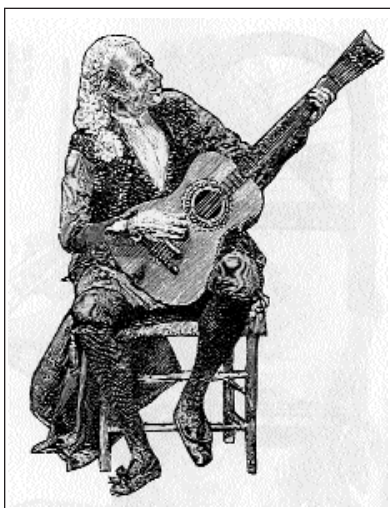




## Letter to Members



### Greetings,

I hope everyone's holidays were full of good cheer, and each of you found at least one new guitar in your stocking.

It was most gratifying to note the level of musicianship exhibited at the New England Guitar Competition which was held again at The Boston Conservatory in November. The BCGS congratulates Jeremy Bass and Socrates

Leptos, the high school and college first prize winners. We will be presenting the two winners in concert soon and I hope many of you will be able to come to see these promising young artists.

Plans are already underway for the next BCGS Guitar Mini-Fest and many exciting ideas have been discussed. It looks like we will be able to invite Paulo Bellinati to return for his second Boston appearance. His first visit in 1991 was one of the most successful concerts in BCGS history. I would like to thank Glori Collver-Jacobson for her efforts to make Paulo's return possible.

Let's hope the winter goes easy on us. I hope to see each of you at an upcoming event.

Steve Terry

## Upcoming BCGS-Sponsored Events

### Concerts

Sunday, March 8, 3:00 p.m.

**Recital by winners of the 6th Annual Guitar Competition** at the Brookline Music School.

Sunday, April 5, 3:00 p.m.

**The Virtual Consort** at the First Church, Unitarian Universalist, Jamaica Plain.

### Performance Parties

Saturday, January 24, 2:00 p.m., 271 School St., Acton.

Saturday, Feb. 28, 2:00 p.m. 196 Broadway, Wakefield.

### **\*\*BCGS is seeking space to meet for performance parties!**

If you have room for a group of 6-12 individuals and are interested in hosting the occasional gathering, call Gloria Vachino at (781) 224-4203.

And remember....performance parties are for everyone, from beginners on upward. Come play your favorite piece, perform a duet with another guitarist, or come just to listen!\*\*

**See the Calendar for full details on the above events.**

## Contents

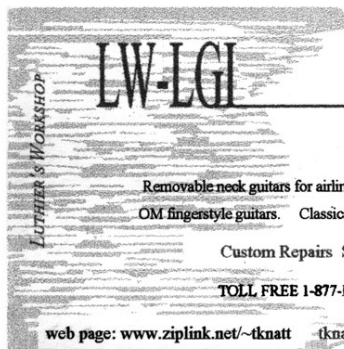
	Page
Review of Guitar Mini-Fest '97 .....	2,3,4
Review of Student Competition '97 .....	5
Eliot Fisk Concert Review .....	5
Calendar .....	6,7
Perspectives .....	8
Music Review .....	10
Classifieds .....	11
A Poem .....	12
Spotlight on Upcoming Performers.....	Insert

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## Impressions of Boston Guitar Mini-Fest '97

by Robert Margo

The 1997 Boston Guitar Mini-Fest was held this year at Ryder Hall and the Curry Student Center at Northeastern University, courtesy of Robert Ward of the Northeastern Music Department. The festival ran very smoothly, due to the hard work of Gloria Vachino and Steve Terry, who deserve everyone's thanks for a job well done.

**David Starobin Recital**

People do not go to a David Starobin concert expecting to hear warhorses. They go expecting to hear Starobin breathe new life into forgotten nineteenth century repertoire, and to hear the latest piece(s) he has commissioned. The audience at Starobin's Saturday evening recital was certainly not disappointed on either score.

The first half of the recital was devoted entirely to music by Giulio Regondi. Starobin has championed Regondi's music, particularly the long-lost *Ten Études* recently rediscovered in the former Soviet Union by Matanya Ophee. Starobin performed three of these — *No. 1 in C Major*, *No. 5 in A Major*, and *No. 8 in G Major* — to open his concert. Tempos were very brisk, textures light, with expressive vibrato. Particularly impressive was No. 8, which Starobin managed to make sound like one of the guitar's great tunes — which it is. The *Études* were followed by one of Regondi's "concert" works, the *Fête Villageoise*, *Op. 20*. When the German guitarist Siegfried Behrend described Regondi's music as "ten thousand notes, signifying nothing", perhaps he had this piece in mind. Whatever one's opinion of the music, one could not fault Starobin's performance. Next up was a transcription of a waltz originally written for concertina, an instrument on which Regondi was a

great master. So convincing was the arrangement that there was no hint whatsoever of the piece's origins. The first half was brought to a close with a stunning performance of the *Air Varié No. 1, Op. 21*.

