



newsletter

Letter to Members

Dear Members:

The snow and cold weather have almost come to an end, and by the time this newsletter lands on your doorsteps spring will be just around the corner. However, before winter breathes a last sigh, BCGS will host a concert that promises to warm both heart and spirit! On March 14, Franco Platino, who won the Naxos recording contract at the 1997 GFA competition, will perform at Marsh Chapel on the campus of Boston University. Mr. Platino is substituting for Judicael Perroy, who had to unexpectedly cut short his GFA tour and return to France. The March 14 concert is free, so please come to hear this talented young guitarist perform in one of Boston's loveliest settings.

In early spring, Jason Vieaux, who gained international recognition very soon after winning the 1992 GFA competition, will be in Boston to give a recital and teach a masterclass. Former artistic director Steve Terry began making plans to invite Jason almost two years ago, and BCGS is therefore delighted to be sponsoring his concert on Saturday, April 17. The New England Conservatory will host a masterclass the evening before on the 16th. Full details on Jason Vieaux's visit are outlined on the insert page/flyer.

BCGS will also present the 7th annual student competition winners in concert on Sunday, April 25 at the Brookline Music School. I hope all of you can attend April's many events.

I am always looking for new activities that might be of interest to BCGS members and welcome any new ideas. Oftentimes, even casual comments can take wing and fly, and after hearing more than one person suggest getting together to listen to guitar recordings, I decided to plan some CD listening parties. These gatherings, like performance parties, are intended to be social events where members can share ideas on guitars, repertoire, playing styles, etc. If you are interested in attending, just bring a CD with your favorite guitar piece. Full details are listed in the Calendar.

On a final (joyful!) note, the Boston Cultural Council has awarded BCGS a grant of \$1000, which will be used to help cover the costs of concerts held in Boston this season. In addition, through Microsoft's *Sidewalk Giving Campaign* to non-profit organizations, BCGS will be receiving productivity software that will most certainly help us operate more smoothly.

Gloria Vachino
Executive Director

A Sampling of Upcoming Events

Sunday, March 7, 12:00 p.m. BCGS and the Boston Conservatory co-sponsor the 7th Annual Student Guitar Competition at the Boston Conservatory, 8 The Fenway, Boston. Free admission for auditors.

Sunday, March 14, 3:00 p.m. BCGS presents the 1997 GFA Competition Naxos Prize winner Franco Platino in concert at Marsh Chapel, Boston University, 735 Commonwealth Avenue, Boston. Mr. Platino is substituting for Judicael Perroy, who was formerly scheduled to perform. Admission is free, but donations will be accepted! Call (781) 224-4203.

Friday, April 16, 7:00 – 10:00 p.m. The New England Conservatory hosts a masterclass by Jason Vieaux in Room 113 of the St. Botolph Building at the New England Conservatory. Free admission to listeners.

Saturday, April 17, 7:30 p.m. BCGS sponsors a concert by Jason Vieaux at the Calvary Church, United Methodist, 300 Massachusetts Avenue, Arlington, MA. Tickets: \$8/general public, \$6/BCGS members. Call (781) 224-4203.

Sunday, April 25, 7:00 p.m. BCGS presents the first place winners of the 7th Annual Student Guitar Competition in concert at the Brookline Music School, 25 Kennard Rd., Brookline. Admission is free, but donations will be accepted. Call (781) 224-4203.

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Visions of Azure

Latest CD release by BCGS Member Apostolos Paraskevas

by Charles Carrano

On his most recent CD, Apostolos Paraskevas performs twentieth century guitar solos by Ramirez, Vasquez, Dyens, Lauro, Brouwer, Kalogeras, and Kleynjans along with his own compositions. The music is an interesting mix of compositional styles from Latin America and Europe featuring complex rhythms and experimentation, and the use of unconventional guitar sounds to evoke imagery. Mr. Paraskevas' emotionally charged playing captivates the listener and effectively sets the mood, notably so in his rendition of *Alfonsina y el Mar* (Alfonsina and the Sea) by Ariel Ramirez, the story of the Argentinean poet Alfonsina Storni who sought her death by walking into the sea. Several of the works on this disc are programmatic with the guitar evoking images in the story directly with descriptive sounds, such as the sound of a guard's steps approaching his prisoner's cell suggested by strikes on the wood in *A l'Aube du Dernier Jour* (Dawn of the Last Day) by Francis Kleynjans, and the sound of dragging chains suggested by scratching the strings with the nails in his own composition, *Slave Story*. Mr. Paraskevas' execution of these highly virtuosic pieces is energetic and musical, with a genuine sincerity and commitment that affects the listener and adds to the effectiveness of the music, especially in the programmatic works.

Born in Greece, Apostolos Paraskevas holds a doctorate (D.M.A.) in composition from Boston University. His compositions have been performed in the USA, Greece, England, France, Italy, Israel, Cuba, Hungary, Bulgaria and Yugoslavia. One of his compositions featured on this disc, *Chase Dance*, also appears on David Starobin's Grammy nominated 1998 CD release *Newdance* distributed by Bridge Records.

