

newsletter

Volume 7, Number 2

December 1999/February 2000

Letter to Members:

Dear Members:

Following a very busy fall that included two concerts and our annual guitar festival, all of us on the BCGS staff are looking forward to the holidays and a chance to relax! A write-up of the Guitar-Fest will be included in the next newsletter, but here is a recap of the first two concerts.

The September 10 tribute to Joaquin Rodrigo was marked by momentous weather conditions. Having deprived New England of rain for most of the summer, Mother Nature saw fit to relieve the drought on the day of the concert with a deluge that flooded roadways and prevented many from venturing outdoors. Nonetheless, the concert was a success, and those who attended had an opportunity to hear the music of Rodrigo performed not only on guitar, but also on violin, piano, and accompanied by voice. In addition, Spanish Consul General Ricardo Pedro graced the memorial concert with an opening speech of praise for Rodrigo and his immeasurable contributions to 20th-century repertoire. BCGS again thanks classical guitarists Bob Ward, Bob Squires and Berit Strong, soprano Barbara Winchester, violinist Francine Trester, and pianist James Busby for performing in this event.

Those of you who did not attend Alex Dunn and Bob Ward's concert in October missed a chance to hear a unique program of music written for two guitars by 19th and 20th century composers who were influenced by the Parisian music scene. Included on the program, was an eclectic piece by contemporary French composer Arnaud Dumond called *Tankgo Home* arranged especially as a duet for Bob Ward and Alex Dunn.

BCGS has two more concerts scheduled for the 1999-2000 season. Denis Azabagic, winner of the 1998 GFA competition will perform in concert on March 12, and Dennis Koster will give a concert on April 29. A biographical profile of Denis Azabagic and details on his March concert are included in this newsletter (see the insert page).

Although the next major event is not until March, there are plenty of activities for BCGS members between now and then. Apostolos Paraskevas will host a "video party" in January, I will host a CD listening party in February, and Tom Knatt and Alan Carruth will host performance parties in February and March respectively. See the calendar for details.

Warmest wishes for the holidays!

Gloria Vachino, Executive Director

Upcoming BCGS Sponsored Concerts

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

Denis Azabagic will perform at the Church of the Covenant on Newbury Street. See the insert page flyer for more information about this extraordinary young musician.

SATURDAY, APRIL 29, 8:00 P.M.

Dennis Koster will perform at the Church of the Covenant on Newbury Street. Full details will be available in the next newsletter.

Contributions to the Newsletter

I am continually looking for individuals to contribute articles for the newsletter. If you have a topic of discussion you would like to share with the membership for the Perspectives column, a concert or CD review, or an unusual event you would like to have featured in the Spotlight column, please contact me at glorv@world.att.net.

Seeking Hosts for Performance Parties

If you have room for a dozen guitarists or more, and would be interested in hosting a performance party later this season, please let me know! Performance parties generally attract a dozen or so guitarists and last about three hours on average.

BankBoston Celebrity Series Discounts for Duo Assad Concert

See page 2 for details on the discount being offered to BCGS members.

Contents

| | |
|---|-------------|
| Review of John Duarte's Masterclass | 2 |
| Teacher List | 3 |
| The Society Speaks | 4-5 |
| Calendar | 6-7 |
| Perspectives | 8 |
| Spotlight | 9 |
| Music Reviews | 10 |
| Classifieds | 11 |
| Library Concerts..... | 12 |
| Denis Azabagic | Insert Page |

BCGS Staff

Gloria Vachino, *Executive Director* 781/224-4203
 Rick Oja, *Treasurer* 603/883-3258
 Steve Terry, *Artistic Advisor* 617/983-9588

Newsletter Staff

Gloria Vachino, *Editor* 781/224-4203
 George Ward, *Design/Production* 781/545-7863

Assistant Editors

Tom Knatt 781/894-4292
 Scott Hacker 401/421-8435
 Bob Phillipps 617/923-8959

Concert Programs

Spencer Ladd, *Design* 617/629-3829

Membership

Sally Dibble 617/522-8839

Web Page

Charlie Carrano 781/662-6469

Publicity

Jean Foster 781/861-0538

BankBoston Celebrity Series

\$20 Tickets for Boston Classical Guitar Society Members!



Don't miss Sergio and Odair Assad when they take the stage at NEC's Jordan Hall on Saturday, April 1 at 8 p.m. The Assad brothers are recognized as the foremost duo guitar team in the world for their technical virtuosity, uncanny precision of ensemble, and musical and stylistic sensitivity. All members will

receive an order form in the mail in mid-January. Presented by BankBoston Celebrity Series.