The second half of the recital was devoted to selections from a new (and vast) commissioning project, a collection of fifty-odd dances. Including the encores, there were no less than six (!) premieres. With music so new it is difficult to form strong opinions one way or the other. Particularly memorable was the Middle Eastern flavor of *The Chase Dance* by Boston composer Apostolos Paraskevas; a brittle and angular *Shard* by Elliott Carter, perfectly described by its title; the rock-and-roll frenzy *a la Jimi Hendrix* of *Open Up Your Ears* by Bryan Johanson; and the second encore, an exquisite, bluesy waltz by John Duarte, with a melody that could have been written by Gershwin, such was its beauty.

**Virginia Luque Recital**

Virginia Luque is a young Spanish guitarist currently based in New York. A protégé of Andrés Segovia, she also received a masters degree from the Juilliard School. In the last few years she has developed a reputation for fiery, dramatic performances,

and her recital on Saturday afternoon certainly lived up to its advance billing.

Playing first on a Joaquín García classical guitar, Ms. Luque opened with an old Jorgé Morel chestnut, *Danza Brasileira*, which was notable for exceptionally fast passage work, and wide use of color and dynamics. Two tangos by Piazzolla fol-

lowed, *Verano Porteño* and *La Muerte del Angel*. Both were technically secure, but lacked the razor-sharp rhythms necessary for a fully convincing Piazzolla performance on guitar. She returned to form with *Chôro de Saudade* by Augustín Barrios. Here the melody was simply exquisite, with slight variations on the basic (Stover) text lending a tinge of authenticity. The first half concluded with a Scarlatti sonata, *K. 213 in D Minor* (a favorite of John Williams) and the Bach Chaconne. The Scarlatti was dark and brooding, as befits the character of that particular sonata. The Bach was very well-played, but would have benefited from some additional contrast between sections.

The second half opened with Chopin's *Waltz in C# minor*, transposed to A-minor. Chopin on one guitar is nearly impossible to pull off, but Ms. Luque pulled off the impossible, with a tempo close to the piano original. *Sevilla* reminded one of Segovia, with excellent dynamics, tone, and use of vibrato. Switching to a 1963 Ramírez flamenco, Luque next performed three of her own compositions, a *Farruca*, *Nostalgias de mi Tierra*, and *La Romeria*. The pieces were musically slight but authentic, and the fast scales and rasgueados certainly pleased the crowd. The concert concluded with a Tárrega show-stopper, the *Gran Jota*, complete with the original glissandi, snare drum effects, and astonishingly fast tremolo. At its conclusion, the audience erupted with a standing ovation, and Ms. Luque responded with two encores, a raucous *Missionera* (the well-known arrangement by Jorge Morel), and *Rumores de la Caleta* by Albéniz, with a beautiful legato in the middle section that reminded one of Ida Presti.

### Vendor's Fair

Some guitarists go to festivals to attend workshops and performances. Others go to shop. Shoppers certainly had plenty to ogle at this year's festival. John Morgan brought over his entire



stock of guitar scores from New England Sheet Music, plus several thousand dollars worth purchased just for the occasion. Area luthiers were out in full force. Tom Knatt brought several of his fine instruments, as did Alan Carruth, Aaron Green and Stephen Connor. Perhaps the highlight of the fair, however, was Union Music's display of two new Martin Millenniums. The Martin Millenniums are copies of Tom Humphrey's famous design. Humphrey was also present for part of the festival, and he brought with him a brand new Humphrey Millennium, which a lucky attendee got to "A-B" (that is, compare side-by-side) with the Martin copies. The consensus seemed to be that the Martin copies were excellent instruments, not quite up to the Humphrey original, but still exceptional values.

### David Starobin Masterclass

Four area guitarists performed for David Starobin during the morning masterclass. First up was Jeffry Steele, who played the *Adagio* from Rodrigo's *Concerto de Aranjuez*, complete with synthesized orchestra. Starobin praised Steele's musicality ("right in the old Aranjuez ballpark") and offered a few technical suggestions. Next up was yours truly, performing De Falla's *Homenaje*. I will refrain from comment, except to say that I had a good time, and was rewarded with many useful insights into the piece. Winner of last year's area high school competition, Alex Henry performed a Suite by Bryan Johanson. Starobin

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again stressed technical issues, to the benefit of the performer and audience. The masterclass came to a close with a lovely performance by Francisco Isaza of *Mazurka Appassionata* by Barrios. Starobin talked about the need to "hold back" something, particularly when performing romantic music like Barrios.



