



# newsletter

Volume 13, Number 1, Sept./November 2005

## Upcoming Events

### Sunday, October 2, 5:00 p.m.

Berit Strong presents a concert of Spanish Music for voice and guitar movements of "El Concierto de Aranjuez" by Joaquin Rodrigo performed by "Intermezzo Chamber Players" 63 Summer St. in Maynard. (978) 897-9828.

### Thursday, November 3, 8:00 p.m.

John Muratore, guitar, performs a Faculty Recital with Roberto Cassan, accordion. Works by Moreno-Torroba, Brouwer, Hand, Koshkin, Wheeler, and Piazzolla. Boston University's Tsai Performance Center

See Calendar section for details

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## Letter to Members

Dear Members,



After two very successful years as Artistic Director, Sharon Wayne has stepped down from the position. I am very honored to take over this position and look forward to working with the members and the board of directors to strengthen the presence of classical guitar in our community. I have been a member of the society for the past five years and am excited to become actively involved with this great organization.

My background is with electric guitar but during the past decade I have dedicated myself to the world of classical guitar. I am an Assistant Professor in the Guitar Department at Berklee College of Music where I teach private lessons and direct the classical guitar

chamber program. I am currently performing with the Back Bay Guitar Trio, a group that has performed for several Society events including the Hingham Library Concert Series and last November's Guitar Fest' at Northeastern University.

In this issue of the Newsletter you will find a wonderful book review by Harry G. Pellegrin, a very insightful article on jazz arrangements for classical guitar by Robert A. Margo, and this month's Society Speaks on the topic of recording. There are many wonderful classical guitar events taking place this fall including performances by society members Berit Strong and John Muratore, the Hingham Public Library Series, and performance parties at the homes of Jimmy Lanzillotta and Charlie Carrano. Be sure to check the Calendar section for the latest developments as they unfold this fall. There are also several Society concerts scheduled this winter including a concert and master class by William Kanengeiser, and a benefit event featuring former director Sharon Wayne. Visit the society's web page (<http://bostonguitar.org>) for more information on these events.

Please help us begin the BCGS 2005-2006 season with a healthy budget by renewing your membership. As always, members will receive this quarterly newsletter as well as discounts for concerts and other guitar-related events taking place in this thriving and active New England community. Thanks to the hard work of one of our members, Kyung Yoo, the BCGS is pleased to offer a new incentive for renewing your membership--each new or renewing member this year will receive a free gift from Savarez. Choose from a premium set of Savarez strings, a Savarez T-shirt, or a fingernail repair kit while supplies last (1 gift per individual, student/senior or family membership). We'll be distributing these items at upcoming BCGS events, rather than mailing them out, to save on postage and handling costs. Please be sure to renew your membership to receive these benefits and gifts, but most importantly so that we can continue to sponsor recitals by world-class artists and further our mandate to bring an awareness of the classical guitar to communities and individuals in the Boston area.

I'm really looking forward to building on the wonderful tradition of the Boston Classical Guitar Society. I look forward to building our membership, creating opportunities for both professional and student performers and promoting guitar events in the New England Area. I also hope to draw on my experience as an educator to connect with other teachers in the area to create dialog and to solicit creative ideas about strengthening our group.

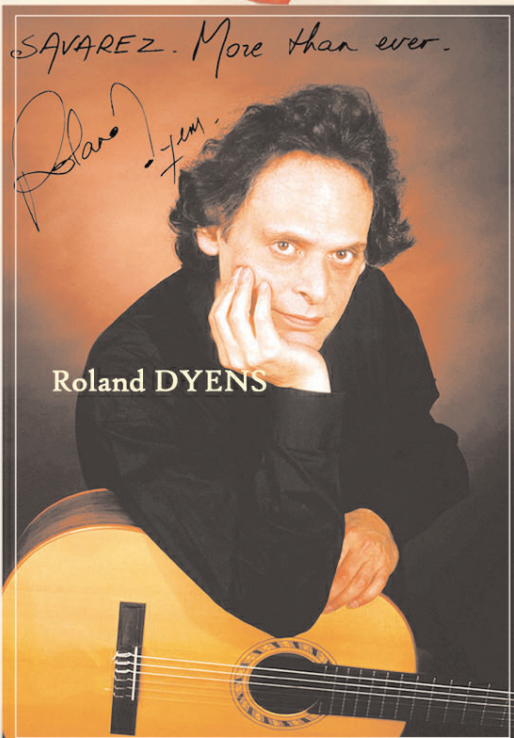
David Newsam

*Artistic Director*

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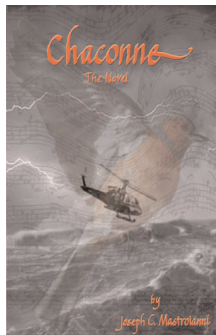
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## Book Reviews

