

newsletter

Letter to Members:

Dear Members,

The Boston Classical Guitar Society has so many wonderful events taking place this fall season! All the details are listed on the following pages, but I would like to draw your attention to some of the highlights.

The 1999-2000 season will begin in a most fitting way with a tribute to Joaquin Rodrigo who passed away in early July. At the September 10 memorial concert, a sampling of Rodrigo's prolific compositions will be performed by guitarists Robert Ward and Robert Squires, soprano Barbara Winchester, violinist Francine Trester, and pianist Timothy McFarland. I thank Bob Ward for coordinating this benefit concert for BCGS and all the musicians for donating their performances. The Spanish Consulate also deserves a special thanks for supporting this tribute to Rodrigo and publicizing it among Boston's Spanish community.

On Saturday, October 2, Robert Ward and Alexander Dunn will present an evening of French music, performing Boston premieres of works by De L Hoyer, Ohana, Migot, and Dumond. This BCGS-sponsored concert will take place in Wakefield in the beautiful century-old First Baptist Church. Be sure not to miss Bob Ward's pre-concert lecture The Guitar in Paris at the Wakefield library on September 30.

Boston Guitar-Fest '99 will take place as originally scheduled on Saturday, November 13, at Tufts University, Medford. Guests this year include Berit Strong, Olav Chris Henriksen, Frances Conover Fitch and Virginia Luque, the fest's featured artist (who will be interviewed on WGBH's Morning pro musica at 11:00 Saturday morning). We are thrilled to have the support and enthusiasm of Music Department Chairman David Locke and coordinator Rachel Blackman, who have included Guitar-Fest '99 in the 4th annual World Music Week at Tufts, a festival celebrating music of different cultures.

On to other news. In the summer issue of the newsletter, I mentioned that I was looking for someone to take over as editor. I am pleased to announce that BCGS members Scott Hacker and Bob Phillipps have volunteered to help out. I will continue to oversee the newsletter for the time being, with the intention of gradually passing on responsibilities. On a related note, I am introducing a new feature column this season that will highlight accomplishments of musicians within the guitar society. This issue features David Leisner, who is performing the U.S. premiere of one of his own compositions at Jordan Hall in October. Please contact me if you have a special Boston area performance, a new CD, or other information you would like to have spotlighted.

Finally, BCGS has been awarded a grant by the D' Addario Foundation for the Performing Arts. Between this grant and donations from members last season, we are well poised financially for the season! I invite everyone to take advantage of all that BCGS has to offer this fall.

Gloria Vachino, Executive Director, BCGS

Summary of BCGS-Sponsored Events This Fall

Detailed information on the following events can be found in the calendar section and throughout the newsletter.

FRIDAY, SEPT. 10, 8:00 P.M.

Memorial concert for Joaquin Rodrigo at the Longy School of Music. All BCGS members will have received notification of this concert through a separate mailing.

SATURDAY, OCT. 2, 7:30 P.M.

Robert Ward and Alex Dunn perform at the First Baptist Church, Wakefield. (Pre-concert lecture The Guitar in Paris by Robert Ward at the Lucius Beebe Memorial Library, Wakefield on Thursday, Sept. 30, 7:00 p.m

SATURDAY, NOV. 13 ALL DAY

The 6th annual Boston Guitar-Fest' 99 Women and the Classical Guitar, Legacies for the New Millennium will be co-hosted by BCGS and the Music Department at Tufts University. Events include a concert by Virginia Luque, a recital and lecture by Berit Strong, a lecture/concert by Olav Chris Henriksen, and a workshop/masterclass by harpsichordist Frances Conover Fitch. Call (781) 224-4203 if you have any questions about the above events.

Volunteers Needed for November 13 Guitar-Fest

I am looking for 4-5 individuals to help at the Guitar-Fest, including a couple of people to help the vendors unload and re-load their gear. You will be allowed free admission if you donate two hours of your time. Please contact me at Glorv@worldnet.att.net or call (781) 224-4203.

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Spotlight on the US Premiere of David Leisner's "Sonata di Mezzo"

Jordan Hall, Sunday, October 3, 8:00 p.m

by David Leisner

"Sonata di Mezzo" was written in 1998 as a response to an internal struggle I was undergoing then about the issue of ageing. It is a 20-minute work in 3 large-scale movements and is, in my opinion, the most important piece I have written for solo guitar to date. Each movement has a title: the first is "Urto", which in Italian can mean collision, bump, knock, onset, shock or attack, all of which are appropriate to the music. This movement is in a modified sonata allegro form, what I call a spiral form. The materials are never repeated exactly; they keep varying each time they come back, so that the musical movement is ever forward and outward, never quite circular. So the "A" and "B" sections are modified each time they return, while the development section remains in its usual place. Instead of tonic and dominant relations, the sections move up or down a half-step. This is due to the harmonic language, which throughout the piece is in a tonal, but chromatic idiom. The second movement is a three-part "Lamento", with the outer, similar sections marked "sconsolato, perso" (disconsolate, lost) and the middle section with ostinato marked "con delizia macabra" (with macabre delight). "No!" is the final "rondo" movement, which has virtuosic, strummed, asymmetrically rhythmic passages interrupted by 2 quotes from the American folk lullaby, "Hushabye" and a thoughtful contrapuntal discussion. The Sonata had its first performances in Italy and Greece this past July, and the October 3 recital in Jordan Hall will be its US premiere.

"Such a well-written work! The composition's craftsmanship was allied perfectly to Leisner's virtuoso hands and created something truly important. It is a work which will surely find favor with guitarists and listeners alike."

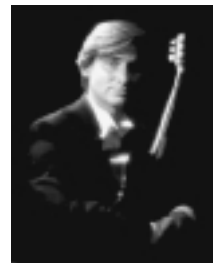
The Corfu Chronicle, Corfu, Greece

Celebrating Segovia

A Conversation with Christopher Parkening

by Mark Small

In the dozen years since the passing of Andres Segovia, much ink has been devoted to praising or demystifying his legacy. Many classical guitarists mention in their bios the benefits derived from participating in a Segovia master class, others have been harshly critical of the way he taught and interpreted music. Christopher Parkening has been one of the most steadfast in upholding the good reputation of his mentor. He sometimes shows the zeal of a missionary in working to make sure people do not forget the maestro's contributions. In a recent phone interview from his California home, Parkening spoke of the Segovia legacy and about his recent recording "Celebrating Segovia."



