants to meet the composers and learn more about their music. (more details inside.)

All in all, it should be a Fantastic Fall!

Glorianne Collver-Jacobson
Artistic Director, BCGS



Upcoming BCGS Sponsored Events

Concerts

SATURDAY, SEPTEMBER 19, 7:30 P.M.

John Muratore and Peter Clemente perform duos and solos with music by Scarlatti, Leisner, Granados and others. This FREE concert will take place in the Marshall Room in the School for the Arts at Boston University. See the Calendar for full details!

SATURDAY, NOVEMBER 14, ALL DAY

Guitar-Fest '98: Music from Latin America and the Caribbean The 5th annual Boston Guitar-Fest, cosponsored this year by BCGS and Wellesley College, will take place on the campus of Wellesley College. The day's events will include concerts by Brazilian guitarist/composer Paulo Bellinati and Haitian

guitarist Amos Coulanges, lecture/demonstrations by Brazilian guitarist Silvio Jose Dos Santos and Argentine composer/guitarist Claudio Ragazzi, a Composers' Forum and the ever-popular Vendor Fair. See inside for further details.

BCGS Website

Attention all BCGS guitarists and luthiers! If you have a Website and would like to link to the BCGS Webpage, contact Webmaster Charlie Carrano(c.carrano@worldnet.att.net) for more information.

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Important News about the BCGS Newsletter

Beginning this season, the newsletter will be issued on a quarterly basis (every three months instead of every two months).

Members will now receive their newsletter at the beginning of the following months: September, December, March, and June.

I am looking for a volunteer to help prepare the Calendar for the next 3 newsletters. This responsibility involves collecting listings (mostly by email) and organizing them in a Microsoft Word document. Someone with an eye for detail is best suited for this task however, only a minimum amount of time is required (1 or 2 hours during the month prior to the newsletter deadline). If you are interested, please contact me at (781) 224-4203.

Gloria Vachino
Executive Director, BCGS

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Biographical Profiles

The Boston Classical Guitar Society will sponsor a concert by John Muratore and Peter Clemente on Saturday, September 19 at 7:30 p.m. in the Marshall Room at Boston University.

John Muratore

John Muratore performs regularly as a soloist and chamber musician, and as a concerto soloist throughout the USA, Canada, Europe, and the former Soviet Union. He has appeared with numerous leading ensembles including Boston Musica Viva, Alea III, and the Boston Composers String Quartet and has premiered many new works by composers Dan Pinkham, Scott Wheeler and Jon Appleton. Mr. Muratore has been featured soloist at the Académie Festival des Arts, the Aspen Music Festival and the Atelier International Concert Series in Paris, and in 1996 he was awarded first prize in the Alpha Delta Kappa Foundation's National Competition for String Players. He has recorded for Arabesque Records and is often heard on WGBH's *Classical Performances*.

John Muratore is senior lecturer in classical guitar at Dartmouth College and is on the faculty at the All Newton Music School.

Peter Clemente

Peter Clemente has won first prize in both the Guitar Foundation of America's International Solo Competition in 1986, and the Ovation Classical Guitar Competition in 1981. He has also won second prize in the International Guitar Competition of Puerto Rico in 1985, and in 1984 was selected by the late Andres Segovia as a finalist in the Segovia Fellowship Competition. A frequent recitalist, Mr. Clemente has performed solo and chamber music throughout New England and has completed successful concert tours in California and in the southwestern United States. In 1987, he was featured live in concert/interview radio broadcasts on WGBH in Boston and KPFK in Los Angeles, and in 1990 performed a New York debut recital at Weil Hall with soprano Katherine Emory. He has also been a welcomed guest

Mileto Plays Hewitt

Preludes/Fantasy Etude/Gleanings/Meditations/
Suite
Penn Sounds Recordings/BHH-101 (54:00)

It is gratifying to see the voluminous and intense life work of Harry Hewitt (b.1921) begin to be rewarded at last by increasing recordings and performances. Now a new CD features excellent Italian guitarist Stefano Mileto doing an all-Hewitt program. The music has a meditative beauty, a moving life all its own. Drones and ostinatos as well as eloquent modal or chromatic melodic are used to create highly emotional moods. There is a unity, yet a fresh spontaneity, to it all. There is much sophisticated knowledge here, too, of that lovely instrument, the guitar, and the special sounds it can make. My favorite of the many fine pieces is *Meditations*, Opus 483. Congratulations to the composer and performer for this outstanding recording.

(Penn sounds Spring, 1998, John Davidson, McGill Professor of Music, Harvard College)

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soloist with many performing groups including the Central Massachusetts Symphony, Symphony Pro Musica, and the Meliora String Quartet. A native of Massachusetts, Clemente studied the guitar with Richard Provost at the Hartt School of Music where he holds the distinction of being the only guitarist to receive the Applied Music Award for outstanding musical performance. Later studies were with David Leisner at the New England Conservatory and with Neil Anderson at the Boston Conservatory.

Mr. Clemente devotes considerable time to teaching and is currently on the faculties of Boston University, Tufts University, and Clark University.