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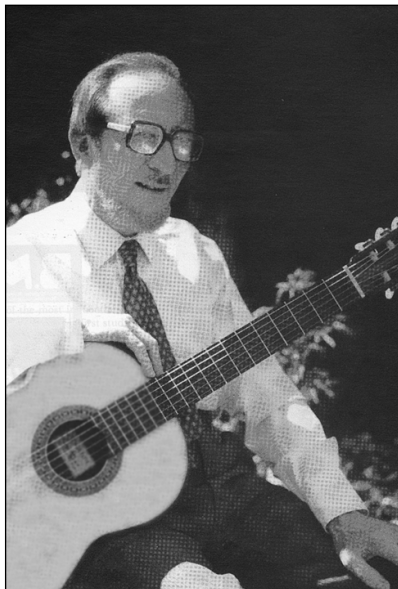
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Review of John Duarte's Masterclass, February, 1999

by Raymond Poissant



On February 13, 1999, the well-known composer and writer on the Spanish guitar, John Duarte, composing competition prize winner, editor of *Guitar News*, author of *Hands of The Guitarists*, *Harmony for Guitarists*, and *Andres Segovias As I Knew Him*, came to Boston in his 79th year. His purpose was to give a masterclass at the New England Conservatory for the students of Robert Paul Sullivan and Eliot Fisk.

In his low-key approach, Mr. Duarte complimented the students who had mastered their material and attacked their selections with relish. However, he reminded them that in their zestful performance, they must listen carefully to their music and produce beautiful sounds. These sounds are most often produced, when the "striking" finger slides off the string; that is, the finger initially pushing down and then sideways rather than pulling up on the trebles. He also advised students to support the free stroke with the thumb resting on the strings.

After a short break, Mr. Duarte waded into controversial waters when he stated that all good musicians move when they play, and that guitarists should consider bringing their right foot in line with the rest of their body, instead of having it in front by several feet. Mr. Duarte believed this new position would give more freedom of movement while playing.

Mr. Duarte also briefly surveyed 1) the history of guitar technique, (commenting on players who rested their pinky on the guitar, which, in Mr. Duarte's opinion, denied the player tone color); 2) periods of music (tone color was not used in Renaissance music according to Mr. Duarte; and 3) his own books (which contain many observations on guitar construction, how the strings are set in motion, and the discipline of the hands.)

Mr. Duarte concluded that all these areas of study for the guitar have served to enrich those students and teachers who are interested in the Spanish guitar.

Teacher List

The teacher list is continually being updated. If you would like to be added to the list, send information to Gloria Vachino, 196 Broadway, Wakefield, MA 01880 or email glorv@worldnet.att.net

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

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

Maurice Cahen; (617) 625-1966, mauricecahen@compuserve.com. Teaches Classical, Jazz & Latin guitar styles as well as harmony, ear training, composition and improvisation classes. Lessons given at the Brookline Music School, Brookline; Powers Music School, Belmont; Robinson Studios, Marlboro or privately in Somerville.

Peter Clemente; (508) 842-9583 or (508) 754-7319, pclemente@prodigy.net. Faculty: Boston University, Tufts University, and Clark University. All levels taught; Classical and Folk.

Glorianne Collver-Jacobson; collver@world.std.com. Faculty: Wellesley College. Lessons given in Classical and Flamenco Guitar and Lute (all levels). Private instruction also available.

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

Mark Davis; (401) 861-6825, markmdavis@yahoo.com. Teaches guitar and mandolin, Providence RI area.

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

Jozsef Halajko; (617) 859-8117. Private instructions offered at Back Bay/Boston studio at 392 Marlborough Street. All levels welcome.

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

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



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

Carlton D. Kish; (617) 868-1597, classicalguitar@juno.com. Faculty: St. John's Preparatory School in Danvers, Brookwood in Manchester-by-the-Sea. Also teach privately at studio in Cambridge. Students successfully competing in N.E.G.C. at Boston Conservatory. Private instruction available, all levels welcome.

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

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

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

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

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

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

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

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

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

Silvio José dos Santos; (617) 536-7247 or (617) 536-6340 x119, dossantos@brandeis.edu. First Prize Winner of the 1993 NGSW National Guitar Ensemble Competition. Faculty: The Boston Conservatory Extension Division. Also, private instruction from beginning through advanced levels. Lessons in English, Spanish and Portuguese.

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

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

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

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

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

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

Society Speaks

What steps do you take to master a new piece of music?

Thanks to all of you who responded to this survey! Remember—these surveys give all members the opportunity to express their personal opinions on a variety of subjects, and they provide a wealth of information for the readership. The topic for the next survey is listed at the end of this column. Please note that the opinions expressed are not necessarily those of the editor.

When I'm at my best, these are the steps I take: 1) Play through the piece a few times just to hear what's going on. 2) Analyze the piece harmonically. 3) Decide what I want to express musically. 4) Finger the piece for both left and right hands to achieve the musical expression I want, while making the piece as easy to play as possible. 5) Practice so slowly that I make as few mistakes as possible. If the temptation to speed up is too great, I use a metronome. 6) Gradually increase the speed to a performance level. 7) Memorize it.

If the piece is long, I divide it into sections and stagger the steps for each section.