### Workshops

Needing time to recover from the masterclass, I missed all but a few moments of Richard Provost's evidently well-attended workshop on practice technique, but I have no doubt it was very useful, if his thoughtful book on the subject (and its companion, *The Art and Technique of Performance*, both published by GSP) is any indication. Jeffry Steele's workshop on making a CD, and John Muratore's on left hand technique were held concurrently, forcing one to make a decision; never a happy situation for a classical guitarist. I chose the Steele workshop, since I harbor an ambition to record. Steele managed to pack a great deal of information in the space of an hour, teaching us how to avoid some common pitfalls in the recording process.

### Concluding Thoughts

All in all, it's hard to think of a better way to spend a Saturday. Long live the Boston Guitar Mini-Fest!



**Bottom Left:** Masterclass instructor David Starobin illustrates a point.

**Top Left:** David Starobin greets masterclass participant Francisco Isaza.

**Above Left:** Jeffry Steele discusses the challenges of recording a CD at home.

**Top Right:** Workshop lecturer Richard Provost.

**Bottom Right:** John Muratore demonstrates left-hand "breathing" techniques.

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## Highlights of the 6th Annual New England Guitar Competition

by Bill Buonocore

On Saturday, November 8, 1997, The Boston Conservatory hosted the 6th Annual New England Guitar Competition. This year's event featured eight entrants in the high school division and four entrants in the college division. The Concert Room at 8 The Fenway was filled with family, friends and teachers creating an atmosphere of palpable excitement. Each contestant in the high school division performed *Lágrima* by Francisco Tárrega followed by a piece of the competitor's own choice. The required piece for the college division was *Waltz #3* by Antonio Lauro, followed by a free choice.

The winner of the high school division was Jeremy Bass, who performed *Variations on La Folies d'Espagne* by Mauro Giuliani, demonstrating poise and a high level of musicianship. Jeremy is currently a student of Berit Strong. The second place winner was Conor Mulroy, a student of Silvio Santos, who selected *Danza Característica* by Leo Brouwer as his free choice. Third place was taken by Willy Cheung, a student of Louis Romao, performing *Recuerdos de la Alhambra* by Francisco Tárrega.

The winner of the college division was Socrates Leptos, a student of Robert Paul Sullivan. Socrates, who performed *Tombeau sur la mort de M. Compté de Logy* by Sylvius Leopold Weiss, possesses an excellent technique and strong interpretive skills. Second place was taken by Stephen Barrie, a student of Frank Wallace, who performed *Sevilla* by Isaac Albéniz. The judges deemed that no third place would be awarded on this occasion. The judges for the event were Peter Clemente, John Muratore, and Joseph Scott.

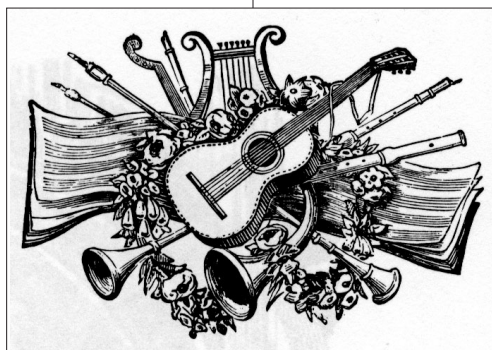
All of the finalists received complimentary memberships to the BCGS plus the famous BCGS Segovia T-shirt. The first prize winner in each division also won a cash prize provided by The Boston Conservatory. More importantly, both first prize winners will be presented in a special concert sponsored by the BCGS. The Boston Conservatory would like to extend special thanks to Steve Terry and the BCGS for their show of support. This year's competition saw a marked increase in the number of high school participants, a very positive sign. Many thanks to all the competitors, judges, parents, BCGS, and everyone who helped make this a successful event. I hope to see you next year!