Jake's Song

Frank Wallace
November 1996

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About the Composer:

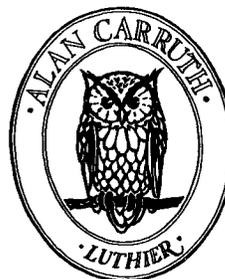
Frank Wallace's compositions for solo guitar reflect his colorful career as a classical guitarist/singer and distinguished player of early guitars, vihuela de mano and lute. Frank performs with soprano Nancy Knowles as Duo LiveOak.

Wallace's compositions and arrangements are available from the publisher, LiveOak Publications, at 75 Bridle Rd., Antrim NH, 03440 or order by E-mail at "liveoakmusic@hotmail.com". GSP also has copies of *Quadrangle* and *Windy Place*.

Currently available are:- *Quadrangle*, four movements for solo guitar, duration 14 min. \$10- From the *Windy Place*, four movements for solo guitar, duration 8 min. \$10- *Suite Blues*, duration 5 minutes, \$5- *Cancionero Nuevo*, 20 songs for lute or vihuela in tablature from the 16th century cancioneros with translations, \$15- *Art of Flemish Song*, in tablature for lute, 15 songs from early 16th century masters (Josquin, de la Rue, Ockeghem, etc.) with translations from the original Italian, French, Dutch and Spanish, \$15.

Coming this fall: A CD of Frank Wallace playing these works and others: *Album for the Young (at heart)* \$12, 20 original pieces for first and second year students (such as those included in this newsletter). Also in the works are songbooks of Schubert, and American popular song from the 19th and 20th centuries (Bernstein, Foster, Rogers and Hammerstein, etc) as well as several more original works.

Mail-orders should include \$2 for postage/handling.



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Boston Guitar-Fest '98: Music from Latin America and the Caribbean

The Boston Classical Guitar Society and Wellesley College are pleased to present the 5th annual Boston Guitar-Fest on Saturday, November 14 on the campus of Wellesley College in Wellesley, MA.

This event is made possible, in part, by the Baum Memorial Foundation.

Schedule of Events:

All events will take place in the Jewett Arts Center and Pendleton except for the evening concert, which will take place in Houghton Memorial Chapel.

9:00-10:00	Registration begins. (Jewett Lobby) Vendor Fair opens with exhibits by luthiers, guitar dealers, sheet music vendors
10:00-11:00	Lecture-Demonstration by Silvio José Dos Santos <i>A Critical Assessment of Villa-Lobos' Recently Discovered Manuscripts</i>
11:15-12:15	Composers' Forum* with Paulo Bellinati, Amos Coulanges, & Claudio Ragazzi
12:15-1:30	Vendor Fair/Lunch
1:30-2:45	Lecture-Demonstration by Claudio Ragazzi <i>Evolution of Latin American Musical Styles - from Traditional to Contemporary</i>
2:45-4:00	Vendor Fair
4:00-5:30	Concert: Amos Coulanges with special participation by the Yanvalou Drum Ensemble and Dancer/Choreographer Patric La Croix. (Reception to follow)
5:30-6:00	Vendor Fair (vendor fair closes at 6:00)
6:00-7:30	Dinner
7:30	Concert: Paulo Bellinati

(* Composers' Forum: informal discussion on composing for the guitar. Samples of each composer's music will be played at the beginning of the forum.)

Admission Fee:

Entire Day: \$30 (non-members), \$25 (BCGS members, students and seniors). This fee covers all events including concerts, workshops, vendor fair, etc..

Individual tickets for concerts also available:

Amos Coulanges: 4:00 pm concert: \$12/\$9

Paulo Bellinati: 7:30 pm concert: \$15/\$12

(No admission charge for Wellesley College students, faculty, and staff.)

Pre-registrants receive a \$2.50 discount and may order a box lunch for \$10 (See registration form below).

The Schneider Center on campus will be open all day long (9:30 a.m.-11:30 p.m.) serving burgers, salads, soup, etc.

For more information contact:

Call Gloria Vachino: (781) 224-4203 or email: Glorianne Collver-Jacobson, collver@world.std.com

Related Events: Lecture by Paulo Bellinati on Brazilian Music, Thursday, Nov. 12 at 8:00 p.m., Jewett Auditorium, Wellesley College. Free admission.

Directions:

By car: from the North or the South, take Interstate 95/ Route 128 to Exit 21B (Route 16). Follow Route 16 West for 2.9 miles to a stoplight (5-way intersection) in the town of Wellesley; go straight on Route 135. At the third traffic light turn left into the main entrance of the College. Follow signs for visitor parking.

By MBTA: from the Amtrak terminal at South Station take the Framingham/Worcester Commuter Rail to Wellesley Square. Allow 30 minutes for commute. At Wellesley Square station, go up the stairs and turn left onto Crest Road, then turn right onto Central St.. Walk 5 minutes to the second set of light. Cross the street to the entrance of the College.

Telephone numbers: Commuter Rail schedule: 800-392-6100, Area Taxis: 781-235-1600 or 617-332-7700.

Website for Wellesley College Travel Information: www.wellesley.edu/Admin/travel.html

REGISTRATION FORM

(By pre-registering you save \$2.50 on the admission fee for the entire day, which includes all lectures, concerts, vendor fair etc.)