"This recording was a real labor of love," Parkening said. "It came about at the suggestion of my manager. He said 'Chris it has been 10 years since Segovia played. You should do a tour in celebration of Segovia.'" He also suggested that I do a film on the legacy of Segovia and my relationship with him, so I contacted a friend Ed Hobleman, who works at Disney studios. Parkening's new enhanced CD includes that short film about Parkening's time with Segovia.

To research the project, Parkening enlisted the help of people like Ron Purcell who heads the guitar department at California State University Northridge. He shared a lot of Segovia memorabilia such as concert programs dating back to 1927. "I learned a lot going through that material," Parkening said. "Did you know that Segovia's first American concert was given in Boston? I looked at all of the programs and picked the pieces that I felt were the quintessential works from his repertoire. I played them on tour and for the recording." Parkening also contacted the Ramirez family and borrowed Segovia's 1967 M.T. Ramirez guitar from a museum in Madrid for the tour.

On the album, Parkening is at the top of his form playing such chestnuts as Sevilla and Leyenda (Albeniz), Recuerdos and Capricho Arabe (Tarrega), and Estudio Brillante (Malats). If you give the CD only a quick listen, you might think that Parkening sounds a lot like Segovia. However, a comparison with the maestro's original recordings reveals a strong Segovia influence, but Parkening has clearly made these pieces his own.

One of the works he performed in a Segovia master class some 25 years ago (which also appears on the new recording), is the Bach Chaconne. "During that class, I remember Segovia stamping his foot in anger after I was a few minutes into the piece," recalled Parkening. "He asked why I had changed his fingerings. Segovia had worked out fingerings to maintain a sense of line throughout and unmindful of that, I had changed them to make the piece easier to play." Parkening can laugh about it

(Continued on the back cover)

VI. Zar

This is an excerpt from the conclusion of Sweet Lullabies,
6 movements lasting 22 minutes, beginning in measure 84

MVI - 194

Frank Wallace
June 1999

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Music

by Frank Wallace

Frank Wallace's compositions and arrangements are available from LiveOak Publications, at 75 Bridle Rd., Antrim NH, 03440 or 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.

CDs by Frank Wallace include *Ay de mi* - songs and solos for vihuela; *The Art of Flemish Song* - Renaissance songs with Nancy Knowles, soprano; *Lanterns of Fire* - Spanish renaissance sacred and secular music with LiveOak and Company; all on Centaur Records. Soon to be released are Frank's first solo guitar album of his own compositions and Duo LiveOak's performance of works by Schubert and Mertz played on an 1822 Panormo and an 1854 Gutierrez. CDs are \$15 — add \$2 for postage/handling to any order.

The Boston Classical Guitar Society and the Music Department at Tufts University

present

Boston Guitar-Fest '99

Women and the Classical Guitar-Legacies for the New Millennium

Tufts University, Medford, Saturday, November 13, 1999

The 6th annual Boston Guitar-Fest will explore the contributions of women composers and performers in the classical guitar genre over the last four hundred years.

Boston Guitar-Fest '99 also launches World Music Week at Tufts.

Schedule of Events:

All events will take place in the Shirley and Alex Aidekman Arts Center on Talbot Ave.

- 9:00-10:30 Registration**
Vendor Fair opens with exhibits by luthiers, guitar dealers, sheet music vendors
Exhibit of Ida Presti by Lisa Minervini Ricetti
- 10:30-12:00 Workshop/Masterclass* by harpsichordist/organist Frances Conover Fitch**
Ornamentation and Interpretation of Baroque Music
- 12:00-1:15 Vendor Fair/Lunch**
- 1:15-2:00 Concert by Berit Strong**
20th Century Women Composers for Guitar
- 2:30-4:00 Concert/Lecture by Olav Chris Henriksen**
Women Composers for Lute and Guitar (pre-1900)
- 4:15-5:00 Lecture by Berit Strong**
Injury Prevention-A Performer's View (please bring guitars)
- 5:00-5:45 Vendor Fair (vendor fair closes at 5:45)**
- 5:45-7:00 Dinner**
- 7:00 Concert by Virginia Luque**

* if you are interested in participating in the masterclass, call (781) 224-4203 for information.

Admission:

Entire Day: \$35 (non-members), \$30 (BCGS members, students and seniors). This fee covers all events including concerts, workshops, vendor fair, etc.

Pre-registrants receive a \$5.00 discount. (See registration form.)

Tickets for individual concerts can be purchased at the door:

Virginia Luque: \$15 (non-members), \$12 (BCGS members)

Berit Strong: \$12 (non-members), \$9 (BCGS members)

Olav Chris Henriksen: \$12 (non-members), \$9 (BCGS members)

(No admission charge for Tufts University students, faculty, and staff.)

Parking:

Guitar-Fest attendees can park for free in the parking lot adjacent to the Aidekman Arts Center.

Dining:

The Campus Center will be open all day serving sandwiches, salads, pizza, soup, etc. Cash only accepted. An ATM machine is located in the Campus Center. No food or drinks allowed in Aidekman Arts Center.

For more information contact:

Call Gloria Vachino: (781) 224-4203 or visit the BCGS web site at <http://home.att.net/~bcgs/index.html>.

Related Events:

The following World Music Week at Tufts events will take place in Alumnae Hall in the Aidekman Arts Center:

Tuesday, November 16, 8:00 p.m.

Kiniwe West Africa Drum and Dance Ensemble

Thursday, November 18, 8:00 p.m.

Tufts New Music Ensemble

Friday, November 19, 8:00 p.m.

Tufts Small Jazz Ensembles

Saturday, November 20, 8:00 p.m.

Tufts Gamelan

For details on the above events visit the Tufts Music Department web site at <http://www.tufts.edu/as/music/>

REGISTRATION FORM

(By pre-registering you save \$5 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 '99

Admission Fee: \$30 General BCGS members: \$25

Name: _____

Address: _____

City/Town: _____ State: _____ Zip: _____

Phone: (_____) _____ Email: _____

(Please print clearly)

(Receipt of your registration will be acknowledged by telephone or email.

A name-tag will await you at the registration table at the Guitar-Fest.

You will not receive tickets in advance.)

Send this form and your check -made payable to BCGS- to:

Gloria Vachino, 196 Broadway, Wakefield MA 01880

Deadline for pre-registration is November 1.