## Eliot Fisk at Dartmouth College

by Robert Margo

When Eliot Fisk is hot, he can electrify an audience, and he certainly was hot at his recital at Dartmouth College on October 14. Announcing from the stage that he was "constitutionally incapable of sticking to a printed program", Fisk did just that, opening with Joaquín Turina's *Fantasia-Sevillanas*. The long, sinuous lines and full-bodied rasgueados were a complete delight. Next up were three Barrios selections, expertly played. The first half closed with two recently commissioned pieces, *Shenandoah* by Robert Beaser, based on the American folk tune, and *American Bouquet*, by George Rochberg, based on various Tin Pan Alley songs by such composers as Richard Rodgers and George Gershwin, and the blues. After the inter-

mission, Fisk continued to deconstruct the printed program. He began with a beautiful *Habanera* by the Spanish composer Ernesto Halffter, arranged from the original for piano and cello. Then came what was for me the highlight of the evening: a most perfect *Sevilla* by Albéniz. Many guitar performances of *Sevilla* fall short because of a failure to emphasize the dance character of the piece (the *Sevillanas*). Fisk's performance, with its strong flamenco



overtones and driving rhythms, was not one of these. More Albéniz followed; a scintillating *Torre Bermeja*, and two *Spanish Dances* by Granados — No. 10, rarely played on guitar, and No. 5, darkly mysterious and evocative. Dispensing with the pre-announced Rodrigo (*Invocation y Danza*), Fisk substituted three Paganini Caprices, Numbers 1, 13, and the famous one, No. 24. In terms of speed and quality of execution, these rivalled and sometimes surpassed Fisk's recording, a remarkable accomplishment. At one point, Fisk winked at the audience, as if to say that he, too, couldn't quite believe what he was playing. The audience clamored for more, and Fisk responded with two encores. The first was a luscious *Por Ti Mi Corazón*, by Manuel Ponce, that sounded like Segovia reincarnated. Declaring that his second encore would "last about sixty seconds", Fisk then played *El Colibri* by Sagreras, with all the repeats intact. I left Spaulding Auditorium totally dumbfounded, having just glimpsed guitar playing from the 23rd century.



# C a l e n d a r



## WINTER/SPRING 1998 CALENDAR EVENTS:

### **BCGS Open Board Meeting**

**SUNDAY, JAN 25, 2:00 P.M.**

All members and interested parties are invited to attend at 196 Broadway, Wakefield. Call Gloria Vachino at (781) 224-4203.

### **BCGS-SPONSORED CONCERTS**

**SUNDAY, MARCH 8, 3:00 P.M.**

**Recital by winners of the 6th Annual Guitar Competition.** Program will include pieces by Albéniz, Lauro, Bach and Brouwer at Bakalar Recital Hall in the Brookline Music School, 25 Kennard Road, Brookline, Mass. (just off Rt. 9 inbound). Accessible by public transportation: Brookline Hills stop on the D Green Line or Bus #60 Kenmore Square to Chestnut Hill. Call (781) 224-4203 for more information. Free admission.

**SUNDAY, APRIL 5, 3:00 P.M.**

**The Virtual Consort** performs at The First Church Unitarian Universalist Church, Jamaica Plain at the corner of Eliot and Centre Streets. Accessible by public transportation: Forest Hills Buses #39 or #40 and Jackson Centre St. Bus #41. See next newsletter for more details.

### **CONCERTS DISCOUNTED FOR BCGS MEMBERS**

**WEDNESDAY, FEB. 11, 8:00 P.M.**

**The Duo Assad** at Mechanics Hall, Worcester. **Music Worcester Inc.** will discount tickets from \$22 to \$15 for BCGS members. More information will be mailed out soon.

**FRIDAY, FEB. 27, 8:00 P.M.**

The Bank Boston Celebrity Series presents **Christopher Parkening** in *An Homage to Segovia* at Jordan Hall. **The BankBoston Celebrity Series** will offer discounts on balcony seats to BCGS members. Order forms for discounted tickets will be mailed out soon. For full price tickets contact: Celebrity Charge at (617) 482-2595.

### **PERFORMANCE PARTIES:**

**SATURDAY, JAN. 24, 3:00 P.M.**

**Berit Strong**, 271 School St., Acton. (978) 263-3418.

**SATURDAY, FEB. 28, 2:00 P.M.**

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

### **NEW ENGLAND AREA CALENDAR EVENTS:**

**SATURDAY, JAN. 17, 2:00 P.M.**

**Ronn McFarlane** (lute) performs for the Connecticut Classical Guitar Society at the Connecticut Historical Society, 1 Elizabeth Street in Hartford. For more information call (860) 249-7041. Tickets: \$10 per person at the door, Free to members. No advanced reservations.

**SUNDAY, JAN. 18, 2:30 P.M.**

**Sol y Canto** Sextet performs at the Rockport Opera House, Camden ME. Call (617) 492-1515 for more information.

**SUNDAY, JAN. 18, 8:00 P.M.**

**Duo Live Oak** perform at Aquinas College, Newton. Sponsored by the Center for Italian Culture. Call (617) 748-8262 for confirmation of this location.