I would like to pre-register for Guitar-Fest ' 98	Amount
Please send _____ Tickets.....	
<i>General Admission \$27.50/BCGS members \$22.50</i>	
I would like to order a box lunch(s) at \$10 each.....	
	Total \$ _____

Name: _____

Address: _____

City/Town: _____ State: _____ Zip Code: _____

Telephone number: Area Code () _____

(Receipt of your registration will be acknowledged by telephone)

**Send this form and your check -made payable to BCGS- to:
Gloria Vachino, 196 Broadway, Wakefield MA01880
Deadline for pre-registration is November 1, 1998**

Profiles of Artists featured at Guitar-Fest '98



Paulo Bellinati -Born in São Paulo in 1950, Paulo Bellinati is recognized as one of Brazil's top contemporary guitarists. His natural affinity, deep knowledge and love for the many musical styles of his country are reflected throughout his work.

Egberto Gismonte says "*The music of Paulo Bellinati is absolutely stimulating. Most important is the music itself, beyond all the technical elements*

which distance the interpreter from the story he is telling. I find myself listening to his records many times in a row. They are inspiring and moving in clear directions. Above all, they are Brazilian." After graduating from the Conservatory of São Paulo, where he studied classical guitar with Isaias Savio, Paulo continued his musical studies in Switzerland at the Conservatory of Geneva and taught at the Conservatory of Lausanne. His career has been entirely devoted to Brazilian music - arranging and composing for solo guitar, guitar duos, and ensembles. Paulo rediscovered, transcribed and performed the music of Annibal Augusto Sardinha (Garoto), resulting in *The Guitar Works of Garoto*, a landmark recording that has received international critical acclaim. Paulo's playing bridges the classical discipline with swing and the complex rhythms of Brazil. He has five solo recordings and five with Pau Brasil, one of Brazil's most innovative instrumental ensembles, and has recorded and performed with many important Brazilian musicians including Gal Costa, Leila Pinheiro, Chico Buarque, and Edu Lobo. A gifted composer and arranger, Paulo's solo guitar piece *Jongo* won first prize for composition at the 8th Carrefour Mondial de la Guitare in Martinique and he won Brazil's equivalent of a Grammy, (the 1994 "Prêmio Sharp") for his arranging of Gal Costa's CD, *O Sorriso do Gato de Alice*.



Amos Coulanges, Haitian guitarist/composer was hailed in 1975 as a revelation of the Guitar Festival in Martinique. Alirio Diaz referred to him as a distinguished representative of the purest musical art of the Caribbean. "*With his guitar, he shines as a delicate virtuoso in his interpretations enriched by his work and his life...his creations translate a personality full of profound sentiments*

grounded in the beautiful artistic and cultural tradition of his native land."

Amos Coulanges holds a BA from the University of Ottawa, and an MA in Musicology from the Sorbonne in Paris. He has

studied guitar with Javier Quevado at the Ecole Normale in France, and in courses with Oscar Ghiglia and Leo Brouwer. In 1989 he received the Médaille d'Or for classical guitar from the Ecole Nationale de Musique de Saint-Germain en Laye and in 1993 received the Diplôme d'Etat de Professeur de Musique (guitar). Amos has performed recitals in Europe, Canada, Tunisia, Turkey, and the Caribbean. An accomplished composer, his artistry is a unique synthesis of his country's music and the European classical tradition. His compositions range from works for solo guitar, to mixed choir, and to film scores, such as the soundtrack for the Raoul Peck film, *A Man by the Shores*. In 1986, his works for solo guitar received First Prize in Composition (CMAC/SACEM) at the 7th Carrefour Mondial de la Guitare in Martinique and are recorded on his CD, *Fresque Caraïbes*.



Claudio Ragazzi grew up in Buenos Aires, Argentina, where he started playing music at the early age of nine. As a teenager, Claudio was already recording and performing with some of Argentina's most influential musicians including Tango master Rodolfo Mederos. At age 20 he moved to the U.S. to continue his studies with a scholarship from Berklee College of Music. In the 1980's he formed the group ANANDA and recorded the Top 30 album *Amazonia*.

The Boston Globe has described Claudio as a "*superb guitarist*" and New England Jazz News says, "*Ragazzi is a formidable guitarist with ample technique and clarity of line*". He has toured the U.S., Canada, Asia and Latin America with his own quintet and regularly performs with Argentinean pianist Pablo Ziegler. Claudio has recently been featured on a TV special with cellist Yo-Yo Ma, performing the music of Astor Piazzolla. As a composer, Claudio's works range from ballets - including *Moving Parts* (a collaboration with Ralph Towner), and *Blue Tango* (performed by the Boston Ballet) - to scores for films including the recent Miramax film *Next Stop Wonderland*. Claudio is the recipient of many composition awards including The Duke Ellington Masters Award and the Boston Music Awards.

Silvio José dos Santos was first prize winner of the 1993



NSGW National Guitar Ensemble Competition in the US and the 1987 Contemporary Music Competition of Cultura Network Television in Brazil. Silvio has performed extensively in Brazil and New England, and has been a featured artist on Cultura Network Television, São Paulo; WMBR FM, Boston; and WINC FM, Worcester. He has studied with Neil Anderson and

(Continued on page 10)

C * a * l * e * n * d * a * r

FALL/WINTER 1998

BCGS OPEN BOARD MEETING

SUNDAY, SEPT. 13, 6:00 P.M.