Visions of Azure, Centaur Records CRC2378 © 1998

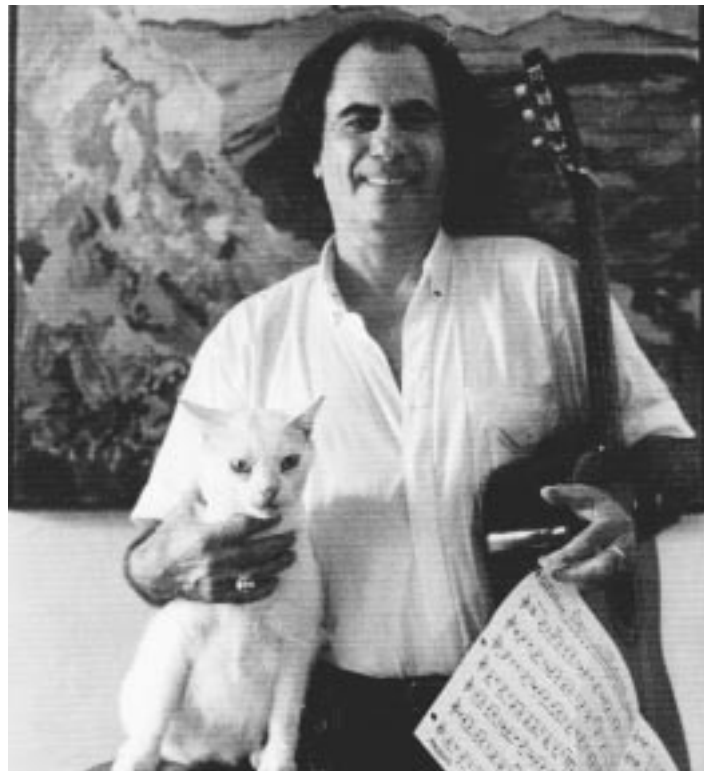
On the Road with Gil Magno

by Raymond Poissant

In the following article, longtime BCGS member Ray Poissant reminisces about the early days of the classical guitar in Boston, sharing his memories of Gil Magno whose dedication to the classical guitar indelibly marked the face of the Boston guitar scene during the 1960s.

The rain was already falling when I set about my Turnpike trip from Maine to Massachusetts. My mind, seeking diversion, settled back upon the Boston-Cambridge guitar scene of the '60s. Television and high fidelity were spreading the sound of the classical guitar, creating aficionados and generating students. Robert Sullivan was teaching at the New England Conservatory, Guy Simeone and Guy Principato had busy teaching studios, and Andrés Segovia was coming to Jordan

(continued on page 6)



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Blues 3

In swing time Frank Wallace
April 1997

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Frank A. Wallace

Music by Frank Wallace

Frank Wallace's compositions and arrangements are available from LiveOak Publications, at 75 Bridle Rd., Antrim NH, 03440 or order by email: liveoakmusic@hotmail.com.

Currently available are: *Quadrangle*, four movements for solo guitar, \$10; *From the Windy Place*, four movements for solo guitar, \$10; *Suite Blues*, \$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.

CD's by Frank Wallace: *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 song-books 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.

Mailorders should include \$2 for postage/handling.

The Society Speaks

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

Please note that the opinions expressed are not necessarily those of the editor.

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.

In my teaching practice I prefer to use the *Christopher Parkening Method*, Volumes I and II, published nowadays by Hal Leonard. Volume II is especially good for intermediate students as they contain important information not found in any other source, notably descriptions of sitting position, use of the hand and nails, tuning, care of the guitar, and performance tips. This is also the only method written by a successful concert guitarist.

In tailoring lessons to students needs, I also sometimes draw on Pujol's *Escuela*, Aaron Shearer's early method book *Classical Guitar Technique* (published by Franco Colombo) and Charles Duncan's books. I do not recommend the method, published by Mel Bay— it is unclear, unfocused, confused and very boring.

Also, I do not recommend self-instruction. Today no one can afford to be self-taught. It's faster, and more fun, to seek out a good teacher, and in Boston there are many. Getting honest evaluation from your teachers is the best method of all.

In addition to the method books, I also encourage my students to acquire Frederick Noad's series published by Ariel: *Renaissance Guitar*, *Baroque Guitar*, *Classical Guitar*, and *Romantic Guitar*. These books are a good cheap source of nice repertoire. *Lance Gunderson*

There are many publications intended to help the eager beginning classical guitarists. Some are good and some not. However, I think the most important thing for the beginning guitarist is listening; not only with the ear but also with the heart and soul. The importance of listening is that the guitarist is stimulated more by the sound than the book.

When I started learning guitar in Korea in the 1970's, only a limited number of classical guitar recordings were available, but luckily, I was able to purchase some good ones including

duet recordings by Julian Bream and John Williams. The sound of guitars and the ability of the guitars to recreate the composers' works of art overwhelmed me, and I was very inspired to develop the techniques and the sounds that I heard. The music and books were only the mediums that enabled me to do those things.

I think the real definition of a musician is an individual who expresses musical ideas through an instrument. I truly believe that developing a high level of musical ideas is more important than anything. As the guitar student moves out of the imitation stage and is able to distinguish between good and bad musical ideas, they need to attempt to develop their own musical ideas and express them on the instrument.

I am not trying to de-emphasize the importance of the guitar pedagogy publications. Rather, I am trying to emphasize the importance of developing musical ideas that are so stimulating to the learner that it draws them into practicing habits that they really enjoy. I think that the good guitar pedagogy publications are those featuring studies from various composers, such as Giuliani, Bach, Villa-Lobos. Scale books are good because practicing scales is a very good exercise. *Kyung Yoo*

I've gotten a lot out of the Scott Tennant book & video - *Pumping Nylon*. This book is on improving technique. The material is very crisp and to the point, hence easy to follow; also it's organized very logically so that if you're having a problem with a certain passage, you can analyze it and find an exercise in the book that addresses it.

