



newsletter

Upcoming Events

Saturday, November 9, All Day

The Boston Classical Guitar Society proudly presents the BCGS Contemporary Music Guitar Festival at Wellesley College in Wellesley, MA.

Saturday, November 2, 8:00 p.m.

Composers in Red Sneakers: Boston based new music group premieres Francine Trester's *Sonatina for Guitar and Violin*; to be performed by guitarist Robert Ward and violinist Francine Trester. Pickman Hall, Longy School of Music.

See Calendar Section for Details

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Letter to Members

Dear Members,

Welcome to the fall 2002 issue of the BCGS newsletter! It is with great pleasure that I announce the upcoming BCGS 2002 Contemporary Music Guitar Festival, occurring on November 9, 2002, at Wellesley College, Wellesley, Massachusetts. This all-day event will be dedicated to new trends that influence the art of guitar music, performance, and lutherie. See pages 4 and 5 for more information.

We will present a workshop given by leading local Alexander Technique expert, Linda Carmichael. Ms. Carmichael will present the Alexander Technique, a concept that is catching more and more attention these days. Many BCGS members, hobby guitarists, and pros alike have already benefited from this breakthrough concept in music playing.

Also, we will present "Contemporary Lutherie: New Trends in Guitar Making." In keeping with the "contemporary" theme of the day, this is sure to be a fun lecture and time to "talk shop."

You may remember the BCGS holding the New England Guitar Competition in the past. This year, as part of the Festival, we are happy to have the competition again. The programs of the competitors should be particularly interesting this year, as the competitors are required to play at least one contemporary piece for solo guitar. In addition to cash prizes, the BCGS will give the first-prize winner the opportunity to perform a solo concert later in 2003. For those people interested in competing in this event, please consult our festival web page link (found at www.bostonguitar.org) or contact Nicholas Ciraldo at 617-254-5935 as soon as possible.

We are excited about two very special concerts that will be presented as part of the Festival. First, Frank Wallace and Nancy Knowles, also known as Duo Live Oak, will present a diverse program of contemporary music for guitar, lute, and voice. Based in the New England area, these long-time friends of the BCGS are sure to thrill us with their dynamic program. In the evening, world-renowned guitarist and composer David Leisner will perform a solo concert. Mr. Leisner will present an absolutely splendid program of both contemporary and traditional repertoire. This concert is sure to provide a wonderful conclusion to our eventful day.

And for all the shoppers: get ready for the vendor fair! This year we are proud to showcase the craft and wares of many fine luthiers and string, CD, and sheet music dealers. Although the vendor fair will last all day long, make sure you get a chance to stop by and see everything. We would like to mention that we are extremely thankful to Wellesley College for its generosity, support, and beautiful campus. So with all this in mind, please reserve the date! I hope to see you there. 📧

Have a great fall.

Regards,

Nicholas Ciraldo, Artistic Director

The Katona Guitar Duo at Rockport

By Robert A. Margo


Peter and Zoltan Katona, twin brothers who make up the Katona Guitar Duo, are widely regarded as two of the finest guitarists in the world. Judging by their recent concert for the Rockport Chamber Music Series, they fully live up to their reputation in performance.

The concert began with a Vivaldi trio, originally for lute, violin, and basso continuo, followed by a very unusual duo by Sylvius Leopold Weiss. Both were beautifully performed, with great attention to inner detail. The Duo concluded the first half with a rousing, humorous rendition of one of Giuliani's many opera arrangements, this one of Rossini's *La Gazza Ladra* (which happens to be the same music as the *Barber of Seville*).

The second half of the concert was musically more substantial. It began with a prelude and fugue from Mario Castelnuovo-Tedesco's "Well Tempered Guitar," originally composed for Ida Presti and Alexander Lagoya. The Duo followed with arrangements of four piano pieces by Joaquin Rodrigo. These were remarkable transcriptions, clearly very

difficult yet so well arranged that they seemed to be more idiomatic than some of Rodrigo's actual guitar compositions. Particularly impressive were the *Gran marcha de los Subsecretarios*, with its jaunty themes and jagged rhythms, and the mysterious, evocative *Sonada de Adios*, written in memory of Rodrigo's teacher, Paul Dukas. The concert ended with an "on-the-edge" performance of Astor Piazzolla's *Tango Suite*. It was vibrant, tender, rhythmically precise, steamy, violent, and **very** fast—everything that one could wish for in live Piazzolla—sheer perfection.