Gloria Vachino, 196 Broadway, Wakefield (781) 224-4203. All members are invited to attend. The focus of this meeting will be Guitar-Fest '98. Please note: a performance party will precede the meeting (See below).

BCGS-SPONSORED EVENTS

SATURDAY, SEPT 19, 7:30 P.M.

Peter Clemente and John Muratore perform music by Scarlatti, Leisner, Granados, others in the Marshall Room at Boston University. Admission is Free (donations will be accepted). Directions: By MBTA: Take Green Line "B" car to BU West. By Car: From Storrow Drive: Take Kenmore Sq. exit. At first set of lights, turn right onto Beacon St. The road forks here; take left fork into Kenmore Sq. From Kenmore Sq., bear right onto Comm. Ave. The School for the Arts is at 855 Comm. Ave.- Marshall Room on 2nd floor. Call (781) 224-4203 for more information.

SATURDAY, NOVEMBER 14-ALL DAY

Guitar-Fest '98: Music from Latin America and the Caribbean

The 5th annual Boston Guitar-Fest will take place at Wellesley College and will include concerts by Brazilian guitarist/composer Paulo Bellinati and Haitian guitarist Amos Coulanges, workshops by Brazilian guitarist Silvio Jose Dos Santos and Argentine composer/guitarist Claudio Ragazzi, a composers' forum and Vendor Fair. (See inside for further details).

SUNDAY, MARCH 14

1997 GFA winner Judicael Perroy (Time and location to be determined)

SATURDAY, APRIL 17

Jason Vieaux (Time and location to be determined)

DISCOUNTED for BCGS members

SUNDAY, FEB. 14, 3:00 P.M.

Sharon Isbin performs the Concierto de Aranjuez with the Pro Arte Chamber Orchestra at the Sanders Theatre near Harvard Square, Cambridge. Discounted balcony tickets are available for BCGS members for \$22 (center) or \$12 (sides). Make checks payable to BCGS and send them to Gloria Vachino, 196 Broadway, Wakefield MA 01880. *Deadline for ordering tickets is January 1.*

PERFORMANCE PARTIES

SUNDAY, SEPT. 13, 2:00 P.M.

Gloria Vachino, 196 Broadway, Wakefield (781) 224-4203. Driving on Rte 93 North, take exit 36 (Montvale Ave. exit). At very bottom of exit ramp, take right. Drive to end of Montvale Ave. Take left onto Main St. (Rte 28), Stoneham- drive through 1 set of traffic lights- at 2nd set take right onto Elm St. (Blockbuster Video on left at this intersection). Drive approx. 1-1/4 miles to set of lights. Take the diagonal right (Broadway). #196 is sixth house down on right-white Victorian with green shutters. Park on street -walk up driveway and up back staircase.

SATURDAY, OCT. 3, 2:00 P.M.

Bob Phillipps, 145 Winsor Ave. #1, Watertown, (617) 923-8959. Winsor Ave. is a short street in east Watertown connecting Rte 16 (Mt. Auburn St.) and Belmont St. By Car: Driving east on Rte 16, turn left on Winsor. Driving east on Belmont St, turn right on Winsor. #145 is a white, two family house (porch has 4 brick pillars). Please do not park directly in front of house. By MBTA: From Harvard Sq. take bus #73 to Watertown. Get off at Winsor Ave. on left, just before School St. (Rancatore's Ice Cream and the Select Café are on your right).

SATURDAY, NOV. 7, 2:00 P.M.

Alan Carruth, 553 High St., Dedham Square, (781) 329-9484. From Rte 128: Take exit 15 to Rte 1 North (traffic light at top of exit ramp, cinema on corner). Go approx. 1-3/4 mile on Rte 1 to 4th traffic light; Eastern Ave. (Finagle a Bagel on right, Gulf station on left). Take left on Eastern Ave. into Dedham center. Eastern Ave. ends at High St. (about 150 yards beyond) and there are 2 parking lots on right. Park in the 2nd larger one. Walk to corner of Eastern Ave./High St. and cross High St. You will be in front of the shop.

SATURDAY, DEC. 5, 2:00 P.M.

Apostolos Paraskevas, 41 Wright Ave., Medford (close to Rte 38 and Rte 93). Call (781) 393-0105. Please call for directions and to confirm this date!

NEW ENGLAND AREACALENDAR EVENTS

TUESDAY, AUG. 11, 12:15 P.M.

Olav Chris Henriksen (Renaissance lute & guitar) and Eric Haas (Renaissance flute) perform "Renaissance Standards": music by Attaignant, de Rippe, Ortiz, le Roy & Galilei, at King's Chapel, Tremont & School Sts., Boston, MA. Call (617) 227-2155 for more information. Admission by donation.

SATURDAY, SEPT. 12, 3:00 P.M.

Sol y Canto Duo at Windmill Park, Eastham, MA. Call (508) 255-5438.

WEDNESDAY, SEPT. 16, 8:00 P.M.

Tom Noren performs with Jane Struss (soprano), Vanessa Breault-Mulvey (flute) and Judy Saiki (harp) at Pickman Hall, Longy School of Music; part of Longy's "September Fest". Call (617) 876-0956. Free admission.