On a more esoteric note, I love the book *Tone Production on the Classical Guitar* by Taylor. Taylor is a British physicist and guitarist. In a short book he takes the reader all the way from the Fourier analysis of guitar notes, to string/soundboard interaction, to nail shape, string attack, etc. The book is absolutely rich with information. I do think techies will have a tendency to enjoy it more. *Oscar Azaret*



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I've read many books on guitar pedagogy and find that the better ones can be difficult to compare because they focus on different things. Therefore, rather than suggesting that one is better than another, I decided to mention three guitar methods that I feel complement each other in a useful way.

A very thorough guitar method for the complete beginner to the advanced player is Frederick Noad's *Solo Guitar Playing*, volumes I and II (Schirmer Books, NY, 1994 & 1977). While these books extensively cover guitar technique (free stroke, rest stroke, ligado, tremolo, etc.), they also focus on music reading skills and interpretation. A lot of music is included and each piece comes fully fingered, together with performance notes discussing its technical and musical demands. What I like best about these books is that they teach almost exclusively with real music rather than contrived technical exercises, and this helps to keep beginning students interested.

Sometimes a picture says a thousand words about technique, especially when you're studying without the benefit of a teacher. Vladimir Bobri's book, *The Segovia Technique* (The Bold Strummer, CT, 1990), is loaded with photographs of Segovia demonstrating proper guitar technique—holding the guitar, proper posture, forming barrés, and so forth. Ever wonder what left hand position facilitates reaching notes above the 12th fret? This book answers several such questions in a direct and useful way. And yes, there are numerous close-ups of Segovia's right hand for you to study and ponder about how he produced that wonderful sound. There's no music in this book to play, but there is an interesting historical discussion of the guitar's origin.

Lastly, I'd like to mention Lee Ryan's book, *The Natural Classical Guitar: Principles of Effortless Playing* (The Bold Strummer, CT, 1991). This 290+ page book focuses on the mental aspects of guitar playing such as awareness, concentration, and relaxation. There is also an extensive commentary on tone production, interpretation, and how to control those nagging nerves while performing in public. Since there is no instruction on reading music or music to play, the intermediate to advanced student will probably benefit most from this book. *Charles Carrano*

When I originally began playing classical guitar I worked from Frederick Noad, *Solo Guitar Playing*, Books I and II. I think these are excellent books for self-study, and I would use them again under the same circumstances. Since then I have used a wide variety: A. Carlevaro, *Serie Didactica Para Guitarra*; Charles Duncan, *The Art of Classical Guitar Playing*; Lee Ryan, *The Natural Classical Guitar*; Scott Tennant, *Pumping Nylon*; and Ricardo Iznaola, *Ktharologos*. Then there are etudes: Sor, Carcassi, especially, also, Dodgson, Quine, and Gilardino.

For beginners I would recommend Noad, especially adult beginners. For high school or college, probably Shearer would

be better. For intermediate players, Tennant and Duncan. I wouldn't recommend ANY in terms of visual aids; in fact, I think the best way to learn is to use a book in conjunction with videos. Tennant has a video accompanying his book; and Kanengiser has two good instructional videos. But the most useful videos, at least for me, were performance videos — I've learned an enormous amount watching videos of John Williams and the Assad Duo.

A major problem with almost all guitar pedagogy is that it gives far too little attention to sight-reading and ensemble playing. In the long run, beginners and intermediate players would be far better off working on reading and playing with others. Although there are some books to help with sight-reading, there really is nothing better than simply playing through as much music as one can. *Bob Margo*

* * * The next survey topic is: * * *

Performance Anxiety

Based on frequent comments overheard at performance parties, it is clear that performance anxiety is one of the major stumbling blocks to playing well (or playing at all!) in front of others. Memory lapses, trembling, clumsy hands, and the inability to concentrate plague many players. Knowing that everyone suffers from performance anxiety at one time or another does little to quell peoples' fears!

If you have conquered, or at least partially overcome, your fear of playing in public, discuss how you channel your nervousness and focus your concentration. If you suffer repeatedly from performance anxiety, list some of the factors that interfere with your ability to play.

If you hesitate to participate in these surveys please remember that responses can be submitted anonymously and that sharing your thoughts can benefit others.

*Please keep your responses brief—100 words or less!
Responses will be condensed if they exceed brevity.*

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!



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On the Road (*continued*)

Hall twice a year. The excitement of discovery was in the air for many of us. The classical guitar was definitely on the move.

It was in this ferment that Gil Magno (formerly known as Gil deJesus) initiated his teaching and performing activities in the Boston-Cambridge area. Gil had immigrated to the U.S. when he was 13 from the Portuguese island of Madeira. He had been introduced to violin and guitar early in life, and had also played alto horn and bassoon in the High School Orchestra of Pawtucket, Rhode Island. Afterwards, he continued his musical studies at the Boston Conservatory. Upon taking his degree in music education, he played bassoon for the Birmingham Symphony for four years, while also teaching high school.

His love for the guitar and desire for personal individual expression directed him to seek an interview with Andrés Segovia, who recommended that he study with Sophocles Papas, which he did. Of his one hour interviews with the Maestro Segovia, Gil said: "Segovia was a giant of a man with a powerful personality and a genius for interpreting the message in classical music."

Upon returning to New England in 1964, Gil opened his first studio in Harvard Square, Cambridge. His friendly personality and sincere interest in his students' progress made him a popular teacher. Gil also performed at many cabarets: The Rose, The Algiers, and The Averof, to name a few. His performances in cabarets were a mixture of classical, and sung folk and pop songs. He believed this blend was essential to retain cabaret appeal.