Listening to the Katona Duo live is like listening to them on CD; there are no mistakes and virtually no string noise. The concert was also noteworthy in that the Duo performed on brand new guitars by the Iowa luthier John Dick; remarkably, the instruments were delivered to the Duo the day before the concert! Sitting at the very back of the hall, I was sure I was listening to two of Matthias Dammann's innovative "sandwich-top" guitars, with their characteristic huge volume, pinpoint projection, and melting tone. Guitarists who are looking for the Dammann sound, but who do not want to wait ten years and pay tens of thousands of dollars for an original, will find Mr. Dick's version a more than acceptable substitute. 📺



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The BCGS 2002 Contemporary Music Guitar Festival

By Nicholas Ciraldo

The Boston Classical Guitar Society will hold its BCGS 2002 Contemporary Music Guitar Festival on November 9, 2002, at Wellesley College, Wellesley, Massachusetts. This all-day event will be dedicated to various new trends that influence the art of guitar music, performance, and lutherie.

The Festival will present "Contemporary Lutherie: New Trends in Guitar Making." A selection of fine luthiers will lecture on the subject of recent trends in guitar making. Discussion topics may include: modifications of traditional techniques, unique placement of soundholes, the use of exotic woods, synthetic materials, innovative shapes, and more. At the end of the talk, there will be a question-and-answer period.

Additionally, Linda Carmichael will offer an Alexander Technique workshop. The Alexander Technique is a hands-on teaching method that encourages all the body's processes to work more efficiently. The workshop will aim to show guitarists of every age and level how to improve the physical efficiency of their playing. This breakthrough concept is sure to enlighten those seeking a new approach to playing.



Linda Carmichael

In the afternoon, we will present the Duo Live Oak, with Frank Wallace (guitar and lute) and Nancy Knowles (voice). This dynamic ensemble has performed at several high profile venues including: the Guitar Foundation of America Festival, the Holland Festival, Música en Compostela, and the Boston Early Music Festival. Duo Live Oak will perform a diverse program of contemporary music for guitar, lute, and voice.




Later, we will present the final round of our Guitar Festival 2002 Solo Guitar Competition. The Competition aims to showcase excellence in the performance of new music for guitar, at the pre-professional level. In keeping with the Festival's theme, competitors are required to play at least one piece that is new or contemporary in style.

The final four competitors will each play for twenty minutes; these short programs are open to the public and are an exciting opportunity to hear several new works.

In the evening, world-renowned guitarist and composer David Leisner will provide a dramatic conclusion to the day's festivities. As you may already know, Mr. Leisner has dazzled international audiences with his intensity, virtuosity, and artistry. His exciting concert program will include both traditional and contemporary works—a wonderful finale to an eventful day!

A vendor fair will be presented throughout the day. Various luthiers in the Boston area and beyond will showcase their beautiful instruments, and festival participants will be able to try them out as they please. High quality string, CD, and sheet music dealers will also be participating in the vendor fair.

An educational, exciting, and fun day to say the least, the BCGS 2002 Contemporary Music Guitar Festival is not to be missed! 

Admission

\$30/day for BCGS members, vendor fair and all events

\$35/day for non-members, vendor fair and all events

\$10 BCGS members, evening concert only

\$15 non-members, evening concert only

Free admission to Wellesley College students, faculty, and staff



Duo Live Oak



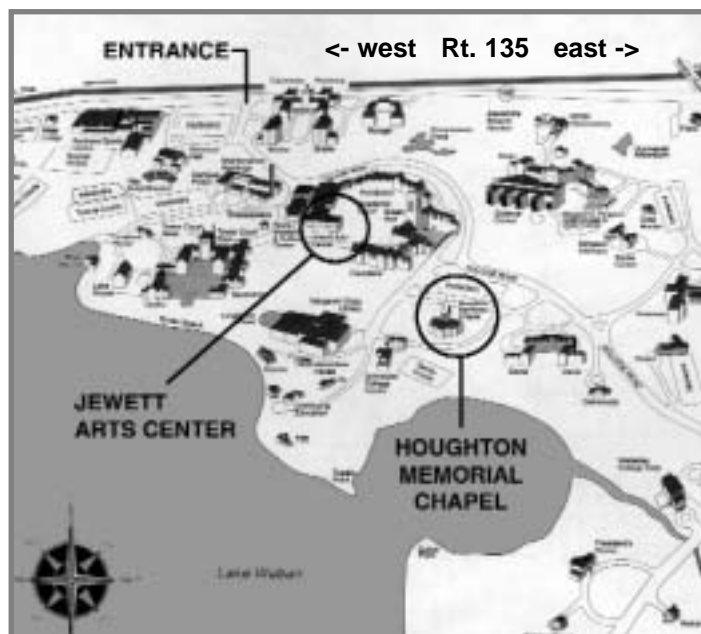
David Leisner

Festival Agenda

November 9, 2002,
Wellesley College, Wellesley, Mass

8:30 AM	Registration, Jewett Arts Center
9:30 AM	Welcome and Orientation Nicholas Ciraldo
10:00 AM	Lutherie Workshop Local luthiers
11:00 AM	Alexander Technique Workshop Linda Carmichael
12:00 PM	Lunch (cafeteria or in town)
2:00 PM	Afternoon Concert Duo Live Oak
4:30 PM	Competition Finals
6:00 PM	Dinner (cafeteria or in town)
7:30 PM	Evening Concert David Leisner
	With the announcement of competition and raffle winners during intermission
All Day	Vendor Fair