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SATURDAY, SEPT 19, 7:30 P.M.

Peter Clemente and John Muratore perform a duo recital in the Marshall Room at Boston University. Admission is Free. (See above under BCGS sponsored events).

FRIDAY, SEPT. 25, 8:00 P.M.

Sol y Canto Duo at Slosberg Auditorium, Brandeis University, Waltham, MA. Call (781) 736-2293.

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

Sol y Canto Trio with Alan del Castillo at Regent Theater, Arlington, MA. Call (781) 647-1075.

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

Ensemble "Lodi della Musica" - Christel Padros (recorders), Carol Lewis (viola da gamba), Olav Chris Henriksen (archlute and Baroque guitar) perform "La Folia: Musical Follies of Past and Present": music by Corelli, Cima, Stephen Funk Pearson, others, at Lindsay Chapel, First Church in Cambridge Congregational, 11 Garden St., Cambridge, MA. Call (617) 323-2171 for more information. Admission: \$12/\$8.

THURSDAY, OCT. 1, 12:30 P.M.

Midday MUSE concert: Glorianne Collver-Jacobson (lute), Michael Collver (voice), Laura Jeppesen (viola da gamba), and Daniel Stillman (winds) perform "Music from the Time of the Spanish Armada", a program featuring music from England and Spain by Dowland, Morley, Mudarra, Rimonte, and others. Houghton Chapel, Wellesley College. Free admission. Phone (781) 863-9652 for information.

SUNDAY, OCT. 4, 1998, 3:00 P.M.

Ensemble "Lodi della Musica" - Christel Padros (recorders), Carol Lewis (viola da gamba), Olav Chris Henriksen (archlute and Baroque guitar) perform "La Folia: Musical Follies of Past and Present": music by Corelli, Cima, Stephen Funk Pearson and others, at the Somerville Museum, Central St. at Westwood Road, Somerville, MA. Call (617) 666-9810 for more information. Admission: \$10/\$7.

SATURDAY, OCT. 10, 7:00 P.M.

Apostolos Paraskevas (guitar) performs a guitar concerto by Joseph Diermaier with ALEAIII contemporary orchestra at the TSAI Performance Center, 685 Commonwealth Avenue. For more information call (617) 353-3340. Free admission.

TUESDAY, OCT. 13, 12:00 NOON

Mark Small and Robert Torres Guitar Duo at Kings Chapel, Boston.

SUNDAY, OCT. 18, 4:00 P.M.

Larry Spencer and Charlie Carrano perform duos and solos at the Hingham Public Library. Free admission.

THURSDAY, OCT. 22, 8:00 P.M.

Tom Noren (guitar) performs with the Longy Chamber Orchestra, conducted by Jeffrey Rink at Pickman Hall, Longy School of Music.

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

Sol y Canto Trio with Elise Witt at the Homegrown Coffeehouse, Needham, MA. Call (781) 444-7478.

SUNDAY, OCT. 25, 8:00 P.M.

Robert Sullivan Faculty Recital, Deborah Charness (flute), Mark Davis (guitar), Marilyn Mair (mandolin), John Muratore (guitar). Providence Mandolin and Guitar Orchestra. Works by Beethoven, Giuliani, Netsky, Sor. (617) 262-1120. Free admission.

SATURDAY, OCT. 31, 8:00 P.M.

Hesperion XX Trio with Rolf Lislevand (theorbo and baroque guitar) perform at Jordan Hall. Presented by the Boston Early Music Festival. Tickets: \$38, \$27, \$16. Call (617) 616-1812.

SUNDAY, NOV. 1, 8:00 P.M.

David Leisner performs the complete solo guitar works of Heitor Villa-Lobos, including the 5 Preludes, Suite Popular Brasileira, Choros #1 and the 1928 manuscript version of the 12 Etudes at Jordan Hall. Free admission.

SATURDAY, NOV. 7, 8:00 P.M.

Music for chorus and guitar with the Master Singers, Adam Grossman, music director, John Muratore (guitar) perform Castelnuovo-Tedesco's Romancero Gitano, a new work by Whitman Brown- The Road Not Taken, and music of Mozart, Sor, Rodrigo. First Parish Church, Lexington, Battle Green. (781) 862-6459. Tickets: \$14, \$12 (seniors, students).

FRIDAY, NOV. 13, 8:00 P.M.

Joel Frederiksen, (bass and theorbo) Olav Chris Henriksen, (theorbo and Baroque guitar), and Carol Lewis (bass viola da gamba) perform "De Profundis: Baroque Music for Low Voice and Large Instruments": music by Kapsperger, d'India, R. Johnson and H. Lawes, at First Church in Cambridge, Congregational, 11 Garden St., Cambridge, MA. Call (617) 776-0692 for more information. Admission: \$14/\$10.

SUNDAY, NOV.15, 4:00 P.M.

Will Riley performs at the Hingham Public Library. Free admission.

SUNDAY, NOV. 15, 3:00 P.M.

Joel Frederiksen (bass and theorbo), Olav Chris Henriksen (theorbo and Baroque guitar) and Carol Lewis (bass viola da gamba) perform "De Profundis: Baroque Music for Low Voice and Large Instruments": music by Kapsperger, d'India, R. Johnson and H. Lawes, at the Somerville Museum, Central St. at Westwood Road, Somerville, MA. Call (617) 666-9810 for more information. Admission: \$10/\$7.