Meanwhile, a right hand injury had precluded a serious concert career. He went on to introduce the first guitar symphonette comprised of his students and other like-minded guitarists. The Portuguese/Spanish Folk Song Society was also his creation; not to mention the Boston Guitar Circle, which he and José Costa formed in 1965, to promote concerts in the area.

Beginning students would hear him say: "The guitar must be learned on a gradient, mastering a little bit at a time in total self-determined attention." Later, as the student developed further he would advise: "You must become a mirror that expresses the true character and message of the music. Your playing must become eloquent."

Area guitarists remember his stubborn enthusiasm and resiliency in the face of many setbacks. They remember his annual trips to New York seeking constructive criticism from Albert Valdez Blain. They remember hours of good fellowship in his studio and his generous dispensing of encouragement and advice. Gil Magno was a pioneer of the classical guitar, very much like Rudy Vanelli, who had preceded Gil in this field.

His promotional activities introduced countless New Englanders to the pleasure and poetry of classical guitar.

In 1977, Gil Magno left Cambridge to study voice with Mario Farrar in Hollywood. He is now a well-known teacher of voice and guitar in the Miami area, using the Magno Vocal System and the traditional studies for the guitar. Several of his students are recording artists.

Announcing the V International Guitar Congress/Festival of Corfu, Greece

by Apostolos Paraskevas

From July 10-17, 1999, prominent intellectual and artistic associations such as The Hellenic Music Company, the European Guitar Teacher's Association, Musica 2000, the Municipality of Corfu, and the Hellenic Association of Composers will join efforts again for the V Guitar Congress- Festival. This festival also has the support of leading Greek Art organizations such as The National Composers Association and the Greek Ministry of Culture. The backing and affiliation of these organizations link the festival into a larger musical and cultural network.

The program will include concerts, lectures and masterclasses by renowned guitarists including David Leisner, Jorge Morel, Roberto Aussel, Hubert Kappel, Dale Kavanagh, Thomas Kirchhoff, Robert Ward, Leonidas Kanaris, Voislav Ivanovich, Cordon Crosskey, Igor Krovokapic, Joseph Urshalmi, Evangelos Assimakoulous, Lisa Zoe, Notis Mavroudis, Michael LeFevre, and the world famous composers and conductors Lukas Foss and Theodore Antoniou. The main theme of this year's Congress is "Guitar and Chamber Music."

In addition, there will be: (1) a concert of new concertos commissioned by the Festival, (2) a concert by the Hellenic Contemporary Orchestra conducted by Theodore Antoniou and Lukas Foss, (3) a Guitar Performance Competition, and (4) a Composition Competition. The winning piece will have its premiere during the festival and the composer will join the festival as a guest where he or she can share a composer's workshop with other guest composers.

Well-known music publishers and music organizations will have on display books, scores, and guitar supplies. In addition, there will be a Luthier's Workshop with some of the most successful guitar makers in Europe and the USA (eg., Alan Chapman, Pavlos Gypas, G. Southwell). Throughout the Congress all lectures will be automatically translated into the basic European languages (English, Spanish, German, French).

The goals of the congress are to increase the 20th century guitar repertoire so that ample new works will continue to be available, to encourage young composers to write works for guitar through the commissioning of new works, and to offer performance opportunities and assist the careers of young players. Furthermore, the festival offers a forum for people interested in current information and methodology pertaining to guitar pedagogy.

For more information about the upcoming festival write to Apostolos Paraskevas, Artistic Director, at 41 Wright Avenue, Medford MA 02155 USA or P.O. Box 31585, 10035 Athens, Greece.



The Boston Classical Guitar
Society presents

a concert by

Jason Vieaux

Saturday, April 17, 7:30 p.m.

Calvary Church, United Methodist,
300 Massachusetts Avenue, Arlington MA

Tickets: \$8/general public, \$6/BCGS members.

Call (781) 224-4203 for more information.

Directions to the Calvary Church, United Methodist:

From 128, take Rte. 2 E. to the Rte. 16/Rte. 2 rotary (near the Alewife MBTA station). Bear left at the rotary onto Rte. 16 (Alewife Brook Parkway). At the first set of traffic lights, take a left onto Mass. Ave. Continue straight for approx. 1.5 miles. Calvary Church is on your left. Street parking is available.

By MBTA, take the #77 bus from Harvard Square or the #79 bus from the Alewife T Station.

*Jason Vieaux appears by arrangement with
Jonathan Wentworth Assoc. Ltd. (914) 667-0707.*

* * *

The New England Conservatory
sponsors a masterclass by

Jason Vieaux

Friday, April 16, 7:00–10:00 p.m.,

Room 113 of the St. Botolph Building at the New
England Conservatory, Boston MA.

Free admission to listeners.



Biographical Profile

In 1992 at age 19, Jason Vieaux walked on stage in a field of 80 competitors, and became the youngest first prize winner in the history of the prestigious Guitar Foundation of America International Competition. He is a dynamic young artist and an exceptionally gifted guitarist. His GFA first prize set in motion a successful 53-city solo recital tour of the United States and France, followed by his debut with The Cleveland Orchestra, performing the Rodrigo *Concierto de Aranjuez* under Jahja Ling. Since that time, he has maintained a lively concert schedule and has had several performances broadcast on radio across America and abroad.

Vieaux's success has translated into a debut recording of Bach, Ponce, Regondi, Brouwer and Morel, followed in 1997 by his second release on Naxos Records of works by Barrios, Morel, Pujol, and Orbon. The Naxos disc also premieres works of Ian Krouse and Jose Luis Merlin.