**Chaconne, the Novel**

by Harry G. Pellegrin



Truly great music tells a story, if not in precise order of event, then it at least will convey a series of emotions that lead from point A to point B. In my mind, the minor *Chaconne* is probably one of the finest jewels of our Western civilization. As a theme and variations, it doesn't merely spin a tale or convey a slice of emotional reality; it transports the listener through a series of expressive and often poignant emotional vignettes. Bach has, yet again, crafted fine art using eleven half-steps and

sheer brilliance. In the hands of a master—a true master—violinist or guitarist, this piece delivers an aural experience that can leave both performer as well as audience weeping.

Much like its Baroque namesake, *Chaconne* by Joseph Mastroianni is also crafted like a theme and variations. *Chaconne* is the story of two men separated by time and distance but dancing to the same rhythm of life nonetheless. This novel traces the lives of two men, one of whom you probably know—but not in such detail as when you have finished the book—and one whom you will come to know like a brother, and care for similarly.

Milo Damiani and Johann Sebastian Bach are those two men, seemingly worlds apart, yet fused inexorably by the music. Young Milo, son of Italian immigrants, sees life and death on the streets of a New York City ghetto. His life is affected by the variations of those lives that touch his, constantly rubbing, sharpening, refining the emotional fabric that creates a man. As we all know, paradoxically, these same developmental factors can also destroy those without the fortitude to learn.

Young Sebastian, as his family and friends call him since it would seem that every male in the family, indeed in the town, is named Johann, has also tasted life and, more explicitly, death. Between war and pestilence, he has lost parents, family and friends. God has blessed Sebastian with a supreme musical ability that is recognized and nurtured. Correspondingly, young Milo has been given the gift to truly understand a composer's heart, to read between the notes.

Both young men grow up physically and mentally during the timeframe that *Chaconne* chronicles. Plagued by the Horseman throughout his life, Milo sees death once again from the cockpit of a helicopter in Vietnam. Sebastian, also wounded by the rider of the pale horse, buries a wife and projects his spiritual agony into a piece composed for four strings—so small a canvas for such a rending of the soul! Sebastian channeled “*loss and triumph, far and courage, pain and bliss, denial and acceptance, anger and everlasting love into a dance of life, death, and continuum...*” writes Mr. Mastroianni. Bach asked so much from the

violin. The Chaconne, performed on the guitar in the hands of character Juan Miguel, delivers this same expressive and emotion-laden message to Milo.

Sebastian and Milo, as fleshed out by Mr. Mastroianni, are different yet the same in their humanity. Their lives are different, dissonant, yet the harmony of the human spirit arranges these dissonances into a contrapuntal harmony. I believe this same melody runs throughout the human race. Mr. Mastroianni uses two men to illuminate this to us.

To write more, or in greater depth, would be to rob the story—the piece—of some of its impact, and impact is what *Chaconne* delivers. This story will change the way you relate to those around you and life in general. *Chaconne* is Mr. Mastroianni's masterwork and masterpiece. He has achieved what so few of us involved in ‘popular’ culture accomplish—he has transcended mere storytelling and, much as Johann Sebastian Bach did with music, he has attained true art—having defined, delineated and explained the human soul. Bravo!

Harry G. Pellegrin, *Musician and author of the novel “Low End”*

**For more information visit:**

**[www.chaconne.us](http://www.chaconne.us)**

**See Page 5 for Author's New England Book Tour Schedule**



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# Calendar

## September-November

### Performance Parties

#### Saturday, October 22, 2:00 p.m.

Performance Party at the home of Jimmy Lanzillotta, 86 Hawthorne Rd, Wayland, MA. Bring some food and your guitar! Call (508) 655-0706 if you need directions.