SUNDAY, NOV. 22, 3:30 P.M.

Mark Small and Robert Torres Guitar Duo at United Church of Christ, 1350 Pleasant St., Brockton.

SUNDAY, DEC. 6, 7:30 P.M.

Jeffrey Steele (guitar) at Assumption College at 500 Salisbury Street, Worcester. Call (978) 282-3106.

THURSDAY, DEC. 31

Mark Small and Robert Torres Guitar Duo perform at First Night.

ONGOING EVENTS**THURSDAY EVENINGS 7:00-10:00 P.M.**

Eric Anthony performs classical guitar, including works by Albeniz, Tarrega, Sor and Rodrigo etc., at the Tasca Spanish Tapas Restaurant, 1612 Commonwealth Ave., Boston MA. Free valet parking, no cover charge. (617) 790-8002.

FESTIVALS/CONVENTIONS**OCTOBER 18-24**

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Deadline for the December-February issue is November 1.

Listings submitted after this deadline will be posted on the BCGS WebSite.

The Society Speaks

Thanks to all of you who responded to this current survey! Just a reminder- these surveys give all members the opportunity to express their personal opinions on a variety of subjects, and provide a wealth of information for the readership. The topic for the next survey is listed at the end of this column.

Footstools, Thigh Cushions and A-Frames

- 1) Which of the above have you tried, and which (if any) do you currently use?
- 2) What factors led you to your final choice- comfort? ergonomics? ease of playing?
- 3) Comment on the pros and cons of each.

I have tried footstools, A-frames and cushions, and used both the footstool and A-frame extensively. The cushions I found bulky and unattractive on stage, and I was never able to find my position with them.

I always use a footstool, and prefer it alone for short performances, say a wedding ceremony or playing just classical music for a relatively short period of time. If I have to play for more than an hour, I always use the A-frame in conjunction with the footstool, set at its lowest height. I always practice with the A-frame, as it allows long-term comfort without making my leg and back hurt. The footstool is really the most stable and predictable. Like everyone else, I used it exclusively for years before trying the A-frame, which I first saw being used by Ben Verdery, who swore by the device then. My only real objection to the A-frame that I have been using and selling for years now is that the silicone cups lose their ability to hold well after a year or so, even with careful cleaning, and they will not stick to some finishes well. They also leave marks on French Polished surfaces, but a light coat of wax on the lower rib takes care of that. My favorite footstools are level, rather than angled, and if I am forced to use an angled one, I use it backwards. It is just more comfortable to me that way; I play many gigs that last three or four hours, and I have become a little obsessive about my comfort! *Jeffrey Joiner*

I use a footstool at a low setting together with a thigh cushion. I like to hold my guitar a little on the high side and have a somewhat long torso. Without a thigh cushion I found that the required high setting on the footstool led to some lower back strain and numbness (on the south end of a north heading bear) during long practice sessions. *Oscar Azaret*

I've used both adjustable footstools and thigh cushions by Dynarette. I find that playing with both feet on the ground (made possible with the cushion) reduces back stress during long practice sessions. However, the cushion offers somewhat less stable support than your leg and is also non-adjustable. Hence I generally use the cushion in conjunction with a specific chair that's the correct height. Otherwise, I prefer a footstool. *Charlie Carrano*

I use a footstool. I have not tried the cushion or the A-frame. The footstool is best because there are no loose, extra components. The cushion could get away from you, and the A-frame seems like an unnecessary contraption. The footstool is simple, and causes no hassles. *John Fiske*

I've tried them all. The footstool didn't agree with my back. The A-frame felt unstable, and kept coming off. I now use a thigh cushion, and like it best. It promotes good playing posture, and feels very stable under the guitar. A drawback is that it does tend to get squeezed out to my left, so I need to push it back in every few minutes. *Larry Spencer*

The choice of footstool vs. A-frame or cushion depends upon the hours and the type of pieces I am working on. During the summer of 1983 I practised about 8 hours a day and discovered I had more comfort and stamina with a combination of footstool on its lowest setting and the A-frame about medium setting. Sitting with my back against the chair, shoulders squared over hips, my lower and upper back strain was alleviated. I recommend this to all of my students who are practising a lot or have a long torso. If you are considering purchasing a cushion or A-frame try a pillow or stuffed toy first. There was a time when I used the A-frame exclusively, but one day I discovered the angle (or triangle) between guitar and my body was too wide for playing clearly fast or difficult passages beyond the ninth fret. I also lost my cushion and never bought another one because my small, pilled baby Gund teddy bear was great in combination with the footstool on the second to lowest setting. I remember wrestling with a bouncing guitar mounted atop the black cushion during the relentless macho shifts in the Etude No.2 by Villa-Lobos. In summary, I learned that numerous fast shifts are impossible with a cushion balanced on a flabby thigh, and teddy bears mashed between guitar and lap greatly impress my students in their first lesson with me. *Berit Strong*