In 1995, he completed an extensive tour of Asia as an Artistic Ambassador of the United States, giving concerts and master classes at US embassies and information posts. At the start of this tour, Jason was a featured guest on the Washington, D.C. radio program "Voice of America". A prizewinner in the 1996 Naumburg International Guitar Competition, Mr. Vieaux is currently on the guitar department faculty of The Cleveland Institute of Music, and is also affiliated with Astral Artistic Services in Philadelphia.

BCGS Calendar

WINTER/SPRING 1999

BOARD MEETINGS

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

Larry Spencer, 1200 Concord Rd., Marlboro MA, close to Marlboro, Sudbury, Hudson intersection. From Rte 128. take Exit 26 onto Rte 20W. Travel approx. 10 miles through Sudbury center, to Wayside Inn Rd., (marked with white-on-green sign). Bear right onto Wayside Inn Rd. Take third right, onto Sudbury St. and continue to end. Turn right onto Concord Rd. 1200 Concord is blue house on left, 1/2 mile down. From the West: Take Rte. 20E. into Marlboro. Concord Rd. is first left after Hosmer Street. (Royal Mandarin Restaurant is on left turning onto Concord). Look for #1200 on mailbox, on left. If the numbers get low again, you've gone too far.

BCGS-SPONSORED EVENTS

SUNDAY, MARCH 7, 12:00 P.M.

BCGS and the Boston Conservatory co-sponsor the 7th Annual Student Guitar Competition at the Boston Conservatory, 8 The Fenway, Boston. Free admission for auditors.

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

1997 GFA Competition Naxos Prize Winner Franco Platino performs at Marsh Chapel, Boston University, 735 Commonwealth Avenue, Boston. Mr. Platino is substituting for Judicael Perroy, who was formerly scheduled to perform. Free admission, but donations accepted! Call (781) 224-4203.

SATURDAY, APRIL 17, 7:30 P.M.

Jason Vieaux performs at the Calvary Church, United Methodist, 300 Massachusetts Avenue, Arlington, MA. Directions: from Cambridge heading north on Mass. Avenue, cross over Rte. 16 and continue for approx. 1.5 miles. Calvary Church is on your left. Street parking is available. By MBTA, take the #77 bus from Harvard Square or the #79 bus from Alewife T Station. Tickets: \$8/general public, \$6/BCGS members. Call (781) 224-4203.

SUNDAY, APRIL 25, 7:00 P.M.

Recital by first place winners of the 7th Annual Student Guitar Competition at the Brookline Music School, 25 Kennard Rd. (off of Rte. 9), Brookline. Free admission, but donations accepted. Call (781) 224-4203.

PERFORMANCE PARTIES*

SATURDAY, MARCH 27, 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).

SUNDAY, APRIL 11, 2:00 P.M.

John Visser, 12 Thomas Hooker Rd, Westborough, MA, (508)-836-4833. From the Mass. Pike take Rte 495N to Rte 9W; 9W to Rte 30W; 30W to the rotary in center of town, Westborough Square. Take 30W from the Square, third left onto Ruggles St. (on corners of Ruggles are

a white Unitarian church and red brick Catholic church), Follow Ruggles approx. 1.7 miles to Bowman Lane. On the way, there will appear to be a fork; the right is Eli Whitney St., bear left to stay on Ruggles and left onto Bowman Lane (this left is at crest of hill, and is a left only). Take very next left onto Reverend Thomas Hooker Rd. #12 is 7th house on left, a Georgian colonial with 4 large columns. Driveway is on right, on downhill side of house.

SUNDAY, MAY 23, 2:00 P.M.

Ernesto Gianola, 2568 Mass. Ave, Cambridge. From Rte 128 take Rte 2E. Drive to intersection of Rte 2 and Rte 16 (Alewife Brook Parkway rotary). Bear left onto Rte 16. Take a right onto Mass. Ave (first traffic light after rotary). Drive approx. 2 blocks. #2568 is on right about two blocks down. Street parking is free on Sundays.

CD LISTENING PARTIES*

SATURDAY, MAY 8, 2:00 P.M.

Gloria Vachino, 196 Broadway, Wakefield (781) 224-4203. Driving on Rte 93N, take exit 36 (Montvale Ave.). At 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 6th house down on right-white Victorian with green shutters. Park on street -walk up driveway and up back staircase. Driving on Rte 128N, take the Stoneham exit (immediately after the 93/128 interchange). Bear right at end of exit ramp. Go through 2 sets of traffic lights. At the 3rd set of lights take a left onto Elm St. (Blockbuster Video is on right at this intersection). Follow directions from **above.

* If you are interested in hosting future gatherings, please contact Gloria Vachino at (781) 224-4203.

NEW ENGLAND AREA CALENDAR EVENTS

WEDNESDAY, MARCH 3, 12:30 P.M.

John Muratore performs works by Bach, Wheeler, Rodrigo, Pujol and Frederic Hand at Faulkner Recital Hall, Dartmouth College, NH. Free admission. Call (603) 646-2620.

SUNDAY, MARCH 7, 12:00 P.M.

BCGS and the Boston Conservatory co-sponsor the 7th Annual Student Guitar Competition at the Boston Conservatory, 8 The Fenway, Boston. Free admission for auditors.

SATURDAY, MARCH 13, 8:00 P.M.

Sharin Isbin plays Rodrigo's *Concierto de Aranjuez* with the Rhode Island Philharmonic Orchestra, Veterans Memorial Auditorium, Providence RI. Call (401) 831-3123 X10.

SATURDAY, MARCH 13, 8:00 P.M.