#### Saturday, November 12, 2:00 p.m.

Performance Party at the home of Charlie Carrano, 102 Manchester Road, Newton, MA. Bring some food and your guitar! Charlie's number is 617-332-6500. Accessible by public transportation—take the "D" train of the Green Line to the Newton Highlands T-stop. Walk north up Walnut street about three blocks and turn left down Dunklee Street. Take your second right at the bottom of Dunklee St. onto Manchester Road. Our house is a yellow cape, 102 Manchester Road. By car, take Beacon St. into Newton Highlands and turn South onto Walnut Street. Turn right onto Dunklee St. and follow the directions above.

*For information about hosting a performance party, contact Larry Spencer (lspencer777@hotmail.com).*

### BCGS Open Board Meetings

#### Thursday, November 3, 6:30 p.m.

BCGS Open Board Meeting hosted by George Ward at Comap, 57 Bedford St., Suite 210, Lexington.

#### Thursday, December 1, 6:30 p.m.

BCGS Open Board Meeting hosted by George Ward at Comap, 57 Bedford St., Suite 210, Lexington.

#### Thursday, January 5, 6:30 p.m.

BCGS Open Board Meeting hosted by George Ward at Comap, 57 Bedford St., Suite 210, Lexington.

### BCGS Sponsored Events

Sunday, November 13, 3:30 p.m. The Transcontinental Duo, Igor Golger & Hiroko Kajimoto, perform works for guitar and Flute at the Hingham Public Library's Sunday Sounds Special Concert Series. 66 Leavitt St., Hingham, MA. Call 781-741-1407 for information. Free admission.

Sunday, December 11, 3:30 p.m. Andrew Santospago performs works for solo guitar at the Hingham Public Library's Sunday Sounds Special Concert Series. 66 Leavitt St., Hingham, MA. Call 781-741-1407 for information. Free admission.

Sunday, January 8, 3:30 p.m. Sharon Wayne and Jennifer Schiller, guitar & flute duo, perform at the Hingham Public Library's Sunday Sounds Special Concert Series. 66 Leavitt St., Hingham, MA. Call 781-741-1407 for information. Free admission.

Sunday, February 12, 3:30 p.m. Jouissance, an early music ensemble, performs at the Hingham Public Library's Sunday Sounds Special Concert Series. 66 Leavitt St., Hingham, MA. Call 781-741-1407 for information. Free admission.

Thursday, February 23, 8:00 p.m. William Kanengiser performs at the Boston Conservatory. Tickets \$20/\$15. Free audit masterclasses from noon to 2 p.m.

Sunday, March 12, 3:30 p.m. Steve Marchena performs works for solo guitar at the Hingham Public Library's Sunday Sounds Special Concert Series. 66 Leavitt St., Hingham, MA. Call 781-741-1407 for information. Free admission.

Sunday, April 9, 3:30 p.m. The Back Bay Guitar Trio performs works for solo guitar at the Hingham Public Library's Sunday Sounds Special Concert Series. 66 Leavitt St., Hingham, MA. Call 781-741-1407 for information. Free admission.

### New England Area Events

Sunday, February 12, 3:00 p.m. The Wellesley Symphony Orchestra presents "Spanish Spectacular," a program of works by Spanish composers including Rodrigo' "Concierto de Aranjuez" featuring guitar soloist Berit Strong. BCGS members will receive a \$2 discount. Program also to include works by Arriaga, Granados, Chabrier, and Rimsky-Korsakov. MassBay Community College, 50 Oakland Street, Wellesley Hills. Pre-concert talks by Leslie M. Holmes at 2:15 p.m. Adults: \$18, Seniors/Students: \$14, Children under 12: \$5. Visit [www.wellesleysymphony.org](http://www.wellesleysymphony.org) or call (781) 235-0515 for more info.

Sunday, October 2, 5:00 p.m. Internationally acclaimed classical guitarist and ArtSpace resident Berit Strong is proud to present a concert of Spanish Music for voice and guitar, and string quartet and guitar. Three movements from "Siete Canciones



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Populares Espanolas" by the Spanish Nationalist composer Manuel DeFalla will be performed by accomplished soprano Mary Ann Lanier and one or two movements of the great symphonic masterpiece "El Concierto de Aranjuez" by Joaquin Rodrigo will be performed by the Lexington based string quartet "Intermezzo Chamber Players" with Carol Premach as director and arranger of the Aranjuez. Donations for the American Red Cross to assist in New Orleans Disaster Relief will be gratefully accepted and appreciated by the musicians and ArtSpace members. For further info. about Open Studios and the 72 artists residing there please check the website. Address is 63 Summer St. in Maynard. (978) 897-9828.