I have tried the A-frame, and the footstool. I still use a footstool in many situations, but my preference is to use a seat that is close enough to the floor to eliminate the need for any device other than the guitar. Chairs, in my opinion, are almost always too high, even when using a footstool. For quite a while, I used a chair that I modified so the seat was about 15 inches above the floor. I found it comfortable for playing with a footstool. I now prefer sitting even closer to the floor, and not using a footstool. *Anonymous*

I've tried a thigh cushion, a footstool, and a belt. I am currently using a belt for one guitar, and a footstool for another. The most important factor for me was the "right" playing position: the one that felt right. A footstool is very good if the size of the guitar matches the player's body well. If the guitar is longer, one has to maintain a slightly turned position — the waist is

twisted a bit. In the short run, it doesn't matter. Also the behind hurts a lot when you sit on it for 5 hours. As I said, if the guitar's size is just right, the footstool is perfect, save for the sore behind! The belt is good for long practice. It also lets one stand up — all instrumentalists except cello, piano and harp players can do it. Igor Golger

I personally prefer the thigh cushion because the guitar is held more upright and my back is straighter. It is not adjustable though—they come in small and large. A-frames are OK but they damage the finish on some guitars and they have been known to collapse at the wrong time during concerts. Igor plays standing up with a strap, which is not a bad idea. The music-stand-like apparatus that holds the guitar, so that the player can walk up to it and play, is also good but probably a too radical departure for most people. *Tom Knatt*

I've tried them all. The footstool gives me back pain, the A-frame falls off the guitar, and the guitar falls off the thigh cushion. So I just play with the guitar on my right leg. I think this is better for the right hand, anyway. It isn't for the left hand, but that's a design problem for the guitar, which is solved, for example, by the Humphrey Millennium.

Robert Margo

Lance Gunderson contributed the following extensive commentary:

The way we hold our instrument is one of the most important aspects of guitar study; a good position is vital to mastery of the instrument. But what is a good position? Careful study of past masters reveals that just about every position imaginable has been tried. Renaissance and Baroque drawings and paintings depict everything from the sublime to the ridiculous, though nothing could be more ridiculous than Aguado's Tripodion or Sor's resting the upper bout on the edge of a table! Mauro Giuliani is thought to have used a strap, standing up like a modern rock guitarist.

Tárrega, Llobet, Pujol and Segovia all used a relatively low footrest, 6-8 inches in height, and a chair or bench about kneecap high. This has come to be known as the "classical position". It is described in detail in Vladimir Bobri's book *The Segovia Technique* and in Christopher Parkening's *Method, Volume I*. This position has a lot to recommend it; the guitar is well supported by the left leg, right thigh and center chest, leaving both hands and arms completely free to roam. The left leg is at a low angle to the horizontal and circulation is not impeded. The player leans forward into the guitar, spine relaxed. A good view of the finger-board is afforded. This position is used by John Williams, Alirio Díaz, Eduardo Fernandez, David Russell, David Starobin, Alexander Lagoya, Christopher Parkening, and many others. I recommend it. However, some students complain of lower back pain resulting, they seem to think, from this position. Perhaps the chair is too high or they have been practicing too long without a break. Be that as it may, other positions and devices for achieving them are in vogue.

One may put the foot rest under the right leg, as does the great lutenist Paul O'Dette and the flamenco virtuoso Manolo Sanlúcar,

or classical guitarists José Tomás, Sigfried Behrend and Philip Rosheger. Hazards of this position include impeded circulation to the right arm, poor access to the upper positions, and difficulty playing artificial harmonics. Also the guitar must be supported to some extent by the right arm.

The traditional Flamenco position dispenses with the footrest altogether. It is described in great detail in Juan Martín's excellent method: *El Arte Flamenco de la Guitarra*. This position is excellent for flamenco, and is even employed by some classical guitarists, notably Paco Peña, Dennis Koster, and Eric Anthony. A lightweight Flamenco guitar helps to make this position viable for long periods, as does a piece of Velcro glued to the lower bout. However, artificial harmonics are difficult, and circulation may be impeded. Paco de Lucia's position has all the disadvantages of the above plus impeded circulation to the right leg. Nevertheless most of Paco's imitators use his position. A modified flamenco position was used by Sabicas, and later by Regino Sainz de la Maza, Narciso Yepes, The Romero family, Ricardo Iznaola, Bob Ward, and others. Sabicas used a very high footrest and placed the upper bout atop the left leg, thus freeing the right arm from supporting the guitar, while the neck remains nearly horizontal. I always feel insecure in this position.

Leo Brouwer sits in the classical position, but without any foot rest. This would seem to be one of the worst positions imaginable, but Brouwer is a fantastic guitarist and seems to do everything well from this seemingly awkward position. When the A-Frame was first introduced just about everyone bought one. Few still use them. They come loose at inopportune moments, are difficult to adjust, can mar the finish of an expensive instrument, and look bad. Ditto for all similar devices that attach to the guitar.

The Dynarette cushion does seem to be viable. It looks elegant, can be adjusted by moving it from side to side or in and out on the left leg, it stays put, and allows both feet to be flat on the ground, and the spine can be vertical. However, the instrument is slightly less secure than in the classical position. The cushion is awkward to stow and transport and it is rather expensive compared to a footrest. I do use it occasionally, but I still strongly suggest the low footrest and classical position- as depicted by Segovia and Parkening- is the all-around best position for most situations.