Los Romeros Quartet performs at Lincoln Theater, University of Hartford. Sponsored by the Connecticut Classical Guitar Society. Tickets: \$25.

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

BCGS presents the 1997 GFA Competition Naxos Prize winner Franco Platino in concert at Marsh Chapel, Boston University, 735 Commonwealth Avenue, Boston. Free admission, but donations accepted! Call (781) 224-4203.

TUESDAY, MARCH 16 12:15 P.M.

John Muratore performs works by Bach, Wheeler, Rodrigo, Pujol and Frederic Hand at King's Chapel (corner of Tremont and School St.). Call (617) 227-2155.

SATURDAY, MARCH 20, 4:00 P.M.

Larry Spencer performs at the Lucius Beebe Memorial Library, corner of Avon and Main Streets, Wakefield (approx. 1/2 mile off Rte 128). Free admission. Call (781) 224-4203.

FRIDAY, MARCH 26, 8:00 P.M.

Peter Bloom (Renaissance flute); Gary Beckman (cittern), Richard Benecchi (pandora); Olav Chris Henriksen (lute); Lynn Tetenbaum and Carol Lewis (violins da gamba) perform English broken consort music by Morley, Holborne, others at Lindsay Chapel, First Church in Cambridge Congregational, 11 Garden Street, Cambridge, MA. \$14/\$10. Call (617) 776-0692.

FRIDAY, MARCH 26, 8:00 P.M.

Apostolos Paraskevas, composer /guitarist, performs works by Mangore, Brouwer, Paraskevas, and Theodorakis at Gaston Hall, Boston College. Admission is free. Call (617) 552-8720.

WEDNESDAY, MARCH 31, 12:00 NOON

John Muratore and Peter Clemente perform works by Scarlatti, Sor, Bach, Falla and others at Golfarb Library, Brandeis University. Call (781) 736-3331.

THURSDAY, APRIL 8, 12:05 P.M.

Guitar Trio - Francisco Isaza, Robert Ward and Glorianne Collver-Jacobson perform works by Bellinati, Cardoso, Granados, DeFalla & others. MIT Chapel, 77 Mass. Ave., Cambridge. Call (617) 253-2906 for more information.

SATURDAY, APRIL 10, 4:00 P.M.

Kyung Yoo performs at the Lucius Beebe Memorial Library, corner of Avon and Main Streets, Wakefield (approx. 1/2 mile off Rte 128). Free admission. Call (781) 224-4203.

SATURDAY, APRIL 10, 8:00 P.M.

DUO Divertimento: Carl Kamp (guitar) and Sheila Reid (violin) perform at Green Rooster Coffee House, 6 Institute Rd. Worcester, MA. Call (508) 753-3702, (978) 249-9675.

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

Kyung Yoo performs at the Hingham Public Library on Rte. 228 (Main St.) in Hingham, about five miles east of Rte. 3. Free admission. Call (781) 545-7863.

TUESDAY, APRIL 13, 12:15 P.M.

Guitar Trio- Francisco Isaza, Robert Ward and Glorianne Collver-Jacobson perform works by Bellinati, Cardoso, Granados, DeFalla & others. Kings Chapel, Tremont & School Streets, Boston. Call (617) 227-2155 for more information.

THURSDAY, APRIL 15, 7:30 P.M.

DUO Divertimento: Carl Kamp (guitar) and Sheila Reid (violin) perform at Tower Hill Botanic Garden, 11 French Dr. Boylston, MA. Tickets: general public \$15, seniors/students TBA. Call (508) 753-3702, (978) 249-9675.

FRIDAY, APRIL 16, 7:00 – 10:00 P.M.

Jason Vieaux teaches a masterclass in Room 113 of the St. Botolph Building at the N. E. Conservatory. Free admission to listeners.

SATURDAY, APRIL 17, 7:30 P.M.

BCGS presents Jason Vieaux in concert at the Calvary Church, United Methodist, 300 Massachusetts Avenue, Arlington, MA. Directions: from Cambridge heading north on Mass. Avenue; cross over Rte. 16

and continue for approx. 1.5 miles. Calvary Church is on your left. Street parking is available. By MBTA, take the #77 bus from Harvard Square or the #79 bus from the Alewife T Station. Tickets: \$8/general public, \$6/BCGS members. Call (781) 224-4203.

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

Sharon Isbin performs at Wallace Stevens Theater, The Hartford Insurance Company, 690 Asylum St., Hartford CT. Sponsored by the Connecticut Classical Guitar Society. Tickets: \$25.

SUNDAY, APRIL 25, 7:00 P.M.

BCGS presents a recital by first place winners of the 7th Annual Student Guitar Competition at the Brookline Music School, 25 Kennard Rd. (off of Rte. 9), Brookline. Free admission, but donations accepted. Call (781) 224-4203.

TUESDAY, APRIL 27, 7:30 P.M.

John Muratore presents a lecture and concert: *Classical Guitar: The Italian Connection*, performing works by Frescobaldi, Giuliani, Castelnuovo-Tedesco, and others at the Newton Free Library, 330 Homer St. (corner of Homer and Walnut Streets), Newton. Sponsored by the Center for Italian Culture. Call (781) 748-8262.

FRIDAY, MAY 7, 8:00 P.M.

Trio Montparnasse (Anne Azema, soprano; Olav Chris Henriksen, vihuela de mano and Renaissance guitar, Carol Lewis, vihuela de arco) performs works by Milan, Mudarra, Narvaez and Ortiz, at Lindsay Chapel, First Church in Cambridge, Congregational, 11 Garden St., Cambridge, MA. \$14/\$10. Call (617) 776-0692.