**Thursday, November 3, 8:00 p.m.** John Muratore, guitar, performs a Faculty Recital with Roberto Cassan, accordion. Works by Moreno-Torroba, Brouwer, Hand, Koshkin, Wheeler, and Piazzolla. Boston University's Tsai Performance Center, www.bu.edu/tsai. Admission is free.

**Sunday, November 6, 8:00 p.m.** Robert Paul Sullivan, guitar, in an evening of chamber music for guitar, mandolin, and banjo, including music by David Hahn, Heitor Villa-Lobos, and Mario Castelnuovo-Tedesco. Robert Sullivan has taught classical guitar at NEC since the 1960s. Guest artists will be Deborah Charness, flute; Peter Clemente, guitar; Thomas E. Greene, guitar and banjo; Mairlynn Mair, mandolin; John Muratore, guitar. New England Conservatory's Jordan Hall (www.newengland-conservatory.edu). Free admission.

**Sunday, November 20, 5:30 p.m.** Berit Strong and soprano Jeanie Furlan will perform "Siete Canciones Populares Espanolas" by Manuel DeFalla. Follen Church in Lexington, MA.

## 🎵 Festivals & Workshops

**Sunday, October 16, 12:00 - 6:00 p.m. - Indian Hill Music School** Guitar festival at the Indian Hill Music School, King Street, Littleton, MA. (978) 486-9524. indianhillmusic.org. The afternoon will feature performances by Berit Strong (classical), Grisha Goryachev (flamenco), The Mill City Trio (original jazz), Eric Baldwin (traditional jazz) as well as a demonstration of instruments from the Renaissance through the present day by Olav Chris Henricksen, and workshops on right hand technique, injury prevention and electric guitar pedals/signal processors. There will also be a guitar "petting zoo" for children. Tuition is \$25 for the entire afternoon of events, free for Indian Hill students. Please call the school to register.

## 🎵 Ongoing Events

**Fridays in June and beyond 8:00 - 10:00 p.m.** Aaron Largest-Caplan performs at the Annuals Martini Bar at Perennials Restaurant. 420 Main St (Rt. 20), Sturbridge, MA 01566, Located at Sturbridge Country Inn, (508) 347-3335, www.perennialsdining.com.

**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. (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 6:00-9:00 p.m.; Friday, August 15th 6:00-9:00 p.m.; Friday, August 29th 6:00-9:00 p.m. 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.,  
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**Deadline for the December-February issue is November 15.**  
**Listings submitted after the deadline will be posted on the BCGS Web site.**

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# Society Speaks

Compiled by Bob Healey

**“Do you record and if so how? What software or hardware do you use, and do have have any tips for setting up a home studio?”**

*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.*

\*\*\*

I started with a Creative Sound Blaster Audigy Platinum sound card with break out box. Next I tried an M-Audio digital studio, and then a portable Fostex MR-8 with Cakewalk, Guitar Studio. After all this experimentation, and the expense at that, I dropped the PC based solution and settled on an Apple solution, based on my son's advise. I purchased a Mac Mini with Garage Band, and sold everything else on eBay. I purchased yet another M-Audio device, a 410 Firewire. But it gets even more interesting! After frustration with a weak flat signal, I purchased an AKG condenser microphone and a single channel tube pre-amp. I'm there now—I have full rich sound on my tracks. It's a very good solution for a not too expensive home recording studio that can rival the sound of a pro!