Directions:

From CT or RI on Rte 95 or the Mass. Pike, take Rte 128N to Rte 2E, exit 29A. Go east on Rte 2 to junction of Rtes 2 and 16. Take left onto Rte 16E, Alewife Brook Parkway. Follow Rte 16 through two full traffic lights. Take the next right, a sharp turn, onto Powder House Boulevard. Proceed approx. 1 mile to Powder House Rotary. Tufts athletic field is on left. Drive around rotary, exit at College Ave keeping athletic field on left. Parking lot entrance is first left just before Talbot Ave. Aidekman Arts Center is adjacent to parking lot.

From Boston or south of Boston, take the Southeast Expressway Rte 3N to Rte 93N to exit 31 (Mystic Valley Parkway/Rte 16). Follow the exit ramp to Medford Square. At the blinker at end of ramp, turn left onto Main St. ** Follow Main St. approx. 3/10 miles—(past Exxon Gas Station on right). At end of wrought iron and brick wall, turn right onto George St., then take next left onto College Ave and follow through its intersection with Boston Ave. Tufts is on your right as you go through this intersection. Parking lot entrance is third right just after Talbot Ave. Aidekman Arts Center is adjacent to parking lot.

From the north of Boston driving south on Rte 93, take exit 32, Medford Square. In center of the square at lights, turn left onto Main St. Proceed from ** above.

By MBTA: Take the Red Line to Davis Square. Take bus #96 (Medford Square) or #94 (West Medford) bus to Tufts. (Tufts is a 10 min. walk from Davis Sq.

Artist Profiles**Virginia Luque**

is rightfully being hailed as the “next great guitarist.” A native of Cadiz, Spain, Ms. Luque gave her first concert at the age of seven. The great Spanish guitarist, Andrés Segovia, recognizing Ms. Luque’s immense talents, asked her to study privately with him waiving all fees. This student/teacher relationship lasted for six years, until Segovia’s death in 1987. She received her Master’s degree at the age of 17 in Spain, and at Segovia’s

direction came to America where she also received a Master’s degree at the Juilliard School in New York.

Ms. Luque has received First Prize at several international competitions, including the “Manuel de Falla” International Competition for Classical Guitar in Granada, Spain, and was awarded the Lincoln Center Scholarship, among others. Further recognition came her way from the great American guitarist Christopher Parkening who, upon seeing her play, invited her to do a special guest recital at the Christopher Parkening international Masterclass at Montana State University, Bozeman, Montana in the summer of 1996. Her recent St.

Louis debut concert was praised “as great a response to an artist as anyone we’ve ever presented.” Other performances have included the *Concierto de Aranjuez* with the New York Virtuosi Orchestra and the Alexandria Symphony, as well as recitals at Carnegie Hall, Town Hall, the Metropolitan Opera House in New York City, and international tours of Germany, Spain and South Korea.

Virginia Luque plays classical and flamenco music in a Spanish romantic style rarely heard today, combining extraordinary technical virtuosity with hauntingly beautiful sound and musicianship.



Berit Strong won a top prize in the 1988 Guitar Foundation of America International Competition, which launched her international performing career. She has toured Europe several times, once with guitarist Alice Artzt, and then as a soloist, appearing in major festivals in Hungary, the former Yugoslavia, Italy and Denmark. She has also performed solo recitals throughout the USA including the Cleveland Institute of Music, Mechanics Hall in Worcester MA, and

Jordan Hall in Boston. A recent accomplishment was her appearance as a soloist with the Indian Hill Symphony at the Groton Dunstable Performing Arts Center playing Rodrigo’s *Concierto de Aranjuez*. She has also appeared on radio and television including National Public Radio, WGBH radio, Belgrade Radio and World Service International. As a three-time special guest artist for the National Flute Association Congress, she gave world premiers and showcased competition-winning pieces for flute and guitar. Ms. Strong performed in masterclasses with Oscar Ghiglia and Manuel Barrueco and studied in Italy with musicologist and editor Ruggero Chiesa for two years. She received her Master’s degree at the New England Conservatory with Distinction in Performance and a Bachelor’s with honors from the Hartt School of Music.

A former artistic director for the Boston Classical Guitar Society for six years, she continues to serve on the board and act as an artistic consultant.



Frances Conover Fitch has toured extensively in North America and Europe, most notably with Concerto Castello, of which she was a founding member, and has recorded for numerous national radio stations and record labels, including a solo disc on Wild Boar. Her past teachers include Yuko Hayashi, John Gibbons and Gustav Leonhardt. Ms. Fitch performs as organist and harpsichordist with the Cantata Singers, Emmanuel Music, Boston Baroque and The Boston Camerata, has presented solo recitals at the Smithsonian

Institution and the Boston Museum of Fine Arts, and has participated in summer festivals in Aix-en-Provence and Mexico City. Formerly on the faculty at the Schola Cantorum Basiliensis and Wellesley College, she now teaches at New England Conservatory and the Longy School of Music. She is Music Director at Trinity Episcopal Church in Topsfield.

(continued on next page)

Guitar-Fest (continued)



Olav Chris Henriksen is one of America's leading lutenists. He has been acclaimed throughout Europe and North America as a soloist on lute, the orbo and early guitars with Boston Camerata, Handel and Haydn Society, Mark Morris Dance Company, Boston Baroque, Emmanuel Music, St. Paul Chamber Orchestra, Tafelmusik Baroque Orchestra, Four Nations Ensemble, Les Idées Heureuses and Chanticleer. His many performance credits include the Aston Magna Academy, Tanglewood, the Boston

Early Music Festival, Soirées Musicales du Chateau de Versailles, summer seminar for the Lute Society of America, and a concert tour of his native Norway sponsored by the Norwegian government as part of the *Rikskonsert* program. In May 1998 he performed with Music of the Baroque (Chicago) in Cesti's Opera *Oronthea*; and in April 1999 he joined Opera Columbus, under the direction of Martin Pearlman, in their production of Monteverdi's *l'Incoronazione di Poppea*. Mr. Henriksen holds the soloist diploma from the Schola Cantorum Basiliensis in Basel, Switzerland. He has recorded for Nonesuch, Erato, Simax, Telarc and Decca, and he teaches at the Boston Conservatory and the University of Southern Maine. He has lectured at Harvard University, Cambridge, Musikkhøgskolen, Oslo, Museum of Fine Arts, Boston, Nelson Atkins Museum, Kansas City; and Aston Magna Academy, Rutgers University. The *Boston Herald* praised his playing of Dowland and Kapsberger, saying, "Henriksen was able to dazzle with his virtuosity in the fantastical figurations of John Dowland's solo *Fantasy* for lute and Kapsberger's similarly brilliant *Toccata prima*."