When I'm not at my best, I just play the piece over and over, practicing my mistakes. *Larry Spencer*

I never focus on a single piece of music exclusively, because I find that I reach saturation with it that way

Rather, I have a dozen or more going at a time, and I go through them in turn, more or less in random order. The surprising thing is that as you make headway on one piece, by the time you return to one of the other pieces a few days later, the obstacles you found in them seem to diminish in difficulty. Another thing I found extremely useful at early stages was to mark up the fingering using a self-consistent notation (finger number and fret position). As your sight-reading improves this becomes less and less important. As your sight-reading confidence builds up, you find yourself experimenting more and more with alternative fingerings on repeated playing of a piece. The whole business of working out pieces I find a totally absorbing and therapeutic diversion from everyday commitments. *Alex Lehar*

It is relatively rare that I "master" a piece of music in the sense of memorization. I prefer to master sight-reading to the point that I can play a piece acceptably from the score after a few tries. But, when I do memorize, I tend to do it in small bites, after reading through the piece many times and working out fingering and interpretation. Since memory fades, it is important to go back regularly over one's memorized repertoire — with score at hand, since small errors inevitably creep in.

Bob Margo

Visualization is very helpful for me. Many of the pieces I work on have been recorded by major artists, and sheet music is available which matches their interpretation almost exactly. I practice in the morning, before driving to work. When I've learned a new section of music that morning, I then play the CD in my car on the way to work, and can repeat the section 3 or 4 times. It is very easy then to visualize your fingers playing these phrases since you have just been working on them. Usually, the next day I find that those phrases are in my memory. I find this to be efficient in time. I've tried going through pieces with the CD player beside me, but it tends to really slow down the session, and eat up that precious available time. I don't believe that learning a new piece in small sections over several days is the best way, but for those of us who can only allocate 15 or 20 minutes a day to new material, reinforcement with immediate listening and visualization can help a lot.

Oscar Azaret

Berit Strong contributed the following "Unusual but Great Practice Tips":

The art of quickly assessing the inherent challenges of a piece and coming up with an efficient approach to learn it takes years of lessons and study. Since each piece creates its own individual



challenges, and other BCGS members are responding to this, I decided to share some of the more unusual and helpful practice tips that I have received from great teachers. Sharon Isbin and Richard Provost: "Clearly mark out the phrases and breath marks" Hubert Kappel: "Here are two good ways of testing your mental preparation. Completely [detune] the guitar and play the piece from beginning to end. Another approach is to play the piece starting on a different fret from beginning to end, with the open strings sounding wrong. These are two excellent techniques for preparing you for a tough performance such as live radio or Carnegie Hall." Oscar Ghiglia and Ruggero Chiesa: "*Eccola!* You must absolutely solfège every note before you can play. Too many guitarists play without hearing. *Canta!*" David Leisner: "Double dotting rhythms and switching them is an excellent way to bring both hands together, especially in tough pieces with ongoing eighth notes such as *Zapateado* by Rodrigo...if your hands are getting too tense practicing a difficult piece, try playing the whole thing very quietly until you feel better. This also helps to build speed." David Russell: "A great way to memorize is to start backwards, beginning with the last measure going forwards, then second to last measure etc. The mind works better in this abstract approach-but you must have written out the fingering and phrases beforehand." Pablo Casals: "When a piece is complex such as an atonal one, I spend a few days playing it on the piano, marking the score with phrases etc. so I have more musical clarity and purpose before getting overwhelmed by technique." Brad Parkinson, conductor, bassoonist: "If you have a very difficult passage that seems near impossible to play, and you can't change the notes, then practice it 500 times a day slowly with increasing speed, until you have mastered it." (I found 200 times for 5 days was enough for one passage from *Aranjuez!*) Rainer Maria Rilke: "Love inspires and creates Discipline." Uh oh, I better sign off...Actually if you are confused or interested in the practical application of these great practice tips, do consider taking a lesson with me. *Berit Strong*

* * *

The next survey topic is "Music Preferences".

What type of music draws you to a classical guitar concert? Comment on composer, period of music, style of music, etc. Is this the same type of guitar music you listen to at home, in your car, and/or at work? If you are a player, what type of music do you play?

Please keep your responses brief—100 words or less! Responses will be condensed if space becomes limited. 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 to: bphil@tiac.net by February 1.



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Bob Ward

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Calendar

BCGS 1999-2000 CALENDAR

BOARD MEETING

SUNDAY, JAN 30, 4:00 P.M.

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

PERFORMANCE, VIDEO, & CD LISTENING PARTIES

PERFORMANCE PARTY - SATURDAY, DEC. 4, 2:00 P.M.

Larry Spencer, 1200 Concord Rd., Marlboro MA, close to Marlboro, Sudbury, Hudson intersection. From Rte 128. take Exit 26 onto Rte 20W. Travel approx. 10 miles through Sudbury center, to Wayside Inn Rd., (marked with white-on-green sign). Bear right onto Wayside Inn Rd. Take third right, onto Sudbury St. and continue to end. Turn right onto Concord Rd. 1200 Concord is blue house on left, 1/2 mile down. From the West: Take Rte. 20E. into Marlboro. Concord Rd. is first left after Hosmer Street. (Royal Mandarin Restaurant is on left turning onto Concord). Look for #1200 on mailbox, on left. If the numbers get low again, you've gone too far.