*Richard Mulcahy*

Apple Mac Mini	\$599
AKG Condensor Mike	\$169
Blue Tube Pre-amp	\$100
<u>Mic Stand</u>	<u>\$60</u>
Total Cost	\$928

\*\*\*

My setup is simple and relatively cheap: two Oktava MK-012A mics into a Tascam US-122 USB audio interface all connected to a Dell laptop using Cakewalk Home Studio software. The most expensive, and in my opinion the most important, component in this setup are the mics. I'm not counting the laptop because most people have one of those (or a PC, no difference) for other reasons. The resultant sound quality is pretty good. The hardest part is getting the optimal mic placement. I use an ORTF setup about 6-12 inches from the guitar, hard panned left/right. The close spacing is because I do not have a “good room” to record in, so I want to get less of the room and more of the guitar. For post processing I just add a little reverb using impulse responses through a VST plugin that works with Cakewalk. The other hard part was getting used to Cakewalk but I think that's true of any software. Once you get over the learning curve it's like second nature. The USB interface is good if you want to be mobile. You can go into the forest and

record with your laptop without any power requirements (not that I do that, but a cool idea nonetheless). Also, soundcards are getting better and better, and you don't need an expensive internal soundcard to get good quality. The Tascam uses its own card and bypasses the one in the laptop.

*Chris Ruth*

\*\*\*

I wrote a 3-part article on the subject for the BCGS newsletter some years ago: [http://jeffrysteele.com/cd\\_producing.html](http://jeffrysteele.com/cd_producing.html). There has been an over-abundance of cheap microphones to appear since—so if you don't have access to a matched pair of Neumann 130's (one of the small-diaphragm condensers of choice for many classical music recording engineers), it would be worth auditioning many of these new offerings, both large and small diaphragm, cardioid and omni. Some of the best-known brands—specifically, Audio-Technica, AKG and Rode—did not faithfully reproduce my guitar when I tried them out at Guitar Center—owing to high-end boost. Most mics document their response curve; you want it to be as flat as possible, with a self-noise of no more than 16 dB.

I still use my hard-disk recorder for tracking, even though I import that audio into my iBook for editing, because it's operation is easier and more dependable than a computer's. The former still runs at the CD specification of 44.1k, 16-bit. Nowadays one might consider using the higher resolution recording possible on the faster computers and newer hard-disk recorders—as many analog devotees now say that the 192k, 32-bit specification sounds as good as analog to their well-tuned ears. There are many USB and Firewire interfaces to compare, some with XLR (mic) inputs. Watch out for the THD (total harmonic distortion) rating for this built-in mic pre-amp; 0.0025% is good.

For editing software, I've found that “Pro Tools Free” works as well as other software that I indeed paid for. Hopefully it's still available as a free download from the Digidesign website. The additionally available \$50 “d-verb” plug-in (which, unfortunately, only works with this free version of Pro Tools) sounds as natural to me as anything else I have (of course, I haven't spent thousands on reverb). If your recording space has a pleasing reverb of its own, all the better.

If you don't care to get technically involved, you may find their are audio engineers out there (or students) who are well-equipped and may record you at minimal cost just for the experience. I know a professional recordist who'll do my concerts now and then for free when he wants to audition a new microphone.

*Jeffry Steele*

The next survey topic is as follows:

**“What guitar festivals or workshops have you attended recently and what was the experience like?”**

*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!*

**Send your response to bob@bobhealey.net by November 15 and receive a FREE set of D’Addario strings (while supplies last), courtesy of D’Addario.**

*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.*



## Thank You!

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 fall we would like to offer our special thanks to donor Francisco Frago.

## Be Heard!

The BCGS is always interested in member contributed articles and reviews of guitar concerts, scores and CDs. To find out how you can contribute to this newsletter, drop Charlie Carrano a line at c.carrano@comcast.net.

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## Boston Classical Guitar Society Membership Form 2005-2006 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.

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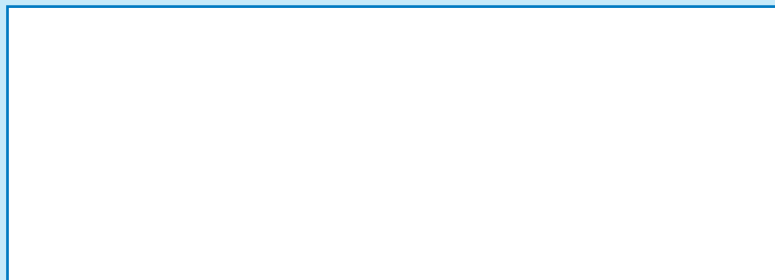
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# The Fourth String

## Standards

By Robert A. Margo

In jazz, a “standard” is a song, often with an “AABA” structure (the “B” is the “bridge”), written by a composer with a last name of Arlen, Ellington, Gershwin, Kern, Porter, Rodgers, plus a few others. In a standard jazz performance of a standard the melody is stated, perhaps with some modification or embellishment, followed by improvisations based on the harmonic structure, with the “head” (melody) re-capitulated at the end.