**SATURDAY, JAN. 24, 8:00 P.M.**

**Olav Chris Henriksen** (lute, theorbo), **Carol Lewis** (viola da gamba), **Bruce Fithian** (tenor) perform *Music for Viols & Friends Concert II: Musically Humors: Vocal and instrumental music from 17th-century Italy and England*. Works by Dowland, Hume, Monteverdi, and Carissimi at Lindsay Chapel, First Church in Cambridge Congregational, 11 Garden St, Cambridge. (617) 776-8688. Admission: \$12/\$8.

**THURSDAY, FEB. 12, 7:30 P.M.**

**Sérgio and Odair Assad** perform in the Casey Theatre at Regis College, Weston, MA. Pre-concert talk at 7:00 by Peter Catalano. Call (781) 768-7070 for advanced ticket information. Admission: \$25.

**SATURDAY, FEB. 14, 8:00 P.M.**

**Ensemble Chaconne: Peter Bloom** (Baroque flute), **Olav Chris Henriksen**, (archlute and Baroque lute), **Carol Lewis**, (viola da gamba) perform *Music for Viols and Friends III: The Glorious Ones: Music by the Late Great Baroque Masters* with works by Bach, Vivaldi, Handel, others at Lindsay Chapel, First Church in Cambridge Congregational, 11 Garden St, Cambridge. (617) 776-8688. Admission: \$12/\$8.

**SUNDAY, FEB. 15, 2:00 P.M.**

**Mark Small and Robert Torres Guitar Duo** play music of De Falla and Vivaldi with a wind quintet for part of the program at the Museum of our National Heritage, 33 Marrett Rd., Lexington.

**SUNDAY, FEB. 15, 3:00 P.M.**

**Ensemble Chaconne: Peter Bloom** (Baroque flute), **Olav Chris Henriksen**, (archlute and Baroque lute), **Carol Lewis**, (viola da gamba) perform the *Somerville Museum Concert III: The Glorious Ones: Music by the Late Great Baroque Masters* with works by Bach, Vivaldi, Handel, others at the Somerville Museum, Central St. at Westwood Road, Somerville. (617) 666-9810. Admission: \$9/\$6.

**THURSDAY, FEB. 19, 12:00 NOON.**

**Mark Small and Robert Torres Guitar Duo** play music of De Falla and Vivaldi with a wind quintet for part of the program at the M.I.T. Chapel, 77 Massachusetts Ave., Cambridge.

**SATURDAY, FEB. 21, 8:00 P.M.**

**Ricardo Cobo** performs Tangos & Dances from South America for the Connecticut Classical Guitar Society at Hartford Insurance Company, Asylum Ave, Hartford. For more information call (860) 249-7041. Tickets: \$20 per person, \$15 Guitar Society Members.

**SUNDAY, MARCH 1, 3:00 P.M.**

**Audie Bridges** (guitar), **John Tyson** (recorder), **Renatta Bratt** (cello), **Steve Tapper** (guitar, flute, bass), **Bob Stolloff** (percussion) perform original works combining classical, jazz, pop and improvisation. Sponsored by the Boston Recorder Society and the Boston Chapter/ American Recorder Society at Lindsay Chapel, First Church in Cambridge Congregational, 11 Garden St, Cambridge. (617) 232-6288. Admission: \$12/\$8.



**THURSDAY/FRIDAY, MARCH 5/6**

**Sol y Canto** Trio/Sextet perform at Fiddle & Bow Society in Fairlee, VT. Call (802) 333-9619 for more information.

**SUNDAY, MARCH 8, 3:00 P.M.**

**Recital by winners of the 6th Annual Guitar Competition.** Program will include pieces by Albéniz, Lauro, Bach and Brouwer at Bakalar Recital Hall in the Brookline Music School, 25 Kennard Road, Brookline, Mass. (just off Rt. 9 inbound). Accessible by public transportation: Brookline Hills stop on the D Green Line or Bus #60 Kenmore Square to Chestnut Hill. Call (781) 224-4203 for more information. Free admission.

**SATURDAY, MARCH 14, 8:00 P.M.**

**Sol y Canto** Trio plays at the Crossroads Coffeehouse (North Parish Unitarian Church, 190 Academy Rd.) in North Andover. Call (978) 474-9195 or 681-7856.

**FRIDAY, MARCH 20, 8:00 P.M.**

**Sol y Canto** Trio (**Rosi & Brian Amador** with special guest from Puerto Rico, **Alan del Castillo**) perform on traditional instruments at the El Tremedal Coffeehouse, St John's Methodist Church, 80 Mt. Auburn St., Watertown. Call (617) 924-3795.