Workshops/Lectures/Exhibit

Exhibit of Ida Presti

Presentation by Lisa Minervini Ricetti

A festival celebrating the contributions of women classical guitarists would not be complete without the inclusion of Ida Presti (1924-1967), considered by most critics and aficionados to be the greatest guitar player of the early twentieth century. Competition winner, local teacher and performer Lisa Ricetti will present an exhibit chronicling Presti's life and legacy.

Baroque Ornamentation and Interpretation for Guitarists

Workshop/masterclass by Frances Conover Fitch

Many professional and amateur musicians alike struggle with the theory and technique of ornaments in the Baroque Period. Students of the classical guitar have many choices technically, and have trouble interpreting the written baroque score. Guitarists have gained valuable insight from seasoned harpsichordists who specialize in the Baroque style. Tufts University faculty member Frances Conover Fitch will present a half hour participatory workshop for all players, followed by a one hour masterclass for intermediate to advanced players to perform works by Bach, DeVisee or Scarlatti. If you are interested in participating in the masterclass, call (781) 224-4203.

Early Women Composers for Lute and Guitar

Lecture/concert by Olav Chris Henriksen

Since the 17th-century, talented women musicians have been increasingly involved in composing for lute and guitar. In a lecture/concert spanning the period from 1600-1900, early music specialist and performer Olav Chris Henriksen will introduce and highlight the music and times of some of the most prominent of these figures, including Anne Bocquet, Emilia Giuliani and Catharina Josepha Pelzer Pratten.

Injury Prevention-A Performer's View

Lecture by Berit Strong

Accomplished pianists are well versed in the concept of using body weight to intensify dynamics, improve tone, and prevent injury. Only a few guitarists know this powerful and practical approach. Berit Strong had the unusual opportunity to study with Oscar Ghiglia, the great musician and student of Andrés Segovia, over a period of 9 years. She also studied martial arts and the Alexander Technique. Don't miss this rare opportunity to hear a viewpoint that is not usually discussed in guitar circles!

Concert by Berit Strong

Joan Tower, Catherine Hoover and Maria Luisa Anido have written major works for guitar within the last thirty years. Berit Strong will introduce and perform these demanding and inspiring pieces.

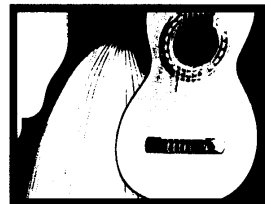
Concert by Virginia Luque

Virginia Luque will perform a selection of classical and flamenco pieces including some of her own compositions.

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Calendar

BCGS FALL 1999 CALENDAR

BOARD MEETING

SUNDAY, SEPT. 26, 4:00 P.M.

Gloria Vachino, 196 Broadway, Wakefield. (781) 224-4203.

PERFORMANCE PARTIES

SATURDAY, SEPT. 18, 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.

SUNDAY, OCT. 10, 1:00 P.M. (COLUMBUS DAY WEEKEND)

Frank Wallace, Antrim NH (603) 588-6121. From Boston area take 128 to 93N to 89W to 9W* (Keene/Henniker) *NOTE: This is a LEFT turn off Rte 89! You now have 5+ miles to go on Rte 9. IGNORE turnoff for Antrim (202) next to McDonald's. Pass Diamond Acres Ice Cream on right (you can see lake on left). Look for Bed & Breakfast on Rte 9. Turn left on Elm Ave. (may not be marked) across from B&B (before North Branch Fire Sta. on Rte 9.) You will come to fork in Road—bear right onto Smith Rd. Turn left onto Bridle Rd E (dirt road) at first farm—Chauncey Farm (looks like a driveway). We are in next house down the road—rambling white farmhouse with small white barn across the road. Note: I will be happy to show my collection of guitars, which include Panormo, Manuel Ramirez, Fleta and others.

SATURDAY, NOV. 6, 2:00 P.M.

Bob Phillips, 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 Cafè are on your right).

SATURDAY, DEC. 4, 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

FRIDAY, SEPT. 10, 8:00 P.M.

Memorial concert in tribute to Joaquin Rodrigo featuring guitarists Robert Ward and Robert Squires, soprano Barbara Winchester, violinist Francine Trester, and pianist Timothy McFarland. Benefit concert for BCGS at the Longy School of Music, Cambridge. Admission \$15. Call (781) 224-4203.

SATURDAY, OCT. 2, 7:30 P.M.

Robert Ward and Alex Dunn perform at the First Baptist Church, Wakefield. Directions: From Rte 93, take 128N to exit 40 and head towards Wakefield on North Ave. Drive approximately 1/2 mile to the first full set of traffic lights. Take a left onto Church St.—as you drive up this road, you will see a stone church on your left. Take the first right in front of church onto Common St. The First Baptist Church is two blocks up on right (white church with tall spire) on the corner of Common and Lafayette Streets. Admission by donation. Call (781) 224-4203.

SATURDAY, NOV. 13 ALL DAY

BCGS and the Music Department at Tufts University co-host the 6th annual Boston Guitar-Fest 99: *Women and the Classical Guitar, Legacies for the New Millennium*. Concert by Virginia Luque, recital and lecture by Berit Strong, lecture/concert by Olav Chris Henriksen, workshop/masterclass by harpsichordist Frances Conover Fitch. Aidekman Arts Center, Tufts University, Talbot Ave. (off College Ave) Medford. See inside newsletter for details or call (781) 224-4203.

SUNDAY, MARCH 12, 2000, 3:00 P.M.

1998 GFA winner Denis Azabagic in concert at the Church of the Covenant, 67 Newbury Street.

NEW ENGLAND AREA EVENTS

THURSDAY, SEPT. 9, 6:00-9:00 P.M.

The Pandora Quarter (guitar, mandolin, mandochello) will provide music at the Cocktail Reception and Silent Art Auction to benefit AIDS Care Ocean State (formerly Sunset House and FACTS House). It will take place at Mayor Vincent A. Cianci's house, (Mayor of Providence). Call Judy Kenower at (401) 781-4751 for more information.

FRIDAY, SEPT. 10, 8:00 P.M.

BCGS sponsors a Memorial concert in tribute to Joaquin Rodrigo featuring guitarists Robert Ward and Robert Squires, soprano Barbara Winchester, violinist Francine Trester, and pianist Timothy McFarland. Benefit concert for BCGS at the Longy School of Music, Cambridge. Admission \$15. Call (781) 224-4203.