VIDEO PARTY - SATURDAY, JAN 22, 2:00 P.M.

Apostolos Paraskevas, 41 Wright Ave., Medford, (781) 393-0105. From the south driving on Rte 93, take exit 29, 38N. After 4 traffic lights, take a left onto Harvard St. *At first traffic light, take a right (Willis street). The first street to the left is Wright Ave. (No. 41 is a yellow house). From the north; driving on Rte 93, take exit 31 (exit for Rte 16). Exit ramp brings you to a set of traffic lights. Bear right and continue straight through another set of traffic lights onto Harvard St. Follow directions from *as above.

Apostolos will show videos of the following: his recital on the subject of death in the Germany/Iserlohn Symposium last July, a concert of theatrical "music" which he wrote and performed with 11 members of the Festival, and a unique performance of the piece 4',33" by John Cage.

PERFORMANCE PARTY - SUNDAY, FEB. 6, 2:00 P.M.

Tom Knatt, 83 Riverside Ave., Concord, (978) 287-0464. Follow Rte 2 to Rte 62 and turn left into West Concord. Proceed to Pine St., which is the traffic light beyond the 99 Restaurant, and turn left. Two blocks down is 83 Riverside Ave., a large green Victorian house on the far right-hand corner. Do not be confused by the sign saying Pleasant St. on the corner. It is a five corner, three street intersection, although it does not appear to be so.

CD LISTENING PARTY - SATURDAY, FEB 26, 2:00 P.M.

Gloria Vachino, 196 Broadway, Wakefield (781) 224-4203. Driving on Rte 93N, take exit 36 (Montvale Ave. exit). At very bottom of exit ramp, take right. Drive to end of Montvale Ave. Take left onto Main St. (Rte 28), Stoneham- drive through 1 set of traffic lights- at 2nd set take right onto Elm St. (Blockbuster

Video on left at this intersection). *Drive approx. 1-1/4 miles to set of lights. Take the diagonal right (Broadway). #196 is sixth house down on right-white Victorian with green shutters. Park on street -walk up driveway and up back staircase.

Driving on Rte 128 N, take the Stoneham exit (immediately after the 93/128 interchange). Bear right at end of exit ramp. Go through 2 sets of traffic lights. At the 3rd set of lights take a left onto Elm St. (Blockbuster Video is on right at this intersection). Follow directions from * above.

PERFORMANCE PARTY - SATURDAY, MARCH 18, 2:00 P.M.

Alan Carruth, 553 High St., Dedham Square, (781) 329-9484. From Rte 128: Take exit 15 to Rte 1 North (traffic light at top of exit ramp, cinema on corner). Go approx. 1-3/4 mile on Rte 1 to 4th traffic light; Eastern Ave. (Finagle a Bagel on right, Gulf station on left). Take left on Eastern Ave. into Dedham center. Eastern Ave. ends at High St. (about 150 yards beyond) and there are 2 parking lots on right. Park in the 2nd larger one. Walk to corner of Eastern Ave./High St. and cross High St. You will be in front of the shop.

BCGS-SPONSORED EVENTS

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

1998 GFA winner Denis Azabagic in concert at the Church of the Covenant, 67 Newbury Street, Boston. Admission: \$10 general public, \$8 BCGS members/students/seniors. Call (781) 224-4203.

SATURDAY, APRIL 29, 8:00 P.M.

Dennis Koster performs at the Church of the Covenant on 67 Newbury Street, Boston.

NEW ENGLAND AREA EVENTS

SATURDAY, DEC. 4, 7:00 P.M.

Mark Small and Robert Torres perform at "Our Lady Help of Christians" 20 Church St., West Concord, MA 01742. Call 978-369-9375.

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

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

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

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

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

Aaron Caplan and the New England Conservatory Chamber Singers perform Mario Castelnuovo-Tedesco's work for guitar and choir, *Romancero Gitano*. The concert will be held at St. Paul's Church in Brookline (accessible by T and car). For more information, please call the Church at (617) 566-4953 or the Choir Office at NEC: (617) 585-1100 x1340.

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

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

FRIDAY, DEC. 31, 6:00 P.M. & 7:00 P.M.

Jeffrey Hamilton Steele, guitar performs the music of Steele, Dowland and Stravinsky at New Year's Eve Rockport, First Parish Unitarian & St. Joachim's, Rockport, MA.

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

Mark Small and Robert Torres perform as part of First Night Boston, Emmanuel Church, Boston, MA with works by Bach, De Falla, Machado, Santorsola, Petit and own compositions, Kings Chapel, Boston.

FRIDAY, DEC. 31, 7:30 P.M., 8:30 P.M. & 9:30 P.M.