**SATURDAY, MARCH 21, 8:00 P.M.**

**Sol y Canto** Trio (**Rosi & Brian Amador** with special guest from Puerto Rico, **Alan del Castillo**) perform on traditional instruments at South Acton Congregational Church Coffeehouse, 33 School St., Acton, MA. Call (508) 263-2332.

**SUNDAY, MARCH 22, 2:00 P.M.**

**Showcase Concert** for the Connecticut Classical Guitar Society at Connecticut Historical Society, 1 Elizabeth Street, Hartford. For more information call (860) 249-7041. Tickets \$10/Free to members.

**SUNDAY, MARCH 22, 7:00 P.M.**

**Paco de Lucia** Sextet perform at Symphony Hall. Presented by World Music (617) 876-4275, email: worldmus@star.net Tickets: \$37, \$32, \$28.

**SUNDAY, MARCH 22, 2:00 & 3:30 P.M.**

Family Shows with **Sol y Canto** Trio (**Rosi & Brian Amador** with special guest from Puerto Rico, **Alan del Castillo**) at the Fitchburg Public Library, 610 Main St., Fitchburg. Call (508) 665-3709.

**MARCH 27-29**

**John Zaradin** performs in concert. Exact time and location to be announced. Call 781-894-4292.

**SATURDAY, APRIL 4, 8:00 P.M.**

**Olav Chris Henriksen** (lutes), **Carol Lewis**, **Emily Walhout**, **Roland Hutchinson** and **Janet Haas** (viols) perform a special concert: *Rex Splendens: Music from the Court of Christian IV of Denmark* with music for viol consort by Dowland, Brade, Simpson, others at the Somerville Museum, Central St. at Westwood Road, Somerville. (617) 666-9810. Admission: \$12/\$8.

**SUNDAY, APRIL 5, 3:00 P.M.**

**The Virtual Consort** performs at The First Church Unitarian Universalist Church, Jamaica Plain at the corner of Eliot and Centre Streets. Accessible by public transportation: Forest Hills Buses #39 or #40 and Jackson Centre St. Bus #41. See next newsletter for more details.

**FRIDAY, APRIL 17, 8:00 P.M.**

**The Harp Consort** featuring **Andrew Lawrence-King** (director, Spanish double harp, psaltery), **Rodrigo del Pozo** (voice, guitar), **Steve Player** (guitar, gaitas, dancer), **Pedro Estevan** (percussion), **Hille Perl** (viola da gamba, lirone), **Paul O'Dette** (vihuela, guitar) perform *Luz Y Norte: Dances, fantasias and ballads from Spain, South America, Italy and Africa* at The Great Hall at Faneuil Hall Marketplace. Presented by the Boston Early Music Festival. Tickets range from \$15-\$32. Call (617) 661-1812.

**SATURDAY, APRIL 18, 8:00 P.M.**

**Paco Peña** performs *Misa Flamenca* at Symphony Hall. Presented by World Music (617) 876-4275, email: worldmus@star.net Tickets: \$37, \$32, \$28.

**SATURDAY, APRIL 25, 8:00 P.M.**

**Duo Maresienne; Olav Chris Henriksen** (theorbo and Baroque guitar) and **Carol Lewis** (bass viol and pardessus de viole) perform *Music for Viols and Friends IV: From Lowest to Highest* with music by Marais, de Visée, Porre, others at Lindsay Chapel, First Church in Cambridge Congregational, 11 Garden St, Cambridge. (617) 776-8688. Admission: \$12/\$8.

**SATURDAY, APRIL 25, 8:00 P.M.**

**Sérgio and Odair Assad** perform for the Connecticut Classical Guitar Society at South Congregational Church, 277 Main Street, Hartford. For more information call (860) 249-7041. Tickets: \$20 per person, \$15 Guitar Society Members.

**SUNDAY, APRIL 26, 3:00 P.M.**

**Duo Maresienne; Olav Chris Henriksen** (theorbo and Baroque guitar) and **Carol Lewis** (bass viol and pardessus de viole) perform the *Somerville Museum Concert IV: From Lowest to Highest* with music by Marais, de Visée, Porre, others at the Somerville Museum, Central St. at Westwood Road, Somerville. (617) 666-9810. Admission: \$9/\$6.

\* \* \*

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# Perspectives

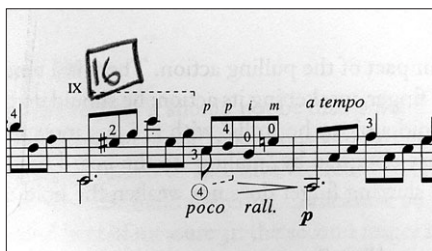
## Practice Makes Perfect (Part II)

by John Morgan

Many musicians don't get the results they're looking for out of their practice time. This series of articles offers help in improving your practice techniques.