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

Les Deux Amis, Spanish Dances from the Baroque to the Present. Olav Chris Henriksen, vihuela and 19th century guitar, Berit Strong, 19th and 20th century guitars. Works by Rodrigo, Sor, deMurcia, and Sanz. Acton Town Hall, Route 27, Acton, MA. \$10/\$8 students and seniors. Call (978) 263-3418.

SATURDAY, SEPT. 18, 3:00 P.M.

Grisha and Dmitry Goryachev will give a flamenco guitar workshop and presentation for guitar players. Class size strictly limited. \$10 pre-registration required. (978) 834-0367.

SUNDAY, SEPT. 19, 3:00 P.M.

Les Deux Amis, Spanish Dances from the Baroque to the present. Olav Chris Henriksen, vihuela and 19th century guitar, Berit Strong 19th and 20th century guitars. Works by Sor, Rodrigo, Sanz and deMurcia. Riley Hall. Burr and Burton Academy, Seminary Road, Manchester, Vermont. Admission \$12. Call (802) 297-1197.

SATURDAY, SEPT. 25, 3:00 P.M.

Isaac Bustos performs at the Stoneham Public Library. Directions: Driving on Rte 93N, take exit 35. Take first right hand turn on exit ramp for Maple St. Proceed to end of Maple St. Stoneham library is on right. From 128, take exit 38, Rte 28S. Drive approx. 1.5 miles (through 6 sets of traffic lights). Library is on your right. Street and lot parking are available. Free admission. Call (781) 224-4203.

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

Eliot Fisk performs the *Concierto de Aranjuez* with the Nashua Symphony Orchestra in Nashua NH. Discounted for BCGS members. Call (603) 595-2506.

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

Providence Mandolin and Guitar Orchestra perform the works of Netsky (NEC Kleisner Conservatory Band and NEC Faculty Member), Owen Hartford, Claude Debussy, Giuseppe Giuliani and Bruce Graybill at *Waterfire!*, sponsored by the City of Providence. Free admission. Call (401) 751-2290.

THURSDAY, SEPT. 30, 7:00 P.M.

Lecture by Robert Ward *The Guitar in Paris* at the Lucius Beebe Memorial Library, corner of Avon and Main Streets, Wakefield (approx. 1/2 mile off Rte 128). Free admission.

SATURDAY, OCT. 2, 7:30 P.M.

BCGS sponsors Robert Ward and Alex Dunn in concert at the First Baptist Church, Common and Lafayette Street, Wakefield, (approx. 1/2 mile off Rte 128). Admission by donation. Call (781) 224-4203.

SUNDAY, OCT. 3, 8:00 P.M.

David Leisner performs works by J.K. Mertz, Richard Winslow, Philip Glass and the US Premiere of "Sonata di Mezzo" by Leisner at Jordan Hall, NEC. Free admission.

SUNDAY, OCT. 10, 4:00 P.M.

Isaac Bustos performs at the Hingham Public Library, located on Rte. 228 (Main St.) in Hingham, about five miles east of Rte. 3. For more information, call (781) 545-7863. Free admission.

TUESDAY, OCT. 12, NOON

Mark Small and Robert Torres perform works by Bach, De Falla, Machado, Santorsola, Petit and own compositions, Kings Chapel, Boston. Free admission.

SATURDAY, OCT. 23, 3:00 P.M.

La Jouissance (Linda Rossman, guitar, recorders, Tom Kurz, recorders, viola da gamba, krumhorn, Sue Cornwall, voice and percussion, Kathy Keleher recorders, krumhorn and tenor viola da gamba) perform at the Stoneham Public Library. See 9/25/99 listing for directions. Free admission.

THURSDAY, OCT. 28, NOON

Mark Small and Robert Torres perform at MIT Chapel. (See 10/12 for program). Free admission.

FRIDAY, OCT. 29, 8:00 P.M.

Ensemble Chaconne (Peter Bloom Olav Chris Henriksen, Carol Lewis) perform works by LeClair, Marais, Caix de Herveois, Elisabeth Jacquet de la Guerre, Anne Boquet at Lindsay Chapel, First Church in Cambridge Congregational, 11 Garden St., Cambridge, MA \$14/\$10.

SUNDAY, OCT. 31, 3:00 P.M.

Ensemble Chaconne (Peter Bloom, Olav Chris Henriksen, Carol Lewis) perform works by LeClair, Marais, Caix de Herveois, Elisabeth Jacquet de la Guerre, Anne Boquet at the Somerville Museum, Central St. at Westwood Rd., Somerville, MA \$10/\$7. Call (617) 666-9810.

NOV. 5 & 6 AT 7:30 P.M. AND NOV. 7 AT 4:00 P.M.

Jeffrey Hamilton Steele (guitar), 9 other singers/instrumentalists, and 30 dancers directed by Carl Thomsen perform *Clear Away A Gloucester Legends Modern Dance/Drama* about the days of schooner fishing in Gloucester at Gloucester City Hall (Dale Ave). Admission: \$10/adults, \$6 children and seniors. For tickets call (978) 283-2525 or visit <http://jeffrysteele.com> for audio downloads.

SATURDAY, NOV. 13 ALL DAY

BCGS and the Music Department at Tufts University co-host the 6th annual Boston Guitar-Fest 99: *Women and the Classical Guitar, Legacies for the New Millennium*. Concert by Virginia Luque, recital and lecture by Berit Strong, lecture/concert by Olav Chris Henriksen, workshop/masterclass by harpsichordist Frances Conover Fitch. Aidekman Arts Center, Tufts University, Talbot Ave, (off College Ave.) Medford. See page 4 of this newsletter for details or call (781) 224-4203.

Sunday, Nov. 21, 4:00 p.m.

Larry Spencer, Charlie Carrano, and Bob Phillipps perform at the Hingham Public Library, located on Rte. 228 (Main St.) in Hingham, about five miles east of Rte. 3. Free admission. Call (781) 545-7863.

SUNDAY, NOV. 21, 3:00 P.M.

L' Harmonia (Frances Conover Fitch, harpsichord, Carol Lewis, viola da gamba, Olav Chris Henriksen therobo, baroque lute and baroque guitar) perform a concert of French and German music by Marais, Bach and others at Trinity Church, 124 River Road, Topsfield, MA. Call (978) 887-5570.