Jozsef Halajko performs as part of First Night Boston, First & Second Church, 66 Marlboro St, Boston.

THURSDAY, JAN. 11, 12:15 P.M.

Glorianne Collver-Jacobson presents a program entitled *Preludios y Danzas*, featuring works by South American composers, Morel, Lauro, Bellinati, Powell, Maximo Pujol and others, Kings Chapel, Tremont and School St., Boston. Call (617) 227-2155.

SATURDAY, JAN. 22, 8:00 P.M.

Carol Lewis, Janet Haas, Paul Johnson, Rosalind Brooks Stowe, Alice Mroszczyk, viols; and Olav Chris Henriksen, theorbo and archlute, perform works by Scheidt, Schein, Praetorius and others at Lindsay Chapel, First Church in Cambridge Congregational, 11 Garden St., Cambridge. \$14/\$10. (617) 776-0692.

SUNDAY, FEB. 6, 3:00 P.M.

Olav Chris Henriksen performs a Baroque lute recital, featuring works of Bach and Weiss at Somerville Museum, Central St. at Westwood Road, Somerville, MA. \$10/\$7. (617) 666-9810.

SATURDAY, FEB. 12, 8:00 P.M.

Olav Chris Henriksen performs a Baroque lute recital, featuring works of Bach and Weiss at Boston Conservatory Concert Room, 8 The Fenway, Boston. Free admission. (617) 912-9124.

TUESDAY, FEB. 15, 8:00 P.M.

David Leisner performs at Jordan Hall in an evening of plucked strings on the Enchanted Circle Series with student performances of the Boston premiere of George Crumb's *Quest* for guitar, soprano, saxophone, harp, bass and 2 percussion with Luiz Mantovani, guitar, Boston premiere of David Leisner's *The Cat Walked By Himself* for guitar quartet with Walter Rodriguez, David Wade, Socrates Leptos and Michael Lynch. Also works for banjo, pi'pa, piano and other instruments by banjoist, composer Paul Elwood. Free admission.

FRIDAY, MARCH 3, 8:00 P.M.

Duo Maresienne (Carol Lewis, viola da gamba; and Olav Chris Henriksen, lute and theorbo) perform works by Dalza, Francesco da Milano, Frescobaldi, Piccinini, Corelli and others at Lindsay Chapel, First Church in Cambridge Congregational, 11 Garden St., Cambridge, MA. \$14/\$10. (617) 776-0692.

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

Duo Maresienne (Carol Lewis, viola da gamba; and Olav Chris Henriksen, lute and theorbo) perform works by Dalza, Francesco da Milano, Frescobaldi, Piccinini, Corelli and others at Somerville Museum, Central St. at Westwood Road, Somerville, MA. \$10/\$7. (617) 666-9810.

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THURSDAY, APRIL 20, 12:05 P.M.

Glorianne Collver-Jacobson presents a program entitled *Preludios y Danzas*, featuring works by South American Composers, Morel, Lauro, Bellinati, Powell, Maximo Pujol and others. MIT Chapel, 77 Massachusetts Avenue, Cambridge. Call (617) 253-2906.

SATURDAY, APRIL 29, 8:00 P.M.

Dennis Koster performs at the Church of the Covenant, 67 Newbury Street, Boston.

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.

* * *

Advertising in the Calendar is free of charge.

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Deadline for the March-May issue is February 1.

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

Perspectives

Producing Your Own Classical Guitar CDs:

(An Ongoing Saga by Jeffry Steele.) Part III

It is my hope that the "ongoing saga format of this article will impress upon you the need to keep trying things out until you find your own "right way" to record. Most of this series was written more than a year ago. In this final part I endeavor to bring you up to date with my current practices and recommendations, but these are always, of course, subject to change. Further updates of this article will be posted at <http://jeffrysteele.com>.

III. Mixdown

Even for just a solo guitar recording, levels between pieces, and often within pieces, will need to be evened out. Hard as you might try, there will always be takes when you sat in a slightly different position relative to the mic(s) for which you will need to compensate. The VS-880 offers automated mixing, either within itself or via MIDI from a computer sequencer. I use the latter approach since I have the interface and the software as it allows me to basically replicate the VS-880 internal mixer on the computer screen and program fades, level changes or effects parameters. Should you record the audio itself onto a computer-based system, mixdown and editing are even easier as every parameter may be varied from one screen rather than from two units operating in synch. In the big leagues, specialized Mastering Engineers are utilized at this point to optimize the recording so that it sounds its best on the various playback devices it will be heard through.

"Burning" a CD

The next upgrade available for the VS-880 had the capability to physically manifest CDs, via new software and compatibly designed CD-R recorder. I remastered two earlier albums of mine (from DAT), thrilled to finally hear them reproduced through CD players with the clarity they had lost in their previous life as cassettes.