The next survey topic will be:

Guitar Pedagogy-What guitar books(s) have you found most useful for self-instruction? Which would you recommend for beginners and which for intermediate students? Discuss your choices commenting, for example, on clarity of instructions, adequate use of visual aids, breadth and scope of information, etc.

Please keep your responses brief -100 words or less!

Indicate whether you wish to include your name with your response or prefer to comment anonymously.

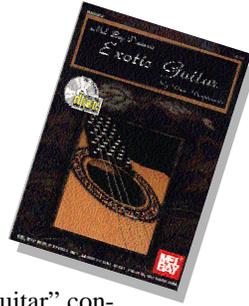
If you have suggestions for future surveys- send them along!

Send to Glorv@worldnet.att.net by November 1.

Music Reviews

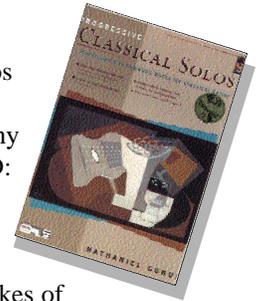
by John Morgan

TITLE: Exotic Guitar
BY: Uros Dojcinovic
PUB.: Mel Bay Publications
PRICE: \$19.95 Book with CD
PAGES: 80 pages



This collection contains all the mystery and the charm of the Orient. "Exotic Guitar" contains sixteen pieces, written by nine different composers all but one of whom are guitarists. The pieces are not easy. They are, however, a welcome edition to our repertoire. I'm always glad to see composers and publishers producing interesting new works of high quality.

TITLE: Progressive Classical Solos
BY: Nathaniel Gunod
PUB.: Alfred Publishing Company
COST: Book: \$6.50 / Book & CD: \$16.45 / CD \$9.95
PAGES: 31 pages



A collection of graded pieces from the likes of Sor, Tarrega, de Visée and others. Each piece is preceded by its own set of study notes. I really enjoy reading technical and interpretive tips from other guitarists- it helps me get the juices flowing. This book is also available with a performance CD.

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(Continued from page 5)

Guitar-Fest '98 Profiles...



William Buonocore in the US, and Pedro Cameron in Brazil, and has participated in master classes with renowned guitarists such as Manuel Barrueco, Roberto Aussel, Oscar Ghiglia, and Sharon Isbin. Born in São Paulo, Brazil, Silvio received his first instruction on the guitar at age nine from his father. He holds

degrees from Santa Marcelina College, São Paulo, and the Boston Conservatory, and is currently a Ph.D. candidate in musicology at Brandeis University.

Lecture-Demonstrations

A Critical Assessment of Villa-Lobos' Recently Discovered Manuscripts

by Silvio José dos Santos

Villa-Lobos was considered by many critics to be a prolific and creative composer without self-criticism. But the discovery of original manuscripts may change the way we perceive Villa-Lobos and his music. During his lecture, Mr. dos Santos will show the manuscripts housed at the Villa-Lobos Museum in Rio de Janeiro and compare them with the printed version of the Etudes. Dramatic revisions, particularly in Etudes No. 10 and 11, make it possible to critically evaluate Villa-Lobos' choices in his compositional process. Following a demonstration of the major differences between the originals and published versions, Silvio will assess the implications of Villa-Lobos' choices. The

discussion will be useful for people who want to incorporate the original sections of Etudes No. 10 and 11, or for those who want to know a little more about Villa-Lobos and his music.

Evolution of Latin American Musical Styles - from Traditional to Contemporary

by Claudio Ragazzi

This lecture-demo/workshop will focus on the evolution of several traditional/folkloric music styles from South America. Starting with a brief demonstration of *milonga* and *chacarera* rhythmic patterns, Mr. Ragazzi will open the discussion to the participants on the use of contemporary harmonies and improvisational techniques applied to these musical forms.

Using the *milonga* rhythms as an example, participants will have a chance to see and hear the musical evolution from the traditional forms to the music of contemporary composers. Excerpts from Astor Piazzolla's music and Mr. Ragazzi's own compositions will be used.

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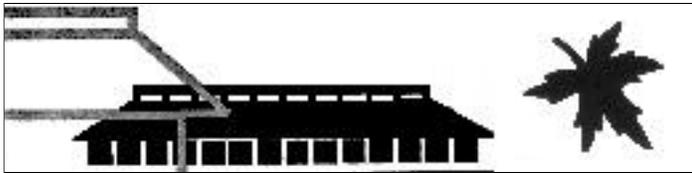
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Hingham Public Library Recitals Continue

The Hingham Public Library and Director Dennis Corcoran would like to continue Sunday afternoon classical guitar recitals at the library. This is an ideal opportunity for those of you looking to gain performance experience in a low-key setting. No payment is being offered, however, players are encouraged to prepare a program and introduce themselves to library patrons.

Last Spring, recitals were given by BCGS members Kyung Yu, Robert Margo and Lance Gunderson. On Sunday, October 18, Larry Spencer and Charlie Carrano will give a performance of duos and solos and on Nov. 15, Will Riley will play. January 17, 1999 is still open.

All guitarists of intermediate or advanced levels interested in playing should contact George Ward at (781) 545-7863. The Hingham Public Library is located on Rte. 228 (Main St.) in Hingham, about five miles east of Rte. 3.



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