SUNDAY, DEC. 5, 3:00 P.M.

Christopher Maggio and Andrew Robinson perform at the Stoneham Public Library. See 9/25/99 listing for directions. Free admission.

TUESDAY, DEC. 7, 8:30 P.M.

The Center for Italian Culture presents a lecture/concert by Olav Chris Henriksen: *The Guitar in Renaissance and Baroque Italy*, at Newton Free Library, 330 Homer Street, Newton, MA. Free admission. Call (617) 332-1555.

SUNDAY, DEC. 12, 3:00 P.M.

Christopher Maggio and Andrew Robinson perform at the Hingham Public Library, located on Rte. 228 (Main St.) in Hingham, about five miles east of Rte. 3. For more information, call (781) 545-7863. Free admission.

FRIDAY, DEC. 31, 8:45 P.M. AND 10:00 P.M.

Mark Small and Robert Torres perform as part of First Night Boston, Emmanuel Church, Boston, MA. (See 10/12 for program).

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.

SEPTEMBER ONWARDS

Aaron Caplan is organizing a series of monthly community outreach concerts in the Boston area with guitarists from the New England Conservatory and other musicians. The community outreach concerts are free and open to the public. Email ajcaplan@hotmail.com for more information.

FESTIVALS**OCTOBER 24-30**

The 1999 Guitar Foundation of America Convention will take place in Charleston SC. Guest artists include Manuel Barrueco, Paulo Bellinati, Virginia Luque, Nikita Koshkin, Denis Azabagic, and others. Visit the GFA web site at www.guitarfoundation.org for more information.

* * *

Advertising in the Calendar is free of charge.

Send your listings to: Scott Hacker at scott.hacker@fdc-invest.com or 401/421-8435

Deadline for the December-February issue is November 1.

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



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Robert Ward and Alexander Dunn

An Evening of French Music

Boston premieres of works by Georges Migot, Maurice Ohana, Antoine De L’Hoyer, and Arnaud Dumond.

Saturday, October 2, 1999

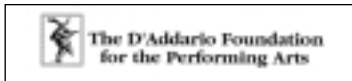
7:30 p.m.

First Baptist Church, Wakefield

Admission by donation.

(Pre-concert lecture The Guitar in Paris at 7:00 p.m. on Thursday, September 30 at the Lucius Beebe Memorial Library. Free admission.)

Directions: From Rte 93, take 128 N to exit 40 and head towards Wakefield on North Ave. Drive approximately 1/2 mile to the first full set of traffic lights. Take a left onto Church Street; as you drive up this road, you will see a stone church on your left. Take the first right in front of the church onto Common Street. The First Baptist Church is two blocks up on the right (white church with tall spire) on the corner of Common and Lafayette Streets. The Lucius Beebe Memorial Library is one block past the church on the right. Ample street parking is available. Call 781-224-4203 for more information.



This performance is made possible in part by a grant from the D’Addario Foundation for the Performing Arts with support from J. D’Addario and Company, Inc., world-renowned manufacturer and distributor of musical instruments strings and accessories.

Biographical Profiles

Alexander Dunn has played solo recitals, chamber music concerts and concertos in Europe, North America and New Zealand. A protégé of Pepe Romero, he has performed extensively with Los Romeros, in duo with Pepe Romero, and with leading musicians at festivals in Aspen, Darmstadt, Vancouver, Guitar Foundation of America, Stetson International Workshop, Guitar and Lute Institute and numerous others. A new music advocate, he has premiered works and commissioned pieces for major festivals and is a specialist on the nineteenth century guitar. Mr. Dunn's recent projects include recitals with early music specialists Ingrid Matthews (Baroque violin), Tamara Bernstein (fortepiano), Benjamin Butterfield (tenor) and Elissa Poole (classical flute). His performance of the Rodrigo *Concierto Madrigal* for Two Guitars and Orchestra (With Pepe Romero and the CBC Vancouver Orchestra, Mario Bernardi, director) was heard across Canada; Mr. Dunn is heard regularly on CBC Stereo. He recently performed in recital alongside lutenists Nigel North and Flamenco guitarist Adam del Monte, and is planning several new music and early music projects in the near future. Mr. Dunn is director of the guitar programs at the University of Victoria and the Victoria Conservatory of Music.

ROBERT WARD holds degrees in guitar performance from the San Francisco Conservatory of Music, BM, and the University of California San Diego, MA. He has studied with Angel, Pepe and Celin Romero, Michael Lorimer, Lee Ryan, and George Sakellariou and has participated in master classes with Pepe Romero, Abel Carlevaro, Jose Tomas, Jordi Savall, and Jurgen Huebscher. Mr. Ward has performed extensively throughout the New England area, Texas, California and Hawaii. In Paris, he premiered three works written for him at the famed Theatre de Renalgh. At the 4th & 5th International Guitar Congresses in Corfu, Greece he was a featured performer and teacher. In San Diego, Mr. Ward was active with the La Jolla Playhouse and the San Diego Public Theater, as well as participating in rare performances of *El Cimmaron* by Hans Werner Henze. In Boston, he produced and was one of seven performers in a memorial concert for Andrés Segovia shortly after the Maestro's passing in 1988. He served for two years as the Artistic Director of the Boston Classical Guitar Society and remains active with the society as both a performer and an honorary board member. Recent performances include a series of concerts with Music at Eden's Edge, Guitar Foundation of America International Festival, the EOS ensemble, the Enchanted Circle; National Association of Composers at Jordan Hall and the premieres of *Underwater* (dedicated to Mr. Ward) by Andy Vores and *The Jaguar and the Moon* for soprano and guitar by Peter Child. Mr. Ward has been a soloist with the New England Philharmonic, the Belmont Symphony Orchestra, the Northeastern Symphony, the Bridgewater Sinfonia, the Mozart Society Orchestra at Harvard and the Newton Symphony Orchestra. He has been a featured artist on radio shows *Morning Pro Musica*, *Classics in the Morning*, *Off the Record*, *Chamberworks* and *A Note To You*. He has recorded for *Centaur Records* and is currently at work on a recording for *Greenline Records* of Parisian music for two guitars with guitarist Alexander Dunn. Robert Ward is a faculty member at Northeastern University, The Brookline Music School and The New School of Music.



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Bob Ward

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Perspectives

Producing Your Own Classical Guitar CDs:

(An Ongoing Saga by Jeffry Steele.)

(This article is the second of three installments featured in the BCGS newsletter.)