We call it "burning" a CD because unlike tape that has its magnetic particles temporarily aligned in accordance with the audio signal it records a CD is etched permanently with tiny indentations that are read by a laser beam on playback an irreversible process. Having the ability to burn CDs directly from the VS-880 obviates the need for a DAT recorder as most CD replicators prefer a CD master to a DAT and will charge you less when you can provide it. Digital Audio Tape is a somewhat fallible medium, one glitch in the tape and you've got to remaster on a fresh one.

The great thing about burning your own is that you can make changes after listening to the CD in a variety of settings or after getting feedback from others before shelling out for a package of 1000 from one of the many companies offering this service. The disadvantage is in the time it takes. For an hour CD, the VS-880 spends two hours writing an "image file" and then half an hour on each CD (so long as you're present to keep feeding CD-R blanks

into the CD recorder). Occasionally, you get a defective disc, or accidentally jostle the sensitive unit, which requires you to start the whole process again. Add to that the time it takes to print and cut the inserts and stick on the donut-shapes labels. Ironically, you don't save any money doing it yourself when compared with the per-CD rate available when you commit to a factory run of 1000. But, this also depends on the price you can get the CD-R blanks for.

Even without a professional sound card for your computer, you can take advantage of a computer-based system by importing tracks from a CD you've burned on the VS-880, mastering them there with digital audio software (saving them as WAV or AIF files), and burning the finished CD directly from the computer. This last process is much faster on a computer than with the VS-880 as you don't have to wait for an image file to be created. You can also use audio editing software, once your sound files are in the computer, to even out levels, reorder tracks, etc. I use Peak LE, which I purchased for only \$50.

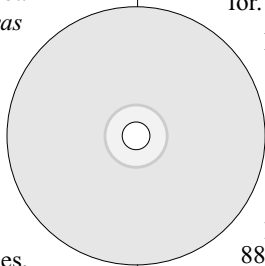
Stereo Miking & A Bargain

Now, with the larger drive, I had plenty of track-minutes to record a *true stereo* guitar album. Needing at least two quiet pre-amps, I ended up purchasing a small Mackie mixer, which in addition to other important features offered four. In fact, now I had what would be needed to record a CD of Modern Dance drama *Clear Away: A Fisherman's Farewell*, which I had scored for 11 musicians.

In recent months, I came across a microphone bargain that you should all know about: the Oktava 012 small-diaphragm condenser from Russia. I found them new for only \$150 each (rubles anyone?) and they sound indistinguishable from the Neumann 130s [\$1200 each referred to in Part 2]! Humidity doesn't bother them in the least; and they are *quiet*.

In stereo miking, one runs the risk of phase cancellation making you sound brittle and sometimes even out of tune. My understanding is that so long as you keep the two mics panned hard right and left, you're OK. But when you bring the image toward the center of the stereo field or make it monaural, as will happen on a mono unit such as a TV – frequencies common to the left and right can cancel each other out. One can avoid phase cancellation by placing the diaphragms directly over one another, at an angle between 90° and 120°. Doing this with clunky large-diaphragm mics requires the top mic to be positioned upside-down. [See further discussion of stereo miking in the 8/98 issue of Recording]. Unlike the mono omni mic position I referred to in Part 2, I place my pair of cardioids at least a foot away from the instrument, making sure that neither points directly at the soundhole. Many professionals go further back, to pick up room ambience.

I hope you've found most of the above useful in some way. I intend to continue experimenting with many of the possibilities I have referred to including the note-perfect first take in an ambient space at 6 AM. May your own projects be blessed.



Spotlight

The Providence Mandolin Orchestra Presents Contemporary North American Repertoire On Recent European Tour

by Mark Davis, Music Director

In July of 1999, the Providence Mandolin Orchestra undertook a ten-day European concert tour with the aim of presenting to the European community our new and largely original contemporary repertoire. In Munich, Germany, the PMO took part in the 'Oberbayerisches Zupforchester Festival', presenting a workshop and two concerts in Eichenau and Munich. The opening concert opened with a very well-trained youth orchestra, the Jugendzupforchester der Kreismusikschule Furstenfeldbruck. The members, who appeared to be between the ages of eight and sixteen performed with great technical facility and musical expression.

The PMO's contribution to the program started with Andy Statman's *Flatbush Waltz*, and followed with Walter Kaye Bauer's beautiful transcription of Debussy's *Clair de Lune*, and the *Suite Espanola* of Ulierte. We finished our portion of this concert with the thrilling *Ritual Dance* - the third movement from Bruce Greybill's popular *Walnut Valley Suite*. The audience seemed transfixed by the PMO's performance, and gave us a very warm reception, which was reflected in this review:

"The rhythmic precision and verve, and the broad spectrum of tonal color that this group of amateurs and professionals was able to create was truly astonishing."

—Arno Preiser, Muenchner Merkur

For a grand finale, the combined groups performed both Robert Martel's *Sky Colored Lake* and Owen Hartford's *Family Squabble* (both pieces are contained on the PMO's first CD *SONGS WITHOUT WORDS*) The audience responded vociferously to the success of these excellent pieces.