Wellesley College Campus



For current information visit the BCGS website: www.bostonguitar.org

Music Review

Appassionato by Erland von Koch

By Larry Spencer

Appassionato by Erland von Koch is a four-and-a-half-minute showpiece whose mood ranges from majestic to delicate; from percussive to melodic; from biting to smooth. Most recently revised in 1988, it uses modern, yet accessible, harmonic language and an easily perceived structure. Von Koch once said, "My aim is a simple, straightforward melodic style, which I sometimes like to connect with folk music, and a firm, rhythmic profile. I like my harmony to be uncomplicated. The older you get, the more you come to realize the importance of melody."



The opening *larghetto maestoso* section sets the bold tone of the piece with a lyric bass melody punctuated by chords in the treble strings. After a few cadenza-like passages, the main business of the piece commences, with alternating rhythmic and melodic passages built on clear, recurring themes. Performer and audience enjoy techniques that include scale work, strumming, two-part counterpoint and percussive effects. At the end, 21 bars of *molto vivace* restate the themes with even more intensity to set up the final 4 bars of *presto, marcatissimo* strumming.

Erland von Koch is a distinguished Swedish composer who was born in 1910, and, as far as I can determine, is still active today. Although his performance experience is as organist and choir-master, he enjoys writing for a wide variety of instruments. In *Appassionato*, he has succeeded in creating a guitar piece that is at once fresh and natural for the instrument. His many awards were capped in 2000 with a Medal for the Promotion of the Art of Music from the Royal Swedish Academy.

Appassionato currently lists for \$7.50 at Guitar Gallery Music (guitargallerymusic.com). They rate the difficulty level as "advanced" probably because of some tough chord stretches in the opening and some fast passage work. However, it is well within reach of the dedicated amateur; most of the folks that play at our performance parties could master it in a couple of months.

If you are looking for a bold piece of music to grab an audience's attention at the start of a concert, or to bring them to their feet at the end, *Appassionato* is an excellent choice. 🎸

The BCGS continually seeks contributors to this column. Both sheet music and CD reviews are welcome. Please send your reviews and/or inquiries to Charles Carrano at c.carrano@worldnet.att.net, or mail them to: Charles Carrano, BCGS Newsletter Editor, 70 George St., Norwood, MA 02062.

Calendar

PERFORMANCE PARTIES

Saturday, September 28, 2:00 p.m.

Frank Wallace hosts a performance party in Antrim, NH. Come up Route 3 to Exit 7W; go west on 101a; take the loop around Milford on 101; at the end (second stop light) turn left, back onto 101a; in less than a mile turn right at the sign to Wilton (you can also go all the way to Peterborough, then go north on Route 202); Route 31 winds a lot, just follow the signs through Lyndeborough, Greenfield, and Bennington until you reach Route 202, turn right; in Antrim, 31 and 202 split (T-Bird mini mart/gas station on right at junction) - stay on 202 for one mile; turn left on Elm Avenue (not Elm Street); go 1.3 miles and turn left on Bridle Road; go .7 miles and my house, #75, is on right (old white farm house, small white barn on your left just before house). Bridle is a little dirt road, so be brave - there will be light at the end of the tunnel. Alternative route is to go 93 to 89 in Concord; exit 5 on left onto rt. 202 and 9 to Hillsboro; at second light, turn left onto south 202 to Antrim; in about 4 miles watch for Elm Ave on right. Takes about the same amount of time.

For information about hosting a performance party, contact Charles Carrano by email (c.carrano@att.net) or U.S. mail (BCGS Newsletter Editor, 70 George St., Norwood, MA 02062).

BCGS SPONSORED EVENTS

Saturday, November 9, All Day

The Boston Classical Guitar Society proudly presents the BCGS Contemporary Music Guitar Festival at Wellesley College in Wellesley, MA. The day's events will include Linda Charmichael's seminar on Alexander Technique; "Contemporary Lutherie: New Trends in Guitar Making;" "The New England Guitar Competition," a vendor fair, and concerts by Duo Live Oak and David Leisner. See the article in this newsletter for full details.

BCGS DISCOUNTED EVENTS

Saturday, November 2, 8:00 p.m.