SUNDAY, MAY 9, 3:00 P.M.

Trio Montparnasse (Anne Azema, soprano; Olav Chris Henriksen, vihuela de mano and Renaissance guitar; Carol Lewis, vihuela de arco) performs works by Milan, Mudarra, Narvaez, and Ortiz, at the Somerville Museum, Central Street, at Westwood Road, Somerville, MA \$10/\$7. Call (617) 666-9810.

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

Eric Anthony performs classical guitar repertoire with emphasis on Spanish composers (Albeniz, Tarrega, Sor, Rodrigo, etc.) at the Tasca Spanish Tapas Restaurant, 1612 Commonwealth Avenue, Boston, MA. Free valet parking, no cover charge. (617) 730-8002.

* * *

Advertising in the Calendar is free of charge. Send your listings to: Gloria Vachino at GlorV@worldnet.att.net or call (781) 224-4203.

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*Deadline for the June-August issue is **May 1**.
Listings submitted after this deadline will be posted on the
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Perspectives

What is Difficult

by Robert Margo

Recent concerts by the Duo Assad, Eliot Fisk, and David Starobin have prompted me to reflect on the “difficulty” factor in performing music on the guitar — that is, what constitutes a difficult piece and why. For the beginner most pieces are difficult. For me, a piece is “difficult” if a professional guitarist perceives it to be so, either musically or technically. I restrict my attention to the solo repertoire, even though there are many difficult works in the ensemble literature.

By “difficult”, I refer to the skills necessary to perform a piece technically and musically. A difficult piece may require very rapid scales, for example. Fingerings may be awkward; there may be extreme stretches; compound rhythms; or unusual percussive techniques. Difficulties of musical interpretation are less common, because the guitar literature suffers in quality compared with that for piano, violin, or cello. For example, Manuel de Falla’s only piece for guitar, *Homenaje*, is not difficult technically (except, perhaps, one or two measures), but conveying its musical essence is difficult.

Many of the guitar’s greatest works, such as the Britten *Nocturnal*, are difficult technically and musically. During the first half of the nineteenth century the guitar enjoyed considerable popularity throughout Western Europe. Enormous amounts of guitar music were written by the famous performers of the day. Can any of this music be called difficult? Based on my perusal of the published literature, I would have to answer, “Not much”. The entire corpus of Giuliani is playable by anyone who has mastered that composer’s 120 right hand studies and who is sensitive to the operatic character of the music. The technical difficulties of playing Aguado or Sor evaporate on a period instrument; those of Regondi are diminished as well, but certain of the Etudes (eg. No. 2) and nearly all of the concert works remain extremely demanding.

The twentieth century has witnessed an immense flowering of the guitar repertoire, a good deal of which qualifies as difficult. The second movement of the Ginastera *Sonata* is a real workout, if the tempo — as fast as possible — is observed. The Paraguayan virtuoso Augustín Barrios Mangoré contributed his fair share of difficult pieces. One needs either a very flexible left hand (or a short scale guitar) to play *Mazurka Apasionata*, and a well-developed tremolo, (not to mention stamina) to cope with the demands of *Un Sueño en la Floresta*.

Julian Bream has commissioned some of the most important guitar compositions of the twentieth century, some of which are notoriously demanding, such as Hans Werner Henze’s *Royal Winter Music*. Another Bream commission, *Hill Runes*, by Peter Maxwell Davies, contains mind-boggling rhythmic complexities. The first and fifth of the Walton *Bagatelles* are not for the squeamish.

On the American front, David Starobin and Eliot Fisk have contributed to the stock of difficult pieces. Examples would include Eliot Carter’s *Changes* written for Starobin, and Robert Beaser’s *Shenandoah*, written for Fisk. Then there are Fisk’s European commissions, such as Nicholas Maw’s *Music of Memory*, an extended piece similar in design to the *Nocturnal* but technically much more complex; and Luciano Berio’s *Sequenza*, which taxes the ability of virtuosos.



Finally, a place of honor in the difficulty Hall of Fame must be reserved for the guitar music of Joaquin Rodrigo. Guitarists consider it a right of passage to play the *Invocation and Danse*. Perhaps many who try are unaware that the standard version of this piece was simplified considerably by Alirio Diaz, and that the original version is much more difficult. Many guitarists would like to include Rodrigo’s *Zapateado* in their repertoires, but are stopped dead in their tracks by the scale passages.

Transcriptions and arrangements make up much of the standard guitar repertoire, and many of these are difficult. It is demanding enough to play all the notes in the Bach *Chaconne*, much less truly comprehend the music. Tarrega’s original compositions are rarely difficult, but his arrangements sometimes are, such as the *Alard* study. All of which pale in comparison to Eliot Fisk’s transcriptions of the Paganini *Caprices*. Some of these (No. 5, or the most famous, No. 24) are truly demented in the misery they induce, when attempted by otherwise accomplished players.

Perhaps the best guitar pieces are those that sound difficult but really aren’t, and which are also good music. In this regard, my vote would go to the Villa-Lobos *Preludes*, some of the best original works ever written for guitar, and not difficult; and possibly *Asturias* in any of its many arrangements.

Readers of this essay will surely feel that I have neglected to mention their most cherished difficult pieces. Let me know which pieces I’ve omitted, so that I can add them to my practice schedule. I can be reached by email at margora@ctrvax.vanderbilt.edu.