The following day's program in the Amerikahaus Hall in Munich, showcased quite different works. The PMO had the un-enviable task of following the Ensemble Roggenstein, which has placed first in the German national plucked-string ensemble competition. They performed - with great delicacy, precision and beauty of tone - three arrangements of works by Brahms, J.S.Bach, and Carlo Gesualdo. In the beauty of their sound and their outstanding ensemble work, this group really excels!

The PMO presented Owen Hartford's *Cornflakes 14*, Robert Martel's new suite *Wrung from the Silence*, Debussy's *Clair de Lune*, and Hankus Netsky's moving Klezmer concerto *Chagall's Mandolin* which features Robert Paul Sullivan of the New England Conservatory as soloist. We finished with *Pedra Terra*, transcribed from the playing of the great Brazilian mandolin group Cuerdas Dedilhadas de Pernambuco.

The PMO's next stop was with the Giessener Zupforchester, led by classical guitarist Thomas Schafer. Several members of this group joined us for our concert in the beautiful walled city of Weilburg. The highlight of the Weilburg concert was Netsky's *Chagall's Mandolin*, the passion and intensity of which were not lost on the audience.

Next, on to Luxembourg city by bus. Our concert there, arranged through the American Embassy, took place in the bandstand at the center of the Place d'Armes. In Parisian style, the Place is surrounded on three sides by lovely cafes, guaranteeing a built-in audience for the many groups that perform there during the summer. The 'charge d'affaires' came down from the Embassy to thank us for our performance - we were the first mandolin orchestra she had ever heard!

From Luxembourg, we traveled by train to the town of Hunsbach, outside of Strasbourg, France. Here we gave a workshop on our original North American repertoire for the master class given by Juan Carlos Munoz. The evening's concert in Hunsbach was well attended. The PMO by now was in top form, and gave its best reading to date of Robert Martel's suite *Wrung from the Silence*.

We flew home from Stuttgart feeling that we had accomplished our stated goal, which was to demonstrate to the European community the excitement of our new original repertoire. In addition, our orchestra made immeasurable gains as a group, gaining in confidence, musicality, and a sense of ourselves as a vital music organization. We have made close friends in the international mandolin and guitar community, and are now in the process of planning our own mandolin orchestra festival to be held here in Providence in the summer of 2001.

This trip took roughly two years of preparation. The cost of this trip was shared equally by all members, but individual costs were alleviated somewhat by various fundraising efforts. An invitation to perform at the Kennedy Center earlier this year brought us some good opportunities - as a result we were invited by our city's mayor to perform in his home, which in turn led to important sponsorship from local banks and businesses. Our successful CD release party for our new CD 'Resonance' (which features much of our new repertoire) was a high profile event. By promising a gala wine and cheese event, with live music, plus a copy of the new CD, PLUS tickets to an up-coming concert, the PMO was able to attract a large sponsorship and was able to raise a significant amount of funds to apply towards our travel expenses. Through this release party we targeted a whole new support base, including associates in the business community who proved to be wildly supportive of our plans.

In conclusion, the Providence Mandolin Orchestra's 1999 European tour succeeded on many fronts - PMO members had a thrilling time touring and performing in scenic Old World Europe and made many new friends there - we were able to gain respect for both our new repertoire and our interpretations - and we matured immensely as a performing arts organization. It is an experience we hope to repeat, and one that we hope many others will be able to experience.

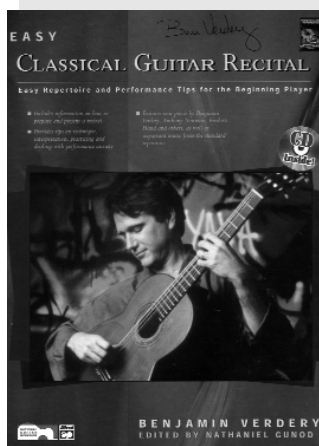
The Providence Mandolin Orchestra is composed of amateur and professional musicians playing the mandolin, mandola, mandochello, mandobass and classical guitar.

NOTE: You are invited to visit the Providence Mandolin Orchestra's web site at www.mandolin-orchestra.org.

Music Reviews

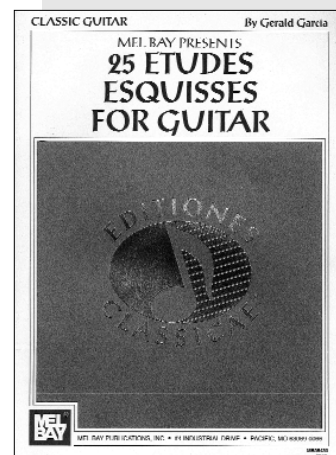
by John Morgan

Title: **Easy Classical Guitar Recital**
 By: **Benjamin Verdery**
 Publisher: **Alfred**
 Price: **Book: \$8.50**
Book & CD: \$18.50
 Pages: **63**



This is a very unique book. It contains information on how to prepare and present a recital. It contains several new pieces as well as some chestnuts, each with its own set of study notes. The book also contains articles on how to learn a piece of music, memory, nerves, as well as many more. I am especially grateful to Ben for his arrangements of the four pieces by the Irish composer Turlough O'Carolan.

