



newsletter

Volume 7, Number 3

March/May 2000

Letter to Members

Dear Members:

After much thought (and with many regrets), I have had made the decision to step down from my position as executive director of BCGS at the end of May. A teaching job that I started last September has been demanding an inordinate amount of my time and energy, and I can longer devote the necessary attention to overseeing the guitar society and managing the newsletter.

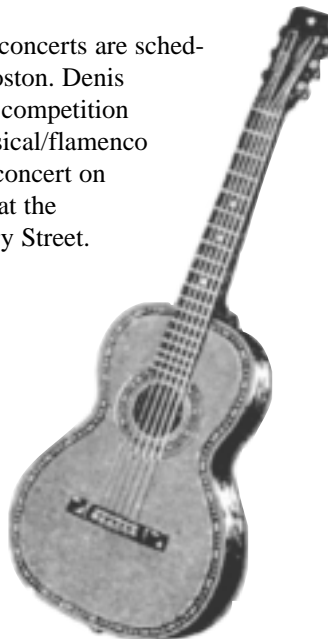
Fortunately, most of the BCGS staff will remain on-board, and some of them will be taking on additional tasks when I leave. This distribution of responsibilities will smooth the transition and ensure that BCGS continues on its current path. In the next issue, I will let you know who will be at the helm of the guitar society next season.

BCGS is always looking for committed volunteers for both small and large tasks, and I encourage anyone who is interested to let me know. If you hesitate to volunteer because you have no experience, let it be known that most of us on the BCGS staff—myself included—came on-board without prior experience. Yet I know I speak for all of us when I say that even though the challenges are many, so are the gratifications!

Before I step down, two wonderful concerts are scheduled to take place in the heart of Boston. Denis Azabagic, winner of the 1998 GFA competition will perform on March 12 and classical/flamenco guitarist Dennis Koster will give a concert on April 29. Both events will be held at the Church of the Covenant on Newbury Street.

I hope to see you all there!

Gloria Vachino
Executive Director, BCGS



Upcoming BCGS-Sponsored Concerts

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

Denis Azabagic will perform at the Church of the Covenant on Newbury Street.

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

Dennis Koster will perform at the Church of the Covenant on Newbury Street. See the insert page flyer for more information.

Free Concert Tickets for BCGS members

SATURDAY, APRIL 15, 1:30 P.M.

The New World Guitar Trio performs at the Isabella Stewart Gardner Museum. Tickets are free for BCGS members, but must be ordered by telephone before April 7. Call Joan Harrington at (617) 278-5150, leaving your full name, address, and telephone number. For more information, see Spotlight on The New World Guitar Trio, page 2.

Upcoming Masterclasses

The following masterclasses are open to auditors, although only conservatory students are allowed to participate. Locations and times are listed in the Calendar.

THURSDAY, MARCH 9

David Tanenbaum, New England Conservatory. Free admission for auditors.

MONDAY, APRIL 10

Adam Holzman, New England Conservatory. Free admission for auditors.

SATURDAY, APRIL 15

Hopkinson Smith, The Boston Conservatory. \$5 for auditors

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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 Knatt781/894-4292
 Scott Hacker401/421-8435
 Bob Phillipps617/923-8959
 Bob Healey413/247-5321

Concert Programs

Spencer Ladd, *Design*617/629-3829

Membership

Sally Dibble617/522-8839

Web Page

Charlie Carrano781/662-6469

Publicity

Jean Foster781/861-0538

The Assad Brothers in Concert
A BankBoston Celebrity Series Performance



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. For ticket information call 617/482-2595

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Spotlight

The New World Guitar Trio

The New World Guitar Trio (Thomas Noren, David Patterson, and Tom Rohde) is an eclectic, contemporary ensemble founded in 1988 by David Patterson. The group has no first, second or third guitarist, but rather, exchanges leading and subordinate roles that are tailored to each player's style. This allows for individual freedom of expression and also creates an exciting dynamic in live performances.

* * *

"A remarkably mature ensemble...sensitive musicianship... Best of all, the N.W.G.T. cultivates new repertoire, including compositions commissioned by the group and Patterson's ingenious transcriptions of solo piano, chamber and orchestral works."

- GUITAR PLAYER MAGAZINE (U.S.A.)

* * *

The Trio has won critical acclaim in the U.S. and abroad for its dazzling live performances and recordings. The group's musical diversity and range of expression have carried them from New York's Lincoln Center, Taipei's National Theatre and the Hawaiian Islands to places like CBGB's Gallery and the Five Spot Jazz Club. Their concerts and recordings have been aired nationally on hundreds of radio stations including NPR's Performance Today and All Things Considered.

The New World Guitar Trio has just finished recording its second CD entitled *Exiled*, which is expected to be available by the end of February in time for the Trio's Brazilian tour. The recording includes pieces by Davis Leisner, Claudio Ragazzi, Fernando Brandao, Gershwin and Ives. In addition to the pieces played as a trio, the CD also features solos by each member. Their upcoming Brazilian tour will include performances in 8 cities, including Rio de Janeiro, Brasilia, Salvador, Recife, Goiania and Belem. Thomas Noren organized the tour with the help of the "Casa Thomas Jefferson" a Brazilian institution that promotes American culture and arts in Brazil.

On April 15, the Trio will perform at the Isabella Stewart Gardner Museum. BCGS members are being offered free tickets to their concert, which will take place at 1:30 p.m. To obtain your free tickets, call Joan Harrington at (617) 278-5150 and leave your name, address, and phone number. Tickets must be ordered in advance (before April 7) and cannot be obtained at the door.

For more information on the trio, visit their website at: www.actwin.com/nwgt

New recordings from GSP!



Adam Del Monte *ezordio*

Piazzolla, Bach, Del Monte, Albeniz



Dusan Bogdanovic *Unconscious in Brazil*

3 African Sketches, Levantine Suite,
Little Cafe Suite, Polymetric Studies,
Unconscious in Brazil, In Winter Garden,
Diferencias Diferentes, Intimations

Coming soon...

Raphael Rabello *Cry, My Guitar*
Paulo Bellinati *Brasileiras*
Andrew York



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Boston Guitar-Fest 99 in Review

By Raymond P. Poissant



Frances Conover Fitch at the harpsichord

I walked into Alumnae Hall, in the Aidekman Arts Center on the Tufts University campus, in time to hear Frances Conover Fitch tune her French-style, five-octave harpsichord. The beauty of its clear resonance impressed me, as did its decorative features. During her masterclass/workshop, Frances proved to be a valuable guide to Baroque music even dancing the bourree for us! Shaping the phrase was a keynote from

which many of her comments followed. She suggested that we study the structure of a piece first and concern ourselves with the ornaments afterwards. Upon hearing some of the masterclass performers, she advised them to leave space between long phrases, emphasize the cadences, subordinate the rhythm to the long phrase and the appoggiatura, and she reiterated that ornaments sound best on the weak beat. There was also a discussion, with specimens, on tablature and standard notation used during the period. A few brief comments on the Gallant Rococo period about the attitude of the aristocracy and how they expressed passion in their music through the use of ornaments and rhythmic alteration saw the end of this class. This was a valuable workshop indeed.

20th Century Women Composers for the Guitar

featured Berit Strong in concert, performing each selection with a different musician. The program included: *Canyon Echoes* by Catherine Hoover, 1991, a program piece of music with dramatic moments and lyric passages, featuring flutist Deanna Arista, whose smooth playing and frequent sal-lies in the high register were a thrill to hear. *Umbrian Colors* by Barbara Kolb, 1986, an atonal piece performed with violinist Susan Gottschalk in a mirror image of visual sensations expressed on the guitar and violin. It was well received by the audience. *Dance de Avila* by Ida Presti, 1959, a charming dance in triple meter featuring the guitar playing of Lisa Ricetti. *Clocks* by Joan Tower, with Berit Strong soloing into a tonal journey, an imaginative quest for the past and the possible. She displayed affinity for this piece, and the cascading arpeggios at the closing produced an exciting effect. This was a solid performance, in an attractive format, by a true devotee of the guitar.



Berit Strong in concert



Aidekman Arts Center, Tufts University



Sensen Li

In keeping with the theme of Guitar Fest 99, *Women and the Classical Guitar*, an exhibit of pictures and prints portraying the life of guitarist Ida Presti was assembled by Lisa Ricetti and displayed in Alumnae Hall. Among the many pictures was a program from 1935, in which Ida, at age 11, performed works of Turina, Albeniz, and Torroba. An extensive biography was also offered, courtesy of John Duarte.

Pre-1900 Women Composers for Lute and Guitar, a

lecture/concert, was presided over by Olav Chris Henriksen, employing his Baroque lute (20 string) and his 1810 Victorian guitar. After offering an historical outline, supporting the view that women have always played stringed instruments, he focused on the period from the early 17th century (Anne Bocquet) to the early 20th century (Vahdah Olcott-Bickford).

Performing selections representative of five women composers, he added that he has researched 72 such guitarists, and that much more work needs to be done in this field. Of the selections, Catherine Pratten (1821-1895) included interpretive comments with each section of her *Dance of the Witches*. Anne Bocquet's *Sarabande* sounded curiously up-tempo to listeners not familiar with the early character of this form. A large display of books and music accompanied this lecture/concert.



Olav Chris Henriksen in concert

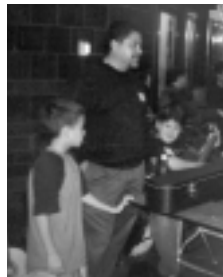


Berit Strong & Linda Carmichael

Berit Strong and Linda Carmichael presented a lecture entitled **Injury Prevention**. This important facet of

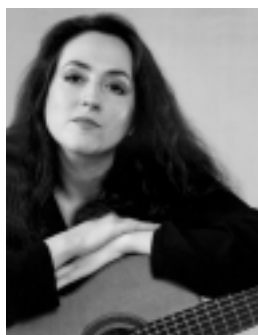


Carl Kamp, Union Music

Bob Ward & sons,
Classic Guitars of BostonEmanuel Soucek, Charles
Carrano & Frank Wallace

guitar playing, studied by Dr. Ralph Manchester and Dr. William Meinke, deals with certain mechanisms of injury to musicians. The concept, "the right muscle for the right job", was brought in when Berit discussed the role of the large muscles of the hand, arms, and the back. A great slogan: "bliss is just beyond the buzz", an exercise designed to control the amount of pressure a guitarist exerts on the fingerboard with the left hand, was demonstrated. Isometric exercises, avoidance of the extreme muscle range, and a cure for the left hand "grabbing" habit were all explained to those who attended the lecture. Linda discussed the Alexander Technique, which develops awareness of the back, spine, and head posture, harmful muscle tensions, and other bad habits beyond our awareness. This lecture was a great contribution by Berit and Linda. Such an important subject should perhaps be on the agenda every year. We need to be reacquainted with our priceless instrument, the human body.

Figuratively speaking, **Virginia Luque in Concert** touched all the bases with the audience. She dazzled listeners with showmanship including drum stroke on the guitar and exciting rhythms with rasgueados on up-tempo pieces. Then, she charmed them with sweet lyrical passages lovingly played on her guitar. Next, she introduced