Last issue, I used Carcassi's Étude No. 3, Op. 60 as an example. Let's use it again...

Take a look at bar sixteen. Here, for the first and only time in the piece, we play eighth notes—up until now we've been playing triplets. This is an obvious trouble spot, so play bar sixteen and seventeen over and over until you're confident that you can play them in the confines of the piece. Too many students practice the piece from the beginning and when they



reach bar sixteen they make a mistake. Instead of addressing the problem, they go back to the beginning of the piece and start over. This is an incredible waste of time.

When I'm working on a piece, I use rehearsal numbers. I find the trouble spot—in this case, it's bar sixteen. So above that measure I write in my rehearsal number 16. I also write notes to myself and put these messages at the beginning of the piece. So when it comes time to practice, I don't waste time. When I get to this piece, my message says to practice bar sixteen and seventeen. So, I begin by practicing these measures over and over. I don't begin at the start of the piece. When I can play these measures, I then go back and play from the beginning. If I'm short on time, I'll practice only trouble spots. Most of the time it only takes a few minutes for each trouble spot.

So, if you find yourself with only five or ten minutes of free time and you don't think it's enough time to practice, think again. Of course, most pieces have more than one trouble spot, but that's okay; just apply the same technique and you should get the same results.

This will give you more time to work on pieces that are just one long trouble spot—like a Bach fugue.



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# Music Reviews

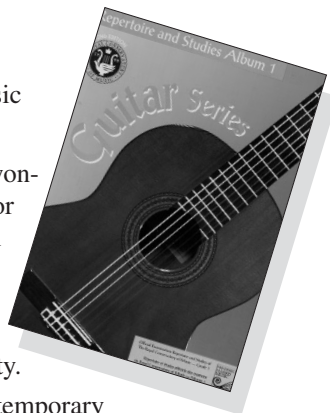
by John Morgan

**Title:** The Royal Conservatory of Music Guitar Series

**Publisher:** Frederick Harris Music

This ten volume collection is a wonderful addition to the literature for the guitar. Each volume has been carefully graded to suit different levels. In fact, each piece within each volume has been selected in order of difficulty.

Each volume has interesting contemporary compositions by Domeniconi, Hartog, Shearer and others, many of which I have yet to come across. Of course, a collection like this would not be complete without the likes of Sor, Giuliani, Coste, Tárrega, etc. This series also devotes an entire volume to scales and arpeggios.



**Title:** The Verdery Guitar Series, Volumes I and II

**Compiled and edited by:** Benjamin Verdery

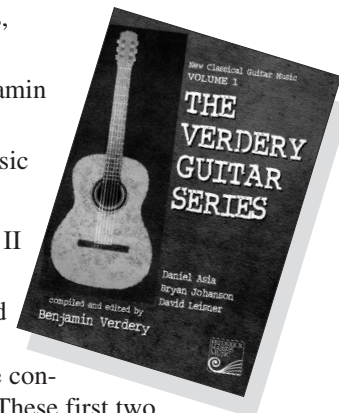
**Publisher:** Frederick Harris Music

**Cost:** \$9.95 per volume

**Pages:** 40 Volume I, 35 Volume II

Looking for something new? Look no further. As I have stated before, Benjamin Verdery is a forerunner in bringing us unique contemporary works for the guitar. These first two volumes have compositions for advanced guitarists by Asia, Johanson, Leisner, Bogdanouic, Green, Houghton and Anthony Lennon.

I understand that other volumes are forthcoming. They will address the needs of beginning and intermediate guitarists



## Congratulations to Julie Romm!

*Julie was the grand prize winner at the 1997 Guitar Mini-Fest. Julie won the brand new nine volume collection Royal Conservatory of Music Guitar Series donated by Frederick Harris Music in conjunction with New England Sheet Music.*

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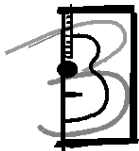
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# Spotlight on Upcoming Performers

## Winners of the 6th Annual Guitar Competition

*For the fourth consecutive year the BCGS is proud to present the first place winners of the Annual New England Guitar Competition on Sunday, March 8 at 3:00 p.m. at Bakalar Recital Hall in the Brookline Music School. Please come and show your support for these hardworking, talented young musicians!*

Socrates Lefkos studied with Antony Koizas at the Modern Conservatory of Cyprus and graduated with Distinction in Performance in classical guitar. He is currently a sophomore at the New England Conservatory of Music and studies with Robert Paul Sullivan.