Composers in Red Sneakers: Boston based new music group premieres Francine Trester's *Sonatina for Guitar and Violin*; to be performed by guitarist Robert Ward and violinist Francine Trester. Works and premieres by Howard Frazin, Margaret McAllister, Lansing McLoskey, Eric Sawyer, and Kurt Stallmann. Program special guests: Nick Fells, University of Glasgow; Pamela Larson Kaneb, filmmaker. Pickman Hall, Longy School of Music, 27 Garden Street, Cambridge, MA.

\$12 gen. admission/\$8 students & seniors (BCGS members can receive \$2 off the price of admission by pre-ordering tickets). Phone (617) 876-9101

NEW ENGLAND AREA EVENTS

Sunday September 15, 6:00 p.m.

Paul Abbot performs works by S. Assad, Ponce, Scarlatti, Paganini, Dowland, Hand, Bennet and De Falla. The concert will take place in the lecture room of the Boston Shiatsu School, 1972 Massachusetts Avenue, Cambridge. Admission is free, and a free sampler CD will be available for each person who attends. The school is 2 short blocks north of Porter Square on the Red Line. Because the concert is on a Sunday, parking is available in permit spots.

Saturday September 21, 3:15 - 4:00 p.m.

Aaron Caplan performs flamenco and solo classical works with Boston-area flamenco dancer La Chana; together they will perform a program entitled "In the Spirit of Spain." The concert will take place on the Boston Common as a part of Boston Lyric Opera's Carmen on the Common. This is a highly interactive event, featuring audience participation and discussion. In addition to the dance and music, the afternoon includes a presentation on the history of Spain and the guitar. This is a family event that everyone ages 5 and up will enjoy. The performance is sponsored by Young Audiences of Massachusetts and is free and open to all ages. A free performance of Bizet's Carmen will follow in the evening. For more info email ajcaplan@hotmail.com or go to www.yamass.org.

Friday, September 27, 7:30 p.m.

Jeffrey Steele in J. S. Plays Bach — a recital featuring two major J. S. Bach works: The Third Cello Suite and the Second Violin Partita. "These masterpieces show two contrasting sides of Bach," says Steele. "The Suite is as optimistic and uplifting as the Partita is dark and introspective. Yet, as in Shakespeare's comedies and tragedies, they each contain elements of the other." The program will also include other Bach works, selected from the cello and lute suites. Depot Square Gallery, 1837 Massachusetts Ave, Lexington. Admission \$8. For more information call (978) 282-3106 or visit jeffrysteele.com.

Saturday, October 5, 8:00 p.m.

Paul Abbot performs works by S. Assad, Ponce, Scarlatti, Paganini, Dowland, Hand, Bennet and De Falla. The concert will take place in the lecture room of the Boston Shiatsu School, 1972 Massachusetts Avenue, Cambridge. Admission is free, and a free sampler CD will be available for each person who attends. The school is 2 short blocks north of Porter Square on the Red Line.

Thursday, October 10, 7:00 p.m.

Aaron Caplan performs Ned Rorem's Romeo and Juliet with flutist John Ranck as a part of Ned Rorem's 80th birthday celebration. Free and open to public. The concert will take place at the Community Music Center of Boston. For more info email ajcaplan@hotmail.com or go to www.cmcb.org.

Saturday, October 12, 8:00 p.m.

Music for Viols and Friends Concert I: Affetti Musicali: Virtuoso Italian Baroque Music. Works by Frescobaldi, Monteverdi, Castello and others, performed by Michael Collver, countertenor and cornetto; Carol Lewis, viola da gamba; Olav Chris Henriksen, theorbo and archlute. Lindsay Chapel, First Church in Cambridge Congregational, 11 Garden St., Cambridge, MA. \$16/\$11. (617) 776-0692.

Sunday, October 13, 3:00 p.m.

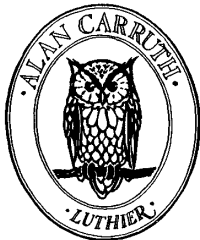
Somerville Museum Concert I: Affetti Musicali: Virtuoso Italian Baroque Music. Works by Frescobaldi, Monteverdi, Castello and others, performed by Michael Collver, countertenor and cornetto; Carol Lewis, viola da gamba; Olav Chris Henriksen, theorbo and archlute. Somerville Museum, Central St. at Westwood Road, Somerville, MA. \$14/\$9. (617) 666-9810.

Saturday, November 23, 8:00 p.m.

The Noble Lutenist: Music of Johann Anton Losy. Works of Losy and Sylvius Leopold Weiss, performed by Olav Chris Henriksen, Baroque lute and Baroque guitar. Boston Conservatory Concert Room, 8 The Fenway, Boston, MA. Free. (617) 912-9142.

Sunday, November 24, 3:00 p.m.

