



newsletter

Volume 11, Number 2-Dec. 2003/Jan. 2004

Upcoming Events

Wednesday, December 31, 6:45 and 7:00 p.m.

The Small-Torres Guitar Duo perform as part of the Boston First Night Celebration. 1st and 2nd Church, 66 Marlborough St. Boston.

Sunday, January 11, 7:30 p.m.

William Buonocore (guitar) performs Pierre Boulez' "Le Marteau Sans Maitre" with Collage New Music. Paine Hall, Harvard Univ.

February 19-22, 2004: The Rantucci International Guitar Competition

The U. of Akron School of Music, Akron, OH.

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Letter to Members

Dear Members,

Our 2003-04 season is off to a fantastic start! 2002 Boston Guitar Competition winner Dan Lippel opened our season with an adventurous evening of contemporary works for guitar. His high-tech program featured works by Mario Davidovsky and local composer Peter Gilbert, impeccably played, combining amplified classical guitar and electronic sounds to truly otherworldly effect!

Our annual Boston Guitar Festival and Competition enjoyed great success this year. The event, which took place at Northeastern University on November 7-8, drew 17 competitors from 7 different states, and featured wonderful concerts including one by former BCGS Artistic Director, Nicholas Ciraldo, and flutist Rachel Taratoot-Ciraldo. We had near record turnout for Adam Holzman's masterful opening concert Friday night, and many in the appreciative audience returned for his master class the next morning to hear him share his wisdom with four talented young guitarists. The South Carolina-based Rossignol Duo (lutenist Christopher Berg and lutenist/singer Hazel Ketchum) brought us a lyrical and engaging program featuring a potpourri of styles, humorously inserting the instantly recognizable *Ucelli Negri* (translation: Blackbird) into a set of Renaissance tunes, and continuing to break down the boundaries between classical and folk traditions when they broke out a steel string parlor guitar (generously lent by BCGS member Bill Millett) for a tune or two. From Friday's preliminary round, four finalists were selected, and Saturday's Competition Finals were open to the public. The audience was treated to an extremely high level of performance of quite varied programming by these talented young players. The winners, in place order, were Orlando Roman, Salome Sandoval, Matthew Rohde, and Christopher Wear. Look forward to hearing Mr. Roman return for his winner's concert on our 2004-05 season!

The Festival would not have been possible without the help of certain tireless BCGS members. Special thanks to George Ward for all of his beautiful design work on Festival posters, competition applications, postcards and flyers, and for coordinating the Vendors' Fair which took place all day Saturday. George was there to help the vendors unload their vans and set up not long after the sun rose. Thank you also to Alec Bass not only for volunteering his own time, driving visiting artists to the airport and selling tickets to events, but also for coordinating all the volunteers who helped out the whole weekend, and thank you to those volunteers; to Spencer Ladd for his elegant design of our Festival programs; to our esteemed panel of Competition judges, Berit Strong, Will Riley, Glorianne Collver-Jacobson, and Bob Ward, for their valuable time and insight; and to Bob Ward for the handling of the many logistical details which enabled us to hold the Festival at Northeastern University. Thanks also to Northeastern for generously providing us the beautiful and conveniently located facilities, which I believe contributed greatly to the success of the Festival. Last but not least, thanks to Carl Kamp at Union Music who generously donated our 3rd and 4th prize gift certificates for the BCGS guitar competition.

(continued on next page)

Letter to Members *(continued from page 1)*

Moving beyond the Festival, we recently received some very good news from the D'Addario Foundation for the Performing Arts: upon reviewing the application drawn up by BCGS member Bob Margo, D'Addario granted BCGS a substantial award in support of our Winter/Spring 2004 events. Thank you again to Bob for the many hours of work that went in to preparing the application!

Now we look toward the upcoming events, which include concerts by the Amadeus Duo, Antigoni Goni, and BCGS Competition winner Rob MacDonald, as well as our monthly Performance Parties. As always, we welcome the addition of new members to our volunteer pool, and encourage anyone interested in taking a more active part in the Guitar Society to contact Membership Director Alec Bass.

I look forward to meeting more of you at future BCGS events, and wish you all a very happy holiday season.

Sincerely,



Sharon Wayne

Artistic Director

Warm Thanks!

The BCGS would like to thank its membership and all who support the society by volunteering their time and/or donating funds to ensure our future success. This winter we would like to offer our special thanks to Larry Spencer, Robert Margo, Richard Lyon, Lori Arsenault, Ramon Alonso, Peter & Elsie Macaulay, Robert Juels, Lawrence Fine, Arthur Ness, Arthur Mallett, Ben Arditi, Vladimir Jandjsek, Audie Bridges.

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Masterclass with Adam Holtzman

By Larry Spencer



Paul Abbott

On Saturday morning, Adam Holtzman gave a masterclass. A large and appreciative audience listened as Erik Puslys, Paul Abbot, Lucas Apostoleris and Craig Ahern performed, then received Mr. Holtzman's critique. He applied ideas from various artistic disciplines, pointing out, for example, that we should play with the beat as gracefully as Fred Astaire and deliver phrases with the masterful gestures of Sir Laurence Olivier. He frequently suggested what we might learn from non-guitarist musicians such as the great violinist, Midori. She



Erik Puslys

is said to practice so slowly that one can eat a bite of a sandwich between each note. There was one idea that Mr. Holtzman applied for most of the guitarists. When shifting to a new position, wait for the note that precedes the shift to finish, then begin the shift. We tend to time our shift so the note after the shift begins exactly on time. That cuts off the preceding note too early, making the music sound choppy. Furthermore, the destination note gets an unwanted accent. To put it another way, we should think



Lucas Apostoleris

of the shift as being attached to the note that precedes it, not to the one after it.

A highlight of the morning was the performance by 10-year-old Lucas Apostoleris. Everyone in the room, not least Mr. Holtzman, was in awe as Lucas dispatched a difficult Saudade by Roland

Dyens with unbelievably relaxed and competent technique. Mr. Holtzman pledged to buy Lucas' records in a few years, and he was not kidding. His teacher, Sharon Wayne, says that Lucas has always been able to play anything he chooses. Those who attended this masterclass may be able to say in a few years, "Yes, Lucas Apostoleris is world-famous now, but I saw him play when he was just a boy."

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My Meeting with Andres Segovia

By Gil Magno

Wow... Andres Segovia was coming to town. I couldn't wait to hear the master. He was to appear in the city of Montgomery, Alabama.

The day of his concert finally arrived. I drove to Montgomery with my wife and a caravan of students and members of the Guitar Society behind us. Once there, the first thing I did was to purposely separate from the crowd. I knew that with all those people I'd never get to see Segovia privately and experience what would become one of the greatest moments of my life.

I went to the music company that was sponsoring the concert, bought the tickets and "innocently" made conversation to find out where Segovia was staying. And they innocently told me that he was staying at a such and such hotel. Off to the hotel I went, with my wife. I had never done this before so I was a little nervous. I went to the desk and requested that a porter go to Segovia's room carrying my business card that introduced me as a bassoonist with the Birmingham Symphony. The porter returned and said that the maestro had said to go up. I was stunned. I, Gil, was going to talk to Segovia. I stuck my hand in my pocket and pulled out the first money bill I felt and without looking at it gave it to the porter. It could have been a one dollar bill, or a five or a ten. But even if it was a one dollar bill, in those days it was a good tip. Minutes later we were knocking at his door.

The door opens ... and there he was. Stocky, not too tall and with a fixed stare through his super thick glasses. I greeted him with a Spanish, "how are you," to which he didn't respond, and with a slight bow of the head, he conservatively waved his million dollar right hand into the room as a welcome gesture.

My wife and I sat side by side and he across from us, with his other million-dollar hand leaning on the edge of a desk. He said nothing and simply looked at us fixedly as if questioning our intentions in being there.

I found it strange that this great man was here in this simple room all alone, with no luggage, and of course his guitar, which must have been in the closet as it was nowhere to be seen. I got the feeling instantly that this man lived only for his art.

I spoke first; and after introducing myself and my wife, I began by saying that I had no motive in being there other than that I admired him and the guitar; that though I was a bassoonist and was studying the guitar with hopes of changing to it professionally. The first thing he said was, "Yes ... da gueetar iz a very beu-tifol eenstrument."

After that we spoke steadily, one thing leading into another, and while I spoke rather excitedly, he spoke calmly with lots of intention.

My first question had to do with the fact that after a practice session I always felt tight and sore around the shoulders. To that he said, in his heavy Spanish accent, that he practiced five hours a day. One hour and a quarter in the morning, two and a half in the afternoon, and one and a quarter at night. He then added with emphasis, "no more ... no less ... and I don't get tired." I made some comment about discipline and he said, "Yes ... I must forego many social engagements," as he pointed to a pile of sheet music on the bureau, "in order to prepare my program for next season."

I asked him with whom I should study. His first recommendation was Alirio Diaz. But since he was outside of the US, he mentioned Sophocles Papas of Washington DC, with whom I studied later. He said that Papas didn't play very much anymore but was well acquainted with the Segovia school. Which was very true. The conversation went on for about an hour.

"What method should I use," I asked. "The Aguado Method is the best," he said, to which I replied, "Yes, I have it; edited by Sinopoli." "Ah ..." he said, "Sinopoli was a carpenter, not a guitarist. You get the edition by Sanz de la Maza."

Sitting there with this master I felt like I was in the presence of an old cypress tree that remained within its true nature; didn't bend, didn't sway with the whims of the wind, and wasn't

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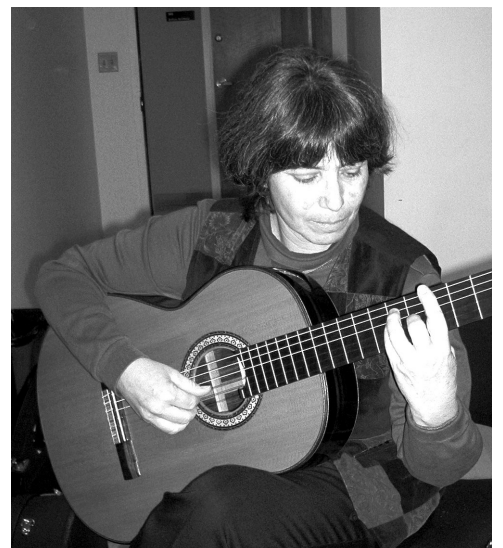
Rachel & Nick
The Ciraldo Duo



Frank Wallace, Composer



Adam Holzman



Glori Jacobson



Carl Kamp, Union Music



Alan Carruth, Luthier



Rosingnol Duo

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Society Speaks

Compiled by Bob Healey

What is the most difficult piece of music you have learned? After playing it, what did you think, and do you have any other insight or hindsight?

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

Scherzo-Walz by Llobet. Marked "*allegro vivace*," the left hand gymnastics seemed so easy, but only at first glance. The music itself is not so deep, but for the music itself to work it needs to sound as if it is simple, which is quite a task. The piece covers basic technique and then some. It opens with left hand solo legati, followed by chords with melody interspersed with grace notes legati; scales and arpeggio; cadenzas and then a lyrical section with harmonics; three octave scales; the ominous D-flat section—a great example of Tarrega's left hand super pinky technique; scales; brilliant coda with chords and grace notes in the upper register.

The music is not hard, but the piece is repetitive and it should not sound as a study, but as a picture full of colors and conversations. I find music like this can be very heavy, but should be very light and free.

A close second: Takemitsu's *Equinox*. Measures 7-15 is the hardest passage I have ever played. The piece itself is like an extremely fragile crystal that must be touched with perfection or it will break. I did not like the editor's fingerings and changed them, but the piece is still a challenge to make sing. The demands on the performer—rather, the attention to detail of the composer—is wonderful. Another month.

-Aaron Larget-Caplan

The most difficult piece I every attempted was *Afro-Cuban Lullaby*, the version transcribed by Jack Marshall and played by Christopher Parkening. I had to learn it bit by bit. Now, however, I can play it in my sleep. It's still one of my favorite pieces.

-Alex Dillon

I have just begun to read music with more confidence. The piece that was the most difficult for me is called *Sambalamento* by Luis Bonfá. The rhythm drove me nuts. Learning a difficult piece teaches me a lesson about life in general. I tend to be anx-

ious at times and a difficult piece makes me remember that I have to break it down into small steps. I use that approach with life issues too and often it works.

-Robson Goulart

Benjamin Britten's *Nocturnal, after John Dowland*, Opus 70 is the most challenging piece I have ever learned. This twenty-minute work posed a multitude of challenges: dynamic range, control, endurance, not to mention memorizing a work of this stature – this list goes on. Even after performing the *Nocturnal*, I humbly admit that I never thoroughly understood this twenty-minute work. However, two years after my performance of it, I recently re-visited the score and the piece became completely clear to me. I realized how tremendous this work is, and I am

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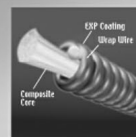
The BCGS would like to acknowledge its appreciation to the D'Addario company, who graciously donated a set of its strings to each contributing author of this issue's Society Speaks column.

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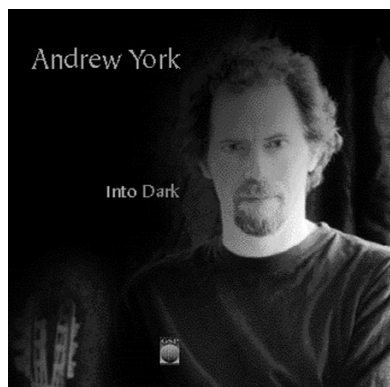
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Calendar

🎵 Performance Parties

Saturday, December 13, 2:00 p.m.

Performance Party at the Christian Education Center of Crossroads Community Church, 1301 Edgell Road, Framingham. See <http://bostonguitar.org/cccdirections.html> for directions.

Saturday, January 17, 2:00 p.m.

Performance Party at the Arlington Center for the Arts, 41 Foster Street, Arlington. Follow the directions and map at http://www.acarts.org/who_we_are.htm to get to the Center and into its main level. However, once you take the first hallway past the lockers, look for stairs on the right. Follow them down into the hall. The auditorium is on the left. Alternatively, before you go into the building check the garden entrance of the auditorium by the parking lot (on the left when facing the building from the lot). The door will probably be open for BCGS members.

Saturday, February 21, 2:00 p.m.

Performance Party at the Arlington Center for the Arts. For directions, see the performance party listing for January 17.

For information about hosting a performance party, contact Ben Arditi (barditi@comcast.net).

🎵 BCGS Sponsored Events

Sunday, December 7, 3:30 p.m.

Alan Wilson, solo guitarist from Maine, performs at the the Hingham Public Library, http://www.hingham-ma.com/html/public_library.html, 66 Leavitt St, Hingham, MA. Free admission. Call (781) 741-1407 for more information.

Sunday, January 11, 3:30 p.m.

Jozef Halajko, solo guitar, performs at the the Hingham Public Library, http://www.hingham-ma.com/html/public_library.html, 66 Leavitt St, Hingham, MA. Free admission. Call (781) 741-1407 for more information.

Friday, January 23, time TBA

The Amadeus Duo in concert. Watch www.bostonguitar.org for details as they become available.

Sunday, February 22, 3:30 p.m.

Steve Marchena, solo guitar, performs at the the Hingham Public Library, http://www.hingham-ma.com/html/public_library.html, 66 Leavitt St, Hingham, MA. Free admission. Call (781) 741-1407 for more information.

Sunday, March 14, 3:30 p.m.

The New Group, guitar, flute and percussion ensemble, performs at the the Hingham Public Library, http://www.hingham-ma.com/html/public_library.html, 66 Leavitt St, Hingham, MA. Free admission. Call (781) 741-1407 for more information.

Sunday, April 18, 3:30 p.m.

The Back Bay Guitar Trio performs at the the Hingham Public Library, http://www.hingham-ma.com/html/public_library.html, 66 Leavitt St, Hingham, MA. Free admission. Call (781) 741-1407 for more information.

🎵 New England Area Events

Wednesday, December 3, 7:00 p.m.

The Small-Torres Guitar Duo in concert, performing a range of music including works by Scarlatti, De Falla, Machado, Gnattali, and others as well as selections from their recent CDs. (Visit www.smalltorresduo.com). Corpus Christi Church, 45 Ash St., Auburndale, MA. (617) 244-9386. Tickets \$8.

Saturday, December 6, 8:00 p.m.

Harvard Radcliff Chorus featuring John Muratoreon guitar playing Conrad Susa's 'Carols and Lullabies' for Harp, Guitar, Marimbas and Chorus and additional works by Lou Harrison and William Walton. Sanders Theater.

Wednesday, December 31, 7:00 p.m. and 6:45 p.m.

The Small-Torres Guitar Duo perform as part of the Boston First Night Celebration. The program will include works by Scarlatti, De Falla, Machado, Gnattali, and others as well as selections from their recent CDs. (Visit www.smalltorresduo.com). 1st and 2nd Church, 66 Marlborough St. Boston, MA.

Sunday, January 11, 7:30 p.m.

William Buonocore (guitar) performs Pierre Boulez' "Le Marteau Sans Maitre" with Collage New Music. Paine Hall, Harvard University. Call (617) 325-5200 or visit www.collagenewmusic.org for more information. \$20 general admission, \$7 for students and seniors. Free admission to students from Boston Conservatory, Boston University, Harvard University, Longy School of Music, Massachusetts Institute of Technology, Milton Academy, New England Conservatory of Music, Tufts University, Suffolk University, Walnut Hill School for the Arts.

Sunday, January 25, 3:00 p.m.

The Back Bay Guitar Trio, featuring David Newsam, John Mason and Steve Marchena with special guest Chris Kane, performs for the UNH Faculty Recital Series. Bratton Recital Hall, Paul Creative Arts Center, University of New Hampshire, College Ave, Durham, NH. Admission is free. For more information and directions visit www.unh.edu.

Sunday, January 25, 3:30 p.m.

Jouissance, a 5-piece recorder/guitar ensemble, performs at the the Hingham Public Library, http://www.hingham-ma.com/html/public_library.html, 66 Leavitt St, Hingham, MA. Free admission. Call (781) 741-1407 for more information.

Sunday, February 1, 4:00 p.m.

Jose Lezcano will perform and premiere a new guitar concerto of his own composition with Eric Stumacher conducting the Keene Chamber Orchestra. The concerto is scored for solo guitar, string orchestra, percussion, timpani, and Andean folk instruments. Also featured will be Ravel's Mother Goose Suite, Porkofiev's Peter and the Wolf and Steinmetz's African Dance from Bassoon Concerto. The Colonial Theater, 95 Main Street, Keene, NH.

Saturday, February 7, 8:00 p.m.

The Chameleon Arts Ensemble in concert. Works will include the Hovhaness Sonata "Spirit of Trees," with David Leisner, guitar and Anna Reinersman, harp. Visit <http://www.chameleonarts.org/concerts/february.html> to see the full program. First and Second Church, Boston, MA. For tickets, call (617) 427-8200.

Saturday, February 28, 8:00 p.m.

Olav Chris Henriksen, lute, performs with Michael Collver, countertenor & cornetto; Carol Lewis, Janet Haas, Paul Johnson, Mai-Lan Broekman & Alice Mroszczyk, violas da gamba, *Ye Sacred Muses*, music of Byrd and Holborne. Lindsay Chapel, 1st Church in Cambridge, Congregational, 11 Garden St., Cambridge, MA. Admission \$16/\$12. Call (617) 776-0692 for further information.

Sunday, February 29, 3:00 p.m.

Olav Chris Henriksen, lute, performs with Michael Collver, countertenor & cornetto; Carol Lewis, Janet Haas, Paul Johnson, Mai-Lan Broekman & Alice Mroszczyk, violas da gamba, *Ye Sacred Muses*, music of Byrd and Holborne. Somerville Museum, Central St. at Westwood Road, Somerville, MA. Admission \$14/\$9. Call (617) 666-9810 for further info.

Sunday, February 29, 4:00 p.m.

The Back Bay Guitar Trio, featuring David Newsam, John Mason and Steve Marchena with special guest John Muratore, performs for the Dartmouth College ChamberWorks Recital Series. Rollins Chapel, Dartmouth College, Hanover, NH. Admission is free. For more information and directions, visit www.dartmouth.edu.

Thursday, April 29, 7:30 p.m.

William Buonocore (mandolin) performs Mahler's 7th Symphony with the Boston Philharmonic in the Sanders Theater. Call (617) 236-0999 or visit www.bostonphil.org for more information.

Saturday, May 1, 8:00 p.m.

William Buonocore (mandolin) performs Mahler's 7th Symphony with the Boston Philharmonic in the Jordan Hall. Call (617) 236-0999 or visit www.bostonphil.org for more information.

Sunday May 2, 3:00 p.m.

William Buonocore (mandolin) performs Mahler's 7th Symphony with the Boston Philharmonic in the Sanders Theater. Call (617) 236-0999 or visit www.bostonphil.org for more information.

Festivals & Workshops

February 19-22, 2004: The Rantucci International Guitar Competition & The NE Ohio Guitar Festival

The Univ. of Akron School of Music, Akron, OH. Contact Mri Ali at mirali@sprynet.com or Stephen Aron at stevearon@aol.com for more information or visit www.mir-ali.com/rantucci/

July 1 - July 7, 2004: XII. International Biannual Guitar Competition, Czech Republic

Both Czech and international guitarists can participate in the competition provided they meet the entry criteria and have studied the competition program. All candidates must apply by submitting a binding application form along with the attached copy of the payment form by March 31, 2004. The binding applications can be sent by mail or by fax. Preliminary applications can also be made over the internet.

The competition is being supported by an increasing number of embassies, whose countrymen are involved in the competition either as contestants or as members of the jury panel. The support of the German and Austrian embassies has become a tradition. Information and application forms are being distributed to the United States and Canada. Cultural leaders, ambassadors of the mentioned countries and representatives of the organizations involved regularly take part in the opening ceremony. Top prizes include a master guitar by Peter Matousek plus 2,000 Euro. More information is available at guitar.kutnohorsko.cz.

(continued o page 13)

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The Fourth String

Cheap Guitar CD's

by Robert A. Margo

Years ago, collecting recordings of classical guitar was a relatively simple and straightforward pastime.

Record companies were few in number, and classical guitarists who recorded with any frequency were fewer still. A visit to the local record store every couple of months, and one could easily keep up with new releases. Since then, the number of labels and the number of guitarists recording have increased exponentially. At the same time, the major classical labels have drastically cut back their operations, and many traditional retail outlets have closed. I used to love to go to Briggs and Briggs or HMV in Harvard Square but, alas, no more. Tower Records in the Square is still open, but it is a shadow of its former self.

What's a diehard record collector to do? About a year and half ago I discovered, by chance, the Berkshire Record Outlet. The outlet itself occupies a non-descript, rather grungy warehouse-like building located, as the name implies, in the Berkshires (specifically, in Lee, Massachusetts, a few miles from Tanglewood). During high Tanglewood season it is open every day (except Sundays), and on Saturdays during the rest of the year. Finding the building is a bit of a chore, as the sign is difficult to see from the road. But the BRO (as I like to call it) is really a mail-order house. And what a house it is – treasures galore!

The Berkshire Record Outlet sells cut-outs, overstocks, and out-of-print recordings – mostly classical, with some jazz, world music, and what-have-you. Keep in mind that what is “out of print” in the United States can very easily be “in print” in some other country. The BRO carries a stupefying number of labels, many of which are European or South American in origin, and very hard to come by in the United States. Virtually everything is priced from \$1.99 to \$8.99 a disk, with the average at \$5.99.

Step One is to open up the website, www.berkshirerecordoutlet.com. You might have to do this a couple of times – traffic on the site is very high, and the owners seem to tinker with it on a daily basis, so keep trying if at first you don't succeed. Once you've made it, click on “Search.” In the box, type “guitar” (very important: not “classical guitar,” just “guitar”). On the day that I wrote this (early September 2003), you would be rewarded with 400+ available titles.

Forgot to buy a copy of Andres Segovia's classic 78 RPM recordings? Three versions on CD are currently listed by the BRO, one a recent English re-mastering, the other two Angel-EMI re-issues. A fan of Bream or Williams? There are two

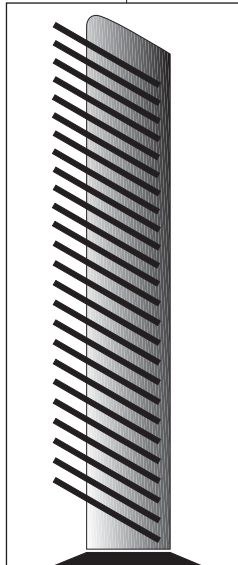
Bream recordings currently for sale, both compilations on RCA/BMG. Williams' classic recording of the Aranjuez, coupled with the Giuliani and Vivaldi concertos, is available, as are two compilation CD's (one of these has his very famous recording of the Paganini Caprice no. 24), all on Sony/CBS.

Like Sharon Isbin or Manuel Barrueco? Three of Isbin's most important recordings on Virgin are currently listed. Barrueco has seven listed, including his very recent “Cuba.” Seven Romero outings are available, including Pepe's famous account of the Boccherini quintets (on Phillips).

On page 10 of the September 2003 issue of “Classical Guitar” magazine there is a full page advertisement for two recent chamber music recordings by the fine Argentine guitarist Maria Isabel Siewers on the ASV label. One features the music of Carlos Gustavino; the other, the music of Maximo Diego Pujol. You can order them from the British distributor, Ashley Mark, for \$50.00, shipping (to the US) included. Or you can buy them from the BRO for \$10.98, shipping not included (see below)

but, I guarantee, shipping from Lee, Massachusetts will be less than the difference in price. Eduardo Fernandez's revolutionary recording of the Bach lute suites – very daring in its ornamentation, and long out of print – is listed at \$7.98 for two CDs. I am a great fan of the German guitarist, Frank Halasz. For years I tried to locate his out-of-print recording of twentieth century Spanish repertoire on the BIS label, but to no avail. Then, one day, there it was, on the BRO website. Lovers of nineteenth century guitar will find lots of obscurities from Italy. Searching for lute recordings is a bit more difficult – type “lute” in the search box, and you will be inundated with flute recordings. Better to type in an actual name, like “Dowland” (or “O'Dette”). Guitar, of course, comprises a tiny fraction of the BRO's stock. Type “Bach” in the search box, and 900+ titles will show up on the screen.

Shipping and handling is of the “fixed-plus-variable” cost variety, so it pays to order in bulk. The minimum order is \$15.00, including shipping. You can order directly on the Web or you can print out and fax (or mail) the order form. Or you can call (414) 243-4080 and have them mail you the latest copy of their print catalog, very thick and very small type. Your first order may take a little extra time to fill but subsequent orders should come as quickly as the USPS can manage. Bear in mind that the stock changes from day to day, so what's described above might not be available the day you sign on. I am sure, though, that something else, equally wonderful, will be available. Happy browsing!



Society Speaks *(continued from page 7)*

re-inspired to pick it up again. Sometimes, it seems, difficult music needs a certain amount of time to gestate to gain your understanding and appreciation.

-Nicholas Ciraldo

I have just been studying classical guitar for about 16 months, and the most difficult piece of music I have learned is Bach's *Prelude in D*. Mapping out the right hand fingering as I learned the piece was important. Slow patient practice with the metronome is the only other insight I have.

-Joe Wroblewski

It was a long time ago when I was a complete novice, and I did not know where the notes were, but Tarrega's *Capricho Arabe* was very difficult. A few years later I spent a full year learning a Bach prelude, BWV 997. The Bach has been essential for me because in order to play it I had to develop an efficiency in the movement of my left hand, which I still have today.

-John Fiske

The next survey topic is as follows:

Where do you practice? Describe the space and how you feel about it.

Please keep your responses brief—50 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!

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Perspectives

Recognition

By Jeffry Hamilton Steele

Speech given at Rockport High School Fine Arts
Awards Night 5/22/03

31 years ago this week, I was walking home, dejected and empty-handed, from the Cranbrook school Awards Night. The last chance for any official recognition of my artistic accomplishments at that school, yet my name was not called once.

Why during my junior and senior years I had. . .

- * formed and directed a Renaissance consort that performed at school functions
- * co-directed and conceived an evening of Shakespeare scenes with music [from which the school literary magazine, *Gallimaufry*, derived the name it maintains to this day]
- * given a solo classical guitar recital
- * performed as dancer and actor
- * co-organized coffeehouse-style gatherings for student poets and songwriters
- * composed and performed a Rock Mass for Baccalaureate

. . . yet I left that ceremony feeling *like a nobody*.

When I arrived home, I found a visitor. Stan — who had graduated from Cranbrook two years before and was now attending Harvard — had come to stay with my parents for a few days because my dad, a Cranbrook English professor, had been his favorite teacher. Stan had been a high achiever when at Cranbrook, athletically, academically and theatrically. He consoled me in my disappointment by saying that he hadn't felt right about which students were recognized at the Awards Nights *he* had attended, and reminded me that the award categories had been created to recognize students who participated in organizations like Band or Glee Club rather than mavericks like myself.

Then he asked if I would get out my guitar. After listening with rapt attention as I played a few classical pieces, he said, "You know, I get so much more from sitting in the intimacy of your living room watching and listening to you, than I would from being part of a large audience in a concert hall. It's a real gift that you can do that for someone." I was reminded of this years later when my brother in New York City told me that pop star David Bowie was quietly booking himself into small clubs down there as member of a band called "Tin Machine." Perhaps tired of playing stadiums, Bowie must have missed the London coffeehouses where he'd gotten his start.

Perhaps some of you have seen the movie "Babette's Feast," in which one of Paris' finest chefs flees to a remote village in Denmark to start a new and simpler life as a house servant. Keeping her background a secret for years, she dutifully prepares the bland meals that her employers have always known until one day she unexpectedly wins a lottery in France. But rather than use this 10,000 francs to go off on her own, she spends it on all the food and supplies needed to put on *one opulent Parisian meal* for her employers and their neighbors. "All the artist wants," she says, "is the chance to do her art well." Asked why she would thus leave herself penniless, to remain in servitude, she replies, "An artist is never poor."

Now I don't mean to say that poverty is a good thing for artists, or for anybody; but rather that if we artists are to be happy, to stay vital and to genuinely move our listeners, viewers, or readers, we must remain true to our creation-joy. For once an activity stops feeling creative to us, our souls become parched. This may be what Rockport choreographer Ina Hahn meant when she told me that she feels detached from performances of her work because *her* creative process ended with the rehearsals.

You have perhaps three choices before you as an artist. The first is to plug yourself into the corporate culture — which is structured to profit from the undeveloped tastes, short attention span and addictive fascinations of the average consumer. To play it safe, this public is generally fed a re-packaged, already-familiar and easily-digested product. There is nothing inherently wrong with choosing this option. You can find plenty of interesting challenges working your way into existing enterprises. But should you land that position playing in a symphony orchestra, or scoring a TV sitcom, or designing billboards, you still aren't doing anything to counteract the national decline going around you. Unless you're part of the solution, you're likely to be part of the problem. And, as with any business, you are valuable to your employers so long as you are providing a marketable commodity and are expendable once you are not. At the same time, certain famous performers have used their visibility to raise awareness on important issues, particularly the environment. But given their dependency on the corporate world, these artists are not positioned to adequately address the roots of the problem.

The second option is to focus on educating these consumers, to provide them experiences that would enable them to appreciate art at the level that your spirit longs to work at. While this requires faith and missionary zeal, you don't have to be religious to believe that art transforms souls, whether it is a child redirecting previously destructive energy into the beginnings of artistry or an adult resuming participation in the artistic process for the first time *since* childhood. I am proud of my friend and

collaborator Carl Thomsen for what he has developed in the Legends school program.

The third would be to just do whatever your muse dictates without concern for or interest in your audience. There is also nothing wrong with this option. It seems appropriate, after all, that artists have periods of withdrawing from the world. Just think of the fine work left us by the reclusive Emily Dickinson. But for others to enjoy your work they're going to have to find you *somehow*.

I, like many artists, have pursued all *three* options from time to time, though I never had much stomach for option one and could not remain within option three for long without wanting to be heard by someone. Evidently my preference has been to build from the living room outwards. Rather than compete to be one of the few heard where concert goers have already been lured, I seek to *create more concert goers* by bringing my music to those who happen to be in my community. I may get heard by fewer people than if I were on the BU Celebrity Series, but I am in a better position to sense what my listeners are experiencing.

A few years back I attended an alumnae weekend at Hampshire College. Film documentary-maker Ken Burns — who graduated a year ahead of me — showed us clips of his “Jazz” television series. He stood before us barefoot and wearing cutoffs — appearing much as he did when a student there — as he received our thunderous applause. With moisture in his eyes, he said that such acceptance of his work by former classmates meant more to him than all the national recognition he'd received thus far.

What does recognition mean to you and who do you think you should be getting it from? First of all you should be getting it from yourself — for being perpetually down on yourself creates an unsatisfying experience for those who are *trying* to compliment you. But once you can do that, I think it's healthy to want recognition from others. But how many others? Here we come to an essential longing that I believe rich-and-famous artists have in common with the rest of us: to be appreciated by a few people who really see us for who we are. For in the end it isn't that satisfying having a lot of undiscerning people saying how great you are. We want to know the truth — not just that we have a wonderful talent, but how we may improve on it.

If we can accept this as being the kind of recognition that truly nurtures us, it follows that we can *give* it just as well as we can receive it. How much it would mean to those next to you to be recognized and appreciated *by you* for something you noticed about them! And it doesn't have to be an artistic achievement. It can be the way they said something that needed to be said, or did something considerate, or even just the colors they chose to wear.

Thanks for the opportunity to speak to you. May peace, prosperity and creation-joy be with you all.

Calendar *(continued from page 9)*

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.

Friday evenings 6:00 - 9:00 p.m.

Alan Lee Wilson plays regularly at the Original Weathervane in Readfield, Maine on beautiful Lake Maranacook on Rt. 17, approximately ten miles north-west of Augusta, Maine. His schedule for August is as follows: Friday, August 1st 6:00-9:00pm; Friday, August 15th 6:00-9:00pm; Friday, August 29th 6:00-9:00pm. For more information go to store.mixon.com/alanleewilsonguitarist or call (207) 774-1374.

Every other Saturday evening

Paul Abbot plays classical guitar at the Zeitgeist Gallery's “Subconscious Cafe,” 1353 Cambridge Street (Inman Square). Log onto www.mp3.com/paul_abbot and click on live events for more details.

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. For more information, contact Lance at lgunder@att.global.net.

Sunday brunch, 11:00 a.m. – 2:00 p.m.

Alan Lee Wilson performs classical and modern guitar at Lauria's Restaurant on the River in Augusta, Maine. (53 Water Street.)

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.

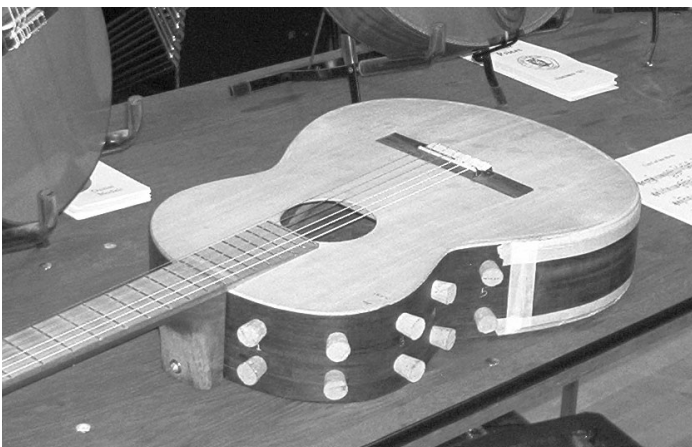
Deadline for the March-May issue is February 1.
Listings submitted after the deadline will be posted on the BCGS Web site.

www.bostonguitar.org

Guitar Festival *(continued from page 4)*



Cambridge Music, Yesterdays Sheet Music Service



Alan Carruth's experiment with sound ports

Oscar Azaret with guitar



Segovia *(continued from page 3)*

intimidated by the crows that landed on its branches. This man was indeed a master - of the guitar - but mostly of himself.

After about an hour I nervously reached for my camera and hurriedly took a picture of him sitting on the bed. With his permission, of course.

We talked about many things. Unfortunately I don't remember them. And so ended one of the greatest moments of my life. I felt inspired and confident for having been accepted to exchange words with the maestro.

Later, when I saw Sophocles Papas for classes, I told him of my meeting with Segovia. He was genuinely surprised that I had managed to speak to the maestro privately. He gave me the impression that Segovia was a very private person and hardly ever gave interviews.

The concert that evening was, as usual, electrifying. The audience, however, was quite noisy. Segovia begins tuning his guitar, as he always does on stage, more to give the audience time to shut up than to really tune it. But this audience is stubborn. They whisper, they snicker, they sneeze, crinkle the programs, and at about the middle row of seats, some guy is having a coughing attack. Segovia waits. The maestro has always refused to use a microphone. You either quiet down enough to hear the pure guitar or you don't hear it. Or he will embarrass you by refusing to play, waiting calmly until your anticivilization nerves stop fidgeting.

Four times he placed his hands ready to play when someone would cough or wiggle loudly in his seat. He'd cross his arms on top of the guitar and wait. All the time he's waiting he's staring patiently but seriously at the audience. Finally he began playing but the audience never quieted down enough. I could tell he was angry. And I must admit I was rather happy when he struck a chord the sound of which was the rattling of strings not precisely pressed. Why happy? It showed me he was still a little human. Not that it's the implicit nature of humans to err but that we all do sometimes.



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The deadline for the next newsletter is February 1.



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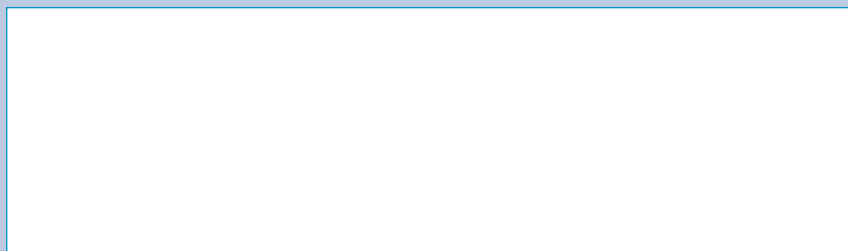
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