Title: **25 Etudes Esquisses**
 By: **Gerald Garcia**
 Publisher: **Mel Bay**
 Price: **\$9.95**
 Pages: **60**



This is a wonderful set of new etudes. Complete with an endorsement from John Williams himself. I have incorporated a couple of these gems into my own repertoire. I understand a recording of these etudes is now available through the publisher.

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Deadline for the next newsletter is February 1.

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Boston Classical Guitar Society Membership Form, 1999-2000 Season

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

Discounts will also be available from other performing arts organizations.

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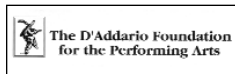
The BCGS Welcomes and Thanks You!!

Hingham and Stoneham Public Library Concerts

Over the past few months, BCGS members have been performing at the Hingham and Stoneham public libraries. These weekend afternoon concerts have drawn sizable audiences (the Stoneham Library recital room has been packed to capacity with the Hingham Library drawing between 20 and 50 people). The BCGS is most certainly fulfilling its mission of bringing classical guitar music to local communities.

We could not have arranged these concerts without the help of Hingham Library director Dennis Corcoran and the Friends of the Stoneham Library, and the participation of talented BCGS members Isaac Bustos, Linda Rossman, Larry Spencer, Bob Phillipps, Charlie Carrano, Kyung Yoo, Lance Gunderson, Bob Margo, Will Riley, Jacob Mathews, Christopher Maggio and Andrew Robinson.

If you are interested in performing at future library recitals, please contact Gloria Vachino at 781-224-4203 or George Ward at 781-545-7863.

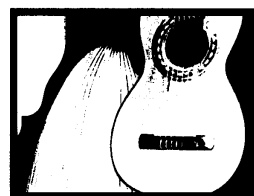


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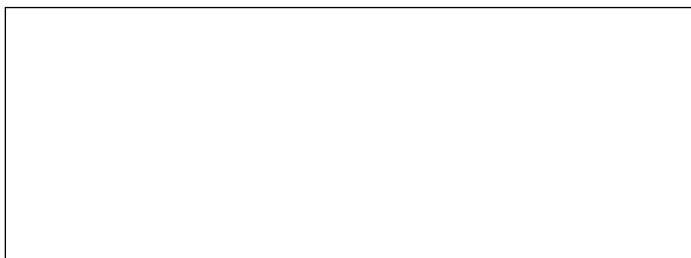




Photo: Javier Albella-Spain

“Denis Azabagic presented himself as the master of sweet tones, as magician of expression. He is a virtuoso artist of timbres, who masters, it seems, all kinds of expressions: from enchanting softness to passion, from deep emotions to enormous joy.”

—Kolnische Zeitung, Germany, April 1995



The Boston Classical Guitar Society

presents

Denis Azabagic

Winner of the 1998 GFA International Guitar Competition

Sunday, March 12, 2000, 3:00 p.m.

Church of The Covenant, 67 Newbury St. Boston

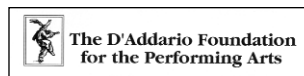
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This concert is made possible through cooperation with the Guitar Foundation of America, and is supported in part by a grant from the D'Addario foundation for the Performing Arts with support from J. D'Addario and Company, Inc., world-renowned manufacturer and distributor of musical instruments, strings and accessories.



Denis Azabagic

Born in Tuzla, Bosnia-Herzegovina in November 1972, Denis Azabagic is considered today to be one of the finest guitarists of his generation. In 1993, at the age of 20, he became the youngest winner of one of the most prestigious International Guitar Competitions: *Jacinto e Inocencio Guerrero* in Madrid Spain.

Since his success in Madrid, he has been a prize winner in virtually every competition in which he has participated. In 1995 he won first prize in all of the following competitions: the International Guitar Festival *IFG* in Frenchen, Germany, the International Guitar Competition *Rene Bartoli* in Aix en Provence, France, and the International Guitar Competition *Francisco Tarrega* for the best interpretation of work by Francisco Tarrega in Benicasm, Spain. In 1996 he won first prize at both the International Guitar Competition *Manufacturas Alhambra* in Alcoy, Spain and at the International Guitar Competition *Printemps de la Guitare* in Brussels, Belgium.

Denis Azabagic won first prize in the 1998 Guitar Foundation of America (GFA) international competition. His Boston performance on March 12, 2000 is part of a GFA sponsored-tour of North America. Richard Long, writing for *Soundboard*, described Denis Azabagic's playing as "Very clear, precise, accurate, perhaps flawless".

Mr. Azabagic also performs with his wife Eugenia Moliner Ferrer, a flutist. As Cavatina Duo, they have played throughout Europe and the USA, and are in the process of recording their first CD. Denis Azabagic has already recorded two solo CDs, one for *Opera Tres* and another for the *Printemps de la guitare*.