Somerville Museum Concert II: The Noble Lutenist: Music of Johann Anton Losy. Works of Losy and Sylvius Leopold Weiss, performed by Olav Chris Henriksen, Baroque lute and Baroque guitar. Somerville Museum, Central St. at Westwood Road, Somerville, MA. \$14/\$9. (617) 666-9810.

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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.

Sunday brunch, 11:00 a.m. - 1:00 p.m.

Lance Gunderson performs at Ciento, a Spanish tapas bar, at 100 Market St. in Portsmouth, N.H. Flamenco and classical guitar. All welcome. lgunder@attglobal.net.

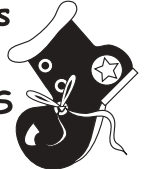
*** Advertising in the Calendar is free of charge ***

Send your listings to Larry Spencer at lspencer777@hotmail.com, or mail them to: Larry Spencer,

BCGS Webmaster/Calendar Coordinator, 1200 Concord Rd.,
Marlborough, MA 01752.

Listings submitted after the deadline will be posted on the BCGS
Web site: www.bostonguitar.org

Deadline for the Dec-Feb issue is Nov 1.

**Composers in Red Sneakers
presents ★ ★ ★ ★****2 PREMIERES of NEW WORKS
for GUITAR!!****"Sonatina for Guitar and Violin"
by Francine Trester**

with guitarist Robert Ward and violinist Francine Trester
November 2, Pickman Hall, Longy School of Music, 8 p.m.

**"Concerto for Guitar and 9 Instruments"
by Francine Trester**

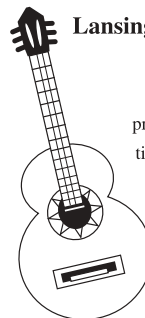
with Robert Ward, soloist
February 17, Pickman Hall, Longy School of Music, 8 p.m.

Programs will feature works and premieres by
Howard Frazin, Margaret McAllister,
Lansing McLoskey, Eric Sawyer and Kurt Stallmann

★ ★ ★ ★

BCGS members receive two dollars off the admission price (\$12 general/\$8 students & seniors) by pre-ordering tickets. Subscribe to all three CRS concerts for the price of two!! For further information, please contact:

Howard Frazin (617) 876-9101
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Society Speaks

Compiled by Charles Carrano

Many of us have craved new music to listen to, only to be disappointed after buying a recording without the chance to hear it first. What are your favorite guitar CDs?

Thanks to all of you who responded to this survey! 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.

I tend to think in terms of favorite guitar *recordings* rather than guitar *CDs*, because some of my favorite performances *aren't* on CD. I am always astonished by Segovia's (ancient) EMI performances, among the first, if not the very first, classical guitar on record. I also love his rendition of Rodrigo's *Fantasia*. Sergio and Eduardo Abreu's duo recordings are wonderful as well, but these are not (yet) available on CD (a positively criminal act, in my opinion). Then there is John Williams' 1960s rendition of Paganini's *Caprice no. 24*—it's been recorded by legions since, but never surpassed (and only equaled by Eliot Fisk). Williams' first recording of Barrios is noteworthy as well. Both of these are available on inexpensive compilation CDs. Most recently I have been listening (repeatedly) to Stephan Schmidt's incredible recording of the Bach Lute Suites. I've also been enjoying everything by Frank Halasz, especially his recordings of modern Italian guitar music, and of Takemitsu. Also, any of the Assads' various recordings on the Nonesuch label are high up on my list.
Robert A. Margo

I offer the following Flamenco recommendations from my CD collection:

"Lole y Manuel, Una Voz Y Una Guitarra" Virgin 8409792. This is a 2-CD set recorded live at Giralda in Sevilla. It is flamenco cante and toque "mas puro." The first CD is one of my favorites of all time; I listen to it more than any other and love to play along with it. The second CD pairs the soloists with a large orchestra and may not be to everyone's taste, but it is an interesting experiment in any case. The first CD is so good you can ignore the second if you don't like it!

"La Susi y Carmen Moreno, Belleza y Arte" Universal #26, Grabaciones Historicas. Here is La Susi at her best with Paco de Lucia and his brother Ramon de Algeciras accompanying superbly. Susi is the singer on Paco Pena's "Misa Flamenca;" she has the inimitable "voz rajo," and is a member of the respected

Amador family. This CD contains several great tientos, tangos and bulerias. In contrast to Susi, Carmen Moreno sings with the "voz claro," but she is equally fine and is also superbly accompanied by Paco y Ramon. This is great record, and a great bargain.

"Cameron Nuestro" Phillips 526-187-2. This set contains 2-CD's of live recordings with Cameron de la Isla de San Fernando accompanied by Tomatito. You can't go wrong with this one—it doesn't get any better than this.