Part II

Microphones

I started out with an *Audio-Technica* 4031 small-diaphragm condenser mic. Though “recommended” for guitar I would say in retrospect that purchasing this \$300 mic for recording was a mistake. After a period of time I noticed it was boomy in the bass, harsh in the treble and put out too much of its own hiss. It has redeemed itself as a live mic, however. [When I need amplification in concert, by the way, I use a combination of a saddle pick-up and external mic. Internal mics don’t cut it to my ears].

My next microphone was an *Earthworks*. Advertised as the only mic for under \$1000 that doesn’t “smear time”, the *Earthworks* OM-1 uses a very small diaphragm that comes to rest for more quickly than many more expensive mics, making its reproduction far more accurate - particularly noticeable to me in the upper range. It being omnidirectional (Hears in All Directions) means that it doesn’t get boomy when placed close to the guitar (our ears are also omnidirectional, by the way). I got mine drop-shipped direct via a retailer in Wellesley for a total of \$400. Although it meant re-recording the whole project, I’ve never regretted - in the long run - having to do this (even when I lost most of a subsequent project through a system error), as improvements will always suggest themselves.

While the *Earthworks* mic made a significant improvement in the sound, after a while I began to realize that its self-noise was just as bad as that of the AT4031. I sought advice from *Centaur’s* president and concluded that the least I could spend on a quieter mic that sounded as true as the OM-1 would be \$1200. My testing of a number of well-known studio mics (costing between \$350 and \$950) confirmed this assessment; they all (including the famous AKG-414) made my fingernails sound like plastic picks. Feeling I couldn’t afford the \$1200 (it’s somewhat inconsistent the role that “feelings” play here), I tried other pre-amps that might minimize the OM-1’s noise - settling on the dbx 286A single-channel preamp/processor for

\$220. Its Expander/Gate feature cut the noise in gradations such that it became far less noticeable. I also found its built-in Compressor and De-esser useful - the latter attenuating shift squeaks somewhat.

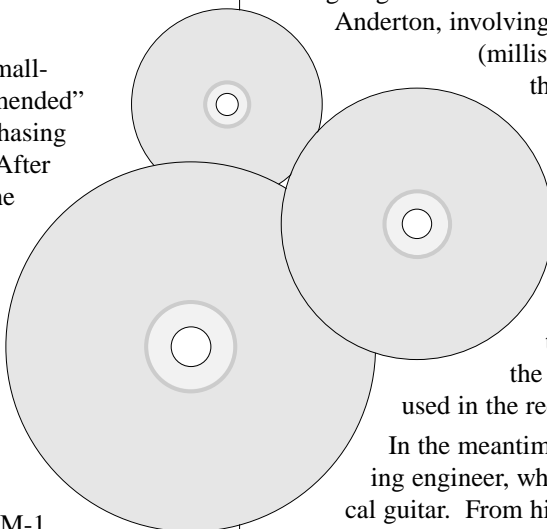
It is easy as well, on the VS-880, to edit out any noise between pieces with precision. I used this set-up to record the *Voice of Creation* CD. To simulate stereo miking, I used the “distance” effect available on the VS-880, panning its “return” away from the original signal. Another method for simulating stereo miking of guitar has been described by author/musician Craig Anderton, involving high and low cut EQ and two 5 ms (millisecond) delay lines. I sent a copy of the CD (how it became a CD so quickly, I’ll get to later) to *Earthworks*.

They called to say they were impressed with the playing and asked if I would do some test recordings for them in return for one of their new mics, the QTC-1 “quiet omni”. So, I drove up to their southern NH factory to pick up the fancy equipment that they wanted used in the recordings.

In the meantime, I was contacted by a local recording engineer, who wanted experience recording classical guitar. From his arsenal of high-end mics we settled on a pair of *Neumann* 130s. They sounded very good - but I still couldn’t see going into debt over them. At a subsequent session, however, he pulled out a pair of *Stedman* C-15s. My head told me they shouldn’t have been good for guitar: large diaphragm (which are most commonly used for vocals) and cardioid (Hears in One Direction - generally too boomy for close miking of guitar). But my ears told me otherwise, and I was floored to learn that these mics went for only \$400 each. He loaned me the pair to compare with the pair of QTC-1s *Earthworks* had loaned me. While I would recommend either of these pairs of mics to a classical guitarist, I concluded that the *Stedmans* sounded warmer. The QTC-1 costing twice as much (as either the *Stedman* or *Earthwork’s* earlier OM-1) made the C-15, which is also a bit quieter, a better value. I ordered a matched pair of the *Stedmans* from the same Wellesley retailer. (After all, I had a free QTC-1 coming anyway). My engineer friend has since informed me that a new mic by *Shure* (KSM32) sounds comparable to the *Stedman* (to his ears).

One problem with a sensitive large-diaphragm condenser mic is its vulnerability to moisture; and a spell of hot humid summer days soon caused one of the *Stedmans* to malfunction. The

(Continued on next page)



president of that company was very responsive. First he replaced the electronics of the mic, explaining to me that excessive humidity would cause problems not just for his microphones, but eventually for disk drives and potentiometers (the knobs and sliders on your stereo) as well. A few weeks after I had brought down my humidity (alternating between a dehumidifier and an air conditioner) the mic returned to normal functioning.

Mic position (mono)

I decided the best position for the mic was pointing at the soundboard two inches north of the fifteenth fret, about six inches out. When you record up close with sensitive equipment, you often find out for the first time about extra-musical noises you make: squeaks from chair or footstool, breathing, subtle tongue/saliva swishes, even the cracking of my thumb joint.

At the same time, every nuance you give the music will also be rendered with detail; and you can count on better sustain of voices than when recording from a greater distance. Of course, this method is not about capturing the audience's perspective, which is quite a bit further from the instrument. But the further back you go, the more you must increase the gain, and your pianissimo will be competing with mic hiss and environment noise. Most classical recordings try to capture the feeling of Being There, but let's face it: they're not "there" and neither are you. Artur Rubinstein wrote, on the back of his album *The Brahms I Love*, that he preferred hearing those pieces through a stereo at home — a more intimate place in listeners' lives — over attending a performance in a concert hall. Your music will be heard through someone's car stereo, clock radio, living room speakers or Walkman headphones. Though many people would argue against close-miking, I feel it's our choice what works best to convey the depth of our art. You may need to re-finger certain passages to minimize squeaks on the wound strings. I discovered "back buzz" on one guitar, requiring the insertion of a thin plastic shim under the sixth string at the nut, and a third string buzz on another guitar requiring a similar solution.