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A Retrospective on Boston Guitar-Fest '98

by Glorianne Collver-Jacobson, Artistic Director, BCGS

Saturday, Nov. 14th proved to be an exciting and inspiring day for those who attended the 5th Annual Boston Guitar-Fest, which took place at Wellesley College. The Fest started off bright and early with the vendor fair. Always a popular part of the Guitar-Fest, it featured some of the finest luthiers and music vendors in New England.

The symposium's theme was *Music from Latin America and the Caribbean*, and renowned artists and scholars from Brazil, Haiti, and Argentina were featured. The first lecture, entitled "A Critical Assessment of Villa-Lobos' Recently Discovered Manuscripts" was given by Brazilian guitarist/scholar Silvio

Left: Wellesley College Campus

Top right: Vendor Fair

Bottom right: Silvio José dos Santos giving lecture



José dos Santos. An attentive audience listened to his insightful and thought provoking presentation during which he compared the versions of Etudes No. 10 and No. 11 (found in the newly discovered manuscripts housed at the Villa-Lobos Museum in Rio de Janeiro) with the printed editions.

The composers' forum, featuring compositions by Paulo Bellinati, Claudio Ragazzi, and Amos Coulanges provided an opportunity to learn more about each artist's personal approach to composing. It was fascinating and fun to hear each artist discuss his work. The rich influences of Afro, Indian, and European heritages were evident in the compositions, yet each work was fresh, with its own distinctive style and rhythmic drive. Robert Ward moderated and Professor Gerdès Fleurant, Chair of the Music Department, translated.

Following lunch, dynamic Argentine guitarist Claudio Ragazzi presented an informative lecture on the interpretation of some



important Latin American styles; an excellent introduction to the subtle complexities of rhythms such as the *milonga* and *chacarera*. The afternoon concert featured Haitian guitarist Amos Coulanges performing a delightful program of his own works including his exceptional *Sonatine créole*, and rhythmically hypnotic *Nan Fon Bwa*. Dancer Patric La Croix and Wellesley College's own *Yanvalou Drum and Dance Ensemble* joined Amos for an exciting finale. With smiling faces and high spirits, the audience filed out of Jewett Auditorium where a sumptuous Caribbean buffet awaited them.

That evening Brazilian guitarist Paulo Bellinati presented a beautiful program of works from his *Lira Brasileira* collection, along with *Lamentos do Morro* by Garoto, and his own exquisite arrangement of *Beatriz* by Edu Lobo. After a standing ovation, Paulo treated the audience to yet another lovely arrangement - this time his version of *A Felicidade* by Antonio Carlos

Top left: *Composers' Forum*

Bottom left: *Claudio Ragazzi and Lance Gunderson*

Top right: *Paulo Bellinati in concert*

Bottom right: *Amos Coulanges, Dancer Patric La Croix with the Yanvalou Drum and Dance Ensemble*



Jobim. This final concert was a perfect ending to the day's events.

All in all, it was an incredible day of music making. Enthusiastic participants later commented: "the festival was everything I imagined and more", and "the event was exciting and educational. Just having that much guitar energy in one place was inspiring". As Guitar-Fest Coordinator, I would like to express my sincere thanks to all those who helped make this event so special: the outstanding artists, the wonderful BCGS volunteers, Wellesley College, and Professor Gerdès Fleurant, Chairman of the Music Department at Wellesley College.

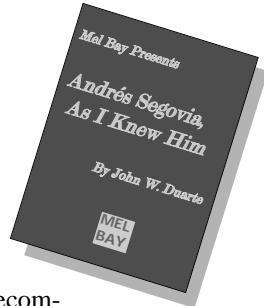
(PS. If anyone took photos during the Guitar-Fest, or videos of the lectures, or of the afternoon concert (Amos Coulanges) please contact me at collver@world.std.com. I would like to make some copies. Thanks.)



Music Reviews

by John Morgan

TITLE: Andrés Segovia,
As I Knew Him
BY: John Duarte
PUB.: Mel Bay Publications
PRICE: \$10.95
PAGES: 136



I didn't read this book—I devoured it. It's full of interesting stories and amusing anecdotes. I recommend this book to anyone interested in the classical guitar and/or "the maestro."

New England Sheet Music has moved to 689 Main Street, Waltham. Call (781) 891-7502 for directions.

TITLE: The Goldberg Variations
COMPOSER: J.S. Bach
ARRANGER: Jozsef Eotvos
PUB.: Chanterelle
DISTRIBUTED BY: Mel Bay Publications
COST: \$24.99
PAGES: 78



Chanterelle editions are beautifully produced. Given the choice between Chanterelle and another edition, I almost always choose the Chanterelle. I'm glad to see the publisher (Mel Bay) has decided to distribute these editions. Many of you have been asking about this particular publication. Here it is—one of Bach's most popular works—now arranged for the guitar. Enjoy!

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Musicdata is proud to announce the publication of **Classical Guitar Music In Print: 1998 Supplement**. This supplement is the perfect companion to **Classical Guitar Music In Print, 1st ed. 1989**. These two volumes provide the most complete listing of music for classical guitar in the world. Listings include composer, title and publisher. A listing may also include difficulty level, duration, special playing/tuning instructions, and as much additional information as is available. This master reference set is an indispensable source of information for guitarists and chamber music players, as well as teachers, librarians, music directors and music dealers.

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*From left to right—Standing: Apostolos Paraskevas, Oscar Azaret, Gloria Vachino, John Fisk, Ray Poissant, Charlie Carrano
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By volunteering to play in a setting such as a library, you are helping to educate the general public about the classical guitar and its rich musical heritage. The primary mission of the Boston Classical Guitar Society is to bring an awareness of the classical guitar to communities in and around the Boston area, and your participation will help make this goal a reality.

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