Jeremy Bass is a senior at Wayland High School. He has been studying with Berit Strong for the past two years and will be majoring in classical guitar in college. He is involved in the theatre, a choir group, and a rock band.

## The Virtual Consort

The acoustic/eclectic trio with 11 string archguitar

*BCGS will sponsor a concert by The Virtual Consort on Sunday, April 5 at 3:00 p.m. at the First Church, Unitarian Universalist Church in Jamaica Plain.*

The Virtual Consort is an ensemble of three musicians from widely diverse backgrounds who, together, create strikingly original music in many different styles with a uniquely beautiful voice. Due to the instrumentation, involving both a trumpet and archguitar (a lute-like instrument at the other end of the dynamic spectrum) a lightness seldom found by brass players, save for Miles Davis, has been achieved by Charlie Schneeweis, the group melodist.

Styles include ethnic music, particularly Eastern European, Jazz, Renaissance, Italian film music, even a little Stravinsky! You never know what you'll hear next. What is common to this strange mix is the tight ensemble of the trio and the uncommonly virtuosic playing and imaginative arrangements of Peter Blanchette. On his self-designed 11-

string archguitar, and instrument with a range far exceeding the ordinary instrument, Peter consistently finds fresh and interesting ways to reinterpret old and new music.

Combining the archguitar and trumpet with bassist Jean Chaine, the worlds of the electric and the pre-electric fuse in a way only possible in 1998. The effect is at times serene, at others high energy, and always absorbing. The Virtual Consort has two recordings, on Angelic Alternative Records. These discs highlight the broad musical vision they share. The first, *Archguitar Renaissance* (1996), features the dance music of the 15th and 16th Centuries, set for Hungarian folk tunes inspired by the music of Béla Bartók, (Miles Davis and Julian Bream play Klezmer?) as well as original compositions in a contemporary vein, even Funk/Jazz. You've never heard anything like the Virtual Consort—guaranteed.

## Christopher Parkening and The Assad Brothers in New England this Winter!

*This winter BCGS members are being offered discounted tickets to, not one, but two concerts featuring world-acclaimed performers. Music Worcester Inc. is presenting the Duo Assad at Mechanics Hall in Worcester and BankBoston Celebrity Series is sponsoring Christopher Parkening at Jordan Hall. Both concerts will take place in February.....see the Calendar for full details.*

## Christopher Parkening

Christopher Parkening is celebrated as one of the world's preeminent virtuosos of the classical guitar. For more than a quarter century, his concerts and recordings have received the highest worldwide acclaim. The Washington Post cited "his stature as the leading guitar virtuoso of our day, combining profound musical insight with complete technical mastery of his instrument." Parkening is recognized as the heir to the legacy of the great Spanish guitarist Andrés Segovia, who proclaimed that "Christopher Parkening is a great artist - he is one of the most brilliant guitarists in the world."

Parkening's rare combination of dramatic virtuosity and eloquent musicianship has captivated audiences around the world from New York to Tokyo. He has played at the White House, performed twice in the internationally televised Grammy Awards, appeared with Plácido Domingo on Live From Lincoln Center, and performed at the Carnegie Hall 100th Anniversary celebration. He has appeared on many nationally broadcast television programs including The Tonight Show with Johnny Carson, Good Morning America, CBS Sunday Morning, The Today Show, 20/20, and was a guest artist recently on The Disney Channel. He has also been voted "Best Classical Guitarist" in a nationwide readers poll of Guitar Player magazine for many years running and was placed in their Gallery of the Greats along with Andrés Segovia, John Williams and Julian Bream. His many recordings for Angel-EMI have received wide popular and critical acclaim.

## Duo Assad

Recognized across the globe for their technical virtuosity, their uncanny precision of ensemble, and their musical and stylistic sensitivity, Sérgio and Odair Assad are hailed by many as the foremost duo guitar team in the world. The Assads have been credited with doublehandedly reviving Brazilian music for the instrument. Gnattali, Nobre, Kreiger, and Mignone have dedicated pieces to them, as have the Russian Nikita Koshkin, the Argentinean Astor Piazzolla, and Roland Dyens. Born in São Paulo, Brazil, the brothers moved to Rio de Janeiro while they were still teenagers to study with Monina Tavora, a disciple of Andrés Segovia. The Assads were first introduced to North American audiences in 1969. Since then they have performed in nearly every major city in the United States and Canada, in addition to their appearances throughout Europe, Australia, the Far East, and their native Brazil. Their varied repertoire ranges from Baroque to Classical to contemporary Brazilian selections. Their latest release on Nonesuch Records, *Sagas Dos Migrantes*, features the music of Villa-Lobos, Piazzolla, Ginastera, Gismonti, and Sérgio Assad.