One also must focus in on whether a cut in EQ is required at any frequency. After determining that the mic's position is not the problem (you're generally asking for trouble if you point a mic at the soundhole, for example), listen for any notes that may pop out and calculate their frequency in cycles-per-second (Hz). In standard tuning, the open strings have the following frequencies: -330 Hz, -248 Hz, -196 Hz, -146 Hz, -110 Hz, -83 Hz. The VS-880 has a capable EQ section that can be applied either before or after recording a track. You also may want to record through a Compressor/Limiter, so you can keep the signal pretty hot without distorting on a big chord — but some purists prefer to simply keep the overall level set lower.

For more details on this article visit <http://jeffrysteele.com>

Discounted Concerts for BCGS Members

The Nashua Symphony is giving discounts to BCGS members for a performance by Eliot Fisk on September 25, and will be mailing out offers shortly. BankBoston Celebrity Series will be sponsoring the Assad Duo on April 13; however, they have not yet offered discounts to BCGS. More information should be available shortly.

CD Listening Party in Review

by Bob Phillipps



On Saturday, May 8, attendees of the first CD Listening Party spent a leisurely afternoon listening to and commenting on some of their favorite classical guitar recordings. Hosted by Gloria Vachino, this gathering provided members an opportunity to compare and contrast different interpretations of several solo pieces,

including *Una Limosna Por el Amor de Dios* by Agustin Barrios Mangore, played by David Russell and by John Williams; and *Preludio a Olga* by Jorge Morel, performed by Angel Romero and by Morel. In addition, attendees listened to a number of duets including Jorge Cardoso's *Vals Criollo* performed by Cardoso and Raphaella Smits; and Irish harper/composer Turlough O'Carolan's *Fanny Power* played by John Williams and Timothy Kane. If you are interested in attending future CD listening parties, another will be held in the winter.

Correction:

In the summer issue of the newsletter, the prizes for the high school winners of the 7th Annual New England Student Competition were incorrectly stated. The first place winner received \$250, the second place winner received \$150.

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Music Reviews

by John Morgan

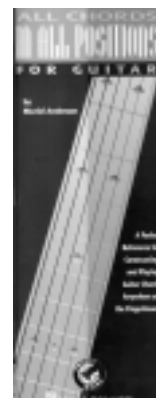
TITLE: Hometown Live!
COMPOSER: Muriel Anderson
PUB.: Mel Bay
COST: \$22.95 book/CD
PAGES: 72



I recently had the pleasure of meeting Muriel and her parents. After a nice visit, they left me a few more items to review.


This is quite an eclectic collection. There are twelve pieces—eight of which were composed by Muriel. She is a very diverse player. My favorite pieces are “All Thumbs” and “Fantasia DeFuego.” I can’t think of two more different styles. I could see Guy Van Duser playing “All Thumbs” while “Fantasia De Fuego” is more of a flamenco piece. What’s more impressive is Muriel performed them both flawlessly in a live performance.

TITLE: All Chords in All Positions For Guitar
BY: Muriel Anderson
PUB.: Hal Leonard
PRICE: \$7.95
PAGES: 79



I don’t know whether Muriel is a good cook or not, but I can tell you she doesn’t spoon-feed her students! The difference between this book and other chord books is that she presents the material, but she forces the students to think for themselves. The material is presented and students are given the opportunity to use their new found knowledge to figure out any chord.

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Deadline for the next newsletter is November 1.



Boston Classical Guitar Society Membership Form, 1999-2000 Season

Yes! I would like to join the Boston Classical Guitar Society. Membership includes a quarterly newsletter and discounts on BCGS concerts and masterclasses.

Discounts will also be available from other performing arts organizations.

Name _____

Address _____

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- New Member Renewal
 I am interested in volunteering

Please make checks payable to BCGS and send to:

Gloria Vachino, BCGS
196 Broadway
Wakefield, MA 01880

The BCGS Welcomes and Thanks You!!

Library Recitals Continue

The Hingham Public Library and the Stoneham Public Library are inviting BCGS members to give recitals on weekend afternoons. Intermediate/advanced players are encouraged to take advantage of this chance to gain some performance experience and to educate the general-public about the classical guitar.

If you are interested in giving a library recital, please contact George Ward at (781) 545-7863 or email at g.ward@pop.comap.com (for the Hingham library) or Gloria Vachino (for the Stoneham Library) at (781) 224 4203.

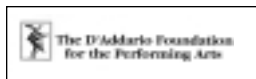
Performance Parties

Monthly performance parties continue! Locations and directions are listed in the calendar. Remember that these gatherings are open to everyone, regardless of your level of playing skill. Furthermore, you can come just to listen.

More CD Listening Parties will be held later this season.

Don't Forget-It's Time to Renew!

Please don't forget that memberships are renewed during the fall. You will all be receiving renewal notices shortly.



Made possible in part by a grant from the D'Addario Foundation for the Performing Arts with support from J. D'Addario and Company, Inc. world renowned manufacturer and distributor of musical instrument strings and accessories.

Celebrating Segovia *(continued)*

now, but he says that at the time, his blood ran cold watching Segovia's reaction. The young Parkening stayed up late that night relearning Segovia's fingerings to play the work for him again at the next day's class.

Now, a quarter century since the master class and recording the piece on his "In the Classic Style" album, Parkening's new rendition shows that he has put considerable thought into the piece. "I had the opportunity to study the Chaconne with Segovia as well as with Gregor Piatagorsky. Segovia once told me that no one could ever really play that piece well until they are at least 50 years old." Now that he is 50, Parkening seems to bear out Segovia's words.

Parkening continued to speak about the sound Segovia produced from the guitar and how he learned much about tone production by watching the master close up. "The younger generation of guitarists never got to hear Segovia in his prime and many of the CD transfers do not do the old LPs justice in my opinion," he said. "I have never heard anyone produce the sounds that I heard Segovia make on the guitar. I have also never heard anyone play with the passion, soul, and musicianship of that man. His perseverance with an instrument that was, in his time, considered unworthy of the concert stage, has paved the way for all of us."



Boston Classical Guitar Society
Gloria Vachino, Executive Director
196 Broadway
Wakefield, MA 01880
(Address Correction Requested)

**BOSTON
GUITAR-FEST**



Saturday, November 13, 1999