"Flamenco Puro Live" Paco Pena with Manuel Soto "El Sordera" London 443 902-2. This is a wonderful live recording from Paco Pena, originally completed in 1971 and re-issued in 1996. It features a wide variety of flamenco toques including: soleares, segurias, tangos, tientos, bulerias, alegrias (with a dancer) and Sevillianas. The recording is an excellent introduction to Flamenco Puro.

"Sabicas and Escudero" Montilla cdfm 105. The CD is a rare duet recording of Mario Escudero and El Niño de las Habicas, better known as Sabicas, or simply Saba. It contains several exciting flamenco duets, beautifully played with virtuoso technique—fun to play along with too!

"Al Alba" Pedro Bacan. EPM/ADES982352 ADE 660 *"Noches Gitanas en Lebrija, Vol. 4."* Here is the late great Pedro Bacan at his best, singing and playing with members of his family in juerga. Bacan was an excellent guitarist and possessed a vast knowledge of el arte flamenco, as amply demonstrated here. Especially fine bulerias and cantinas de Pininni are featured.

All of the above CD's should be readily available from Flamenco Connection, or Catalina's. Enjoy!

Lance F. Gunderson

The next survey topic is as follows: *How do you practice? With the limited time we have each day to devote to our instrument, it is important to use practice time efficiently. What techniques have you discovered to improve your playing in the least amount of time?*

Please keep your responses brief—150 words or less! Responses may 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!

**Send responses to Charles Carrano,
c.carrano@worldnet.att.net, by November 1.**

Music Review

Transcriptions, a Review

By Robert A. Margo

Andres Segovia.

Transcripciones, Obras para guitarra vol. 3.

Berben Edizioni musicali. Ancona, Italy, 2001. Pp. 4, 155.

Johann Sebastian Bach.

Preludes and Fugues from the Well-Tempered Clavier.

Transcribed for guitar solo by Alfredo Sanchez. Pp. ii, 76.

Columbus, Ohio: Editions Orphee.


Despite an ever-growing catalog of works composed for the instrument, transcriptions and arrangements are still central to the guitar repertoire. Although the process of adapting music written for other instruments is as old as the guitar itself, the modern period of transcription largely dates from Tarrega and his students. But it was Andres Segovia who surely elevated the art of transcription to the level suitable for concert performance.

Relatively few of Segovia's transcriptions—the Bach *Chaconne* being the most famous—were published during his lifetime. But many were recorded, and *Transcripciones*, the third volume of Segovia's collected works to be published by Berben, is a selection of these, taken (by ear) off the original recordings by the guitarist Philip de Fremery. Lots of favorites are here, including *Sevilla*, the Bach *Fugue* from BWV 1001, the fantastic *Cazonetta* by Mendelssohn (from his string quartet No. 1, op. 12), and Purcell's *Rondo*. Clearly a labor of love, the transcriptions seem very accurate, although I have not, I admit, checked them against the recordings; the fingerings are authentic as well. Although current standards would judge some of Segovia's transcriptions (such as those from the lute or vihuela repertoire) to be old-fashioned, there is still much to be gained from studying them closely. Guitarists with decent collections of music are likely to have other versions of many of the pieces, but *Transcripciones* is still a must have. Lavishly and beautifully produced, as always, by Berben, the collection is priced accordingly (roughly \$40-45, depending on the current exchange rate).

Bach transcriptions were a mainstay of the Segovia repertoire. Subsequent generations of guitarists have built on his work, generally favoring complete suites over isolated movements. The so-called "lute" suites were among the earliest to be mined as complete suites. These were followed by the sonatas and partitas for solo violin, and by the suites for unaccompanied cello. More recently, solo guitarists have ventured into Bach's keyboard music, including various partitas, several of the so-called *French* suites (but not, to my knowledge, the *English* suites), and even the *Goldberg Variations*. The latest offering comes

from Alfredo Sanchez—a selection of preludes and fugues from the *Well-Tempered Clavier*.

Let it be said up front that these transcriptions are truly extraordinary (and, with few exceptions, truly difficult). Had I not played through them myself, I would have thought what Sanchez has accomplished to be nearly impossible. As performance material, all guitar transcriptions from Bach's keyboard music are problematic. With the exception of slow movements, the solo guitar transcriptions are typically unplayable at the tempos usually deemed appropriate to the harpsichord or the piano. This holds true regardless of whether one incorporates the minimal ornamentation realizable on the guitar. But the *Well-Tempered Clavier* was never really meant for public performance. Rather, it was designed for instruction in polyphony and counterpoint, and the guitar, as we all know, is a polyphonic instrument. Absolutely *nothing* in the guitar repertoire comes close to the wonders in this volume. Playing through these transcriptions—even at ten percent of the keyboard tempo and paying *very* close attention to Sanchez's fingerings—will yield enormous benefits in terms of phrasing and musicality. There are purely technical dividends as well (especially, but not exclusively, greater flexibility in the left hand). The collection is beautifully produced, as always, by Editions Orphee and reasonably priced (around \$30.00).

I ordered my copies from the Spanish Guitar Centre in Nottingham, England (check www.worldguitarist.com). One can also order the Segovia directly from Berben (www.berben.it) and the Bach from the Guitar Gallery in Houston (again, check www.worldguitarist.com). 

The BCGS is seeking contributors to this column. Both sheet music and CD reviews are welcome. Please send your reviews and/or inquiries to Charles Carrano at c.carrano@att.net, or mail them to: Charles Carrano, BCGS Newsletter Editor, 70 George St., Norwood, MA 02062.

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Classifieds are \$10 per issue for a 32 word ad (\$0.25 for each additional word). Send to Charles Carrano, BCGS Editor, by mail at 70 George Street, Norwood, MA 02062 or by email (c.carrano@worldnet.att.net).

Deadline for the next newsletter is Nov 1.

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November 9, 2002

Teacher Listing

The teacher list is continually being updated. If you would like to be added to the list, send information to Larry Spencer, lspencer777@hotmail.com.

John Bigelow; (617) 731-3257, JonLorPro@aol.com. P.O. Box 200343, Boston MA 02120. Instructor in classical guitar, renaissance lute, multi-strung guitar, technical analysis, music and fingerboard theory. All levels. B.A. in Music and Guitar from Franconia College with studies at Mannes College of Music, NYC. Former Music Faculty (Guitar) at University of Vermont, Middlebury College, Johnson State College.

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

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

Maurice Cahen; (781) 874-0224, mauricecahen@atbi.com. Classical, Jazz & Latin guitar styles as well as harmony, ear training, composition and improvisation classes. Lessons given at the Powers Music School in Belmont, Lexington, Winchester Community Music School or privately in Medford.

Nicholas Ciraldo; (617) 254-5935, www.nicholasciraldo.com. B.M., Indiana University, M.M., New England Conservatory of Music. All styles/levels are welcome.

Peter Clemente; (508) 829-9213, pclemente@prodigy.net. Faculty: Boston University, Tufts University, and Clark University. All levels; Classical and Folk.

Glorianne Collver-Jacobson; (781) 275-6686, collver@world.std.com. Faculty: Wellesley College. Private instruction also available. Lessons given in Classical & Flamenco Guitar and Renaissance Lute.

Paul Cortese; (508) 879-3508. Faculty: Winchester Community Music School, the Community Music Center of Boston. Private lessons also.

Mark M. Davis; (401) 528-2275 markmdavis@yahoo.com. Mark Davis is the director of a multi-level classical guitar program at the Wheeler School in Providence, Rhode Island, and the music director of the Providence Mandolin Orchestra (www.mandolin-orchestra.org). A former student of Hibbard Perry and Siegfried Behrend, Mr. Davis has extensive recording and international touring experience. Available for classes and ensemble coaching.

Jon "Juanito" Pascual Gordon; (617)566-7157. jpasguitar@yahoo.com. Teaches flamenco guitar to all levels and ages, classical guitar, beginner to intermediate, as well as theory and solfege. Ten years teaching experience. International performance career with many top flamenco artists. Bachelor of Music degree with honors from New England Conservatory. Private teaching studio in Boston.

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

Jozsef Halajko; (617) 859-8117. Classical guitar instruction (for all levels) at Back Bay-Boston studio. Over 20 years teaching experience. Also teaches flamenco guitar for beginners only.

Gregor Harvey; Teacher of classical guitar at the Cambridge Music Center (617) 547-8263 and at his home (617) 971-0978. Master's degree from FSU under Bruce Holzman. Also teaches Irish music on the guitar (Carolan, dance music, backing, some mandolin).

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

Grant Hooper; (617) 876-6219. Classical guitar lessons given by experienced performer and teacher. All elements of classical guitar technique covered. All levels accepted. Harvard Square location.

Karen Jacques; (508) 655-8466, greatblue5@earthlink.com. Classical guitar lessons, all ages and levels through the Rivers Music School, Weston or privately in Wayland. Suzuki registered instructor.

Carlton D. Kish; (508) 877-6657, classicalguitar@juno.com. Faculty: St. John's Preparatory School in Danvers, Brookwood in Manchester-by-the-Sea. Students successfully competing in N.E.G.C. at Boston Conservatory. Private instruction available, all levels welcome.

Jose Lezcano, Ph.D.; 603-358-2180, Associate Professor of Music, Keene State College, Keene, NH; Summer faculty, Apple Hill Chamber Music Center, Nelson, N.H. Private lessons; all levels

Luiz Mantovani; B.M. from University of Rio de Janeiro; M.M. and Artist Diploma from New England Conservatory. All levels and ages welcome; preparation for college auditions and competitions. E-mail: lucamjr@hotmail.com Web: luizmantovani.homestead.com

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

John Muratore; (617) 522-8582. Faculty: Dartmouth College, The All Newton Music School. Private Classical guitar instruction available, all levels welcome.

Thomas Noren; (617) 522-9527, Thilm@aol.com. Classical Guitar and Brazilian music instruction. Private lessons, or through Longy School of Music.

Anne O'Connor; anneoc@bicnet.net. Faculty: Fitchburg St. College (adjunct), Performing Arts Schools of Worcester, Pakachoag Community Music School, private studio in Fitchburg, MA. Classical guitar (all levels) and Folk (beginner) guitar.

Apostolos Paraskevas; (781) 393-0105, appar@bu.edu. Holds DMA in composition. Artist Diploma in guitar performance. Lessons at Boston College and Boston University. Private lessons in Medford. Advanced students only.

Eleazer Perez; (508) 365-4970. Lessons given at the Music Box in Fitchburg, beginning to advanced levels. Guitar class for adults also taught, Assabet After Dark, at the Assabet Regional High School, Marlboro.

Sherri A. Phillips; (781) 812-1657, Private classical guitar instruction. Specializes in teaching children ages 5-12.

Lisa Ricetti; (978) 658-7990, LRicetti@aol.com. Faculty: Northern Essex Community Col., Continuing Ed. Private lessons also available in Wilmington/Tewksbury area, all levels and ages. Suzuki registered Classical Guitar Instructor for ages 4-12.

Will Riley; (617) 524-1458. Childbloom Guitar Program teacher for ages 5-12 at Ohrenberger Elementary School, West Roxbury.

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

Silvio José dos Santos; dossantos@brandeis.edu. First Prize Winner of the 1993 NGSW National Guitar Ensemble Competition. 17 years of teaching experience. Private instruction from beginning through advanced levels in Boston. Lessons in English, Spanish and Portuguese.

Joseph Scott; (508) 539-0124, jscott@capecod.com. B.M. Boston Conservatory, 1985. Faculty: Milton Academy. Private lessons, Classical and Folk fingerstyle, through Cape Cod Conservatory, Barnstable, (508) 362-2772), or by special arrangement, private studio.

Jeffrey Hamilton Steele; (978) 282-3106 www.jeffreysteele.com Classical and other styles taught at the North Shore Conservatory at Endicott College, Beverly; and privately in Gloucester.

Gene Stein; efstein@hotmail.com. M.M., U. of Wisconsin-Madison, studied under Javier Calderon; Perfezionamento Degree, Civica Scuola de Musica, Milan, Italy, studied under Aldo Minella. Director of Classical Guitar Project at the South Shore Charter School. All levels welcome. (617)547-1106

Berit Strong; (978) 263-3418, fsiddiq@ix.netcom.com. Lessons offered at private studio in Acton. All levels and ages welcome.

Frank Wallace; (603) 588-6121, liveoakmusic@hotmail.com. Guitar and Lute lessons, all levels. Also runs Childbloom Guitar Program for 5-12 year olds in Antrim, Peterborough and Keene, NH.

Robert Ward; (781) 279-7960, rward@lynx.dac.neu.edu. Faculty: Northeastern University, The Brookline Music School and the New School of Music, Cambridge. Also, private lessons in Stoneham. Beginning to advanced levels.

Seth Warner; (207) 883-7115, signofraven@hotmail.com. Classical Guitar Instructor at the U. of Maine at Farmington, and the Songbird Creative Center, Yarmouth Maine. Lessons available in the Portland area as well. Beginning to advanced levels, chamber music coaching, and basic musicianship and history.

Sharon Wayne; sharon@sharonwayne.net; www.sharonwayne.net Faculty: Joy of Music Program in Worcester. Private lessons also available, all ages and levels. Suzuki certified. Former guitar faculty at San Francisco Conservatory and Santa Clara University. B.M., M.M. Guitar Performance from University of Southern California. Concert performances and recordings in U.S. and Japan.

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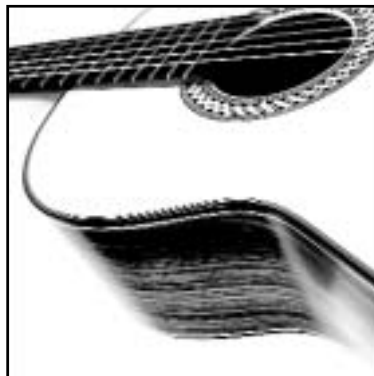
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