The steel string acoustic and electric guitars have played moderately important roles in the history of jazz. Django Reinhardt and the Quintet of the Hot Club of France created gypsy jazz, still wildly popular. Charlie Christian was present at the birth of bebop and played with many of its greatest innovators. Wes Montgomery raised the octave to a sublime art form. John McLaughlin married the aesthetics of Indian music and John Coltrane’s “sheets of sound” with impeccable technique and astonishing speed. By contrast, the nylon-stringed guitar has had relatively little presence in jazz. A few brave souls have tried but truly successful attempts—Charlie Byrd’s recording “Live at the Village Vanguard” is one exception, Kenny Burrell’s “Guitar Forms” is another—are few and far between.

This has not stopped classical guitarists from playing arrangements of standards on the classical guitar. When done with appropriate taste and skill, the result can be enormously appealing and a welcome departure from a steady diet of, say, Sor or Albeniz.

The late Laurindo Almeida arranged many standards, most geared to the intermediate level player. Also for the intermediate player, I highly recommend three volumes of Gershwin, Porter, and Kern arranged by John Duarte. Some of these venture a bit beyond the intermediate but most do not, and all are eminently well-crafted and worth playing.

Carlos Barbosa-Lima made several fine recordings for the Concord label of his arrangements of American standards interspersed with the Brazilian equivalent—Luiz Bonfá and Antonio Carlos Jobim. The American arrangements were not, to my knowledge, ever published, but the Bonfá and Jobim arrangements are in print (Guitar Solo). The Bonfá arrangements are (rather more) accessible technically than the Jobim, wonderful as the latter are.

Without question the current “Gold Standard” in arranging standards for classical guitar is Roland Dyens. Dyens has released two books recently that contain several of his arrangements, all of which he has recorded on GHA. The first, available to my knowledge only in Europe (“Mes Arrangements a l’amiable,” published by Lemoine) contains exquisite settings of Thelonius Monk’s jazz anthem “Round Midnight” and one of Jobim’s

most famous tunes, “Felicidade.” The second, “Night and Day” (Guitar Solo) features ten standards, including the title song. In a word, it is fantastic—and fantastically difficult. Scordatura abound (Dyens seems to especially like tuning his sixth string to E-flat), as do complicated cross-rhythms, and the book begins with 13 densely packed pages of detailed performance instructions. Of the pieces I have sampled (the correct word in this context), I especially like “Misty,” “All the Things You Are,” and “I Love Paris,”

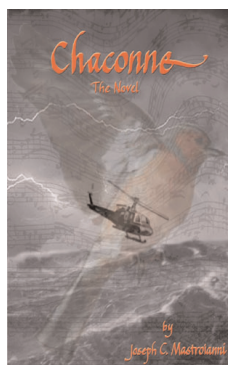
Toru Takemitsu wrote some of the most sublime solo guitar music of the twentieth century but he was also a great lover of popular song. His “Twelve Songs for Guitar” features straightforward (more or less) renditions of “Over the Rainbow,” “Summertime,” and (my favorite) “Secret Love.” John Williams, Franz Halasz, and many others have recorded the Takemitsu songs. George Rochberg’s “American Bouquet” contains exceptionally beautiful versions of Richard Rodgers’ “My Heart Stood Still” and Gershwin’s “Liza,” plus four other well-known standards. Written for Eliot Fisk, the Rochberg demands a virtuoso technique as well as a refined jazz sensibility to achieve an effective realization.

Jazz guitarists have access to numerous published arrangements of standards and, while some of these are intended to be plucked with a plectrum, many are “finger-style” or can be played either way. Howard Morgen is a well-known name in this area; Joe Pass and Barry Galbraith are others. For those capable of it, another route is to obtain a “fake book” with melodies and chord symbols, and make your own arrangements. Whichever way you go, always remember Duke Ellington’s immortal words, “It Don’t Mean a Thing—if it Ain’t Got That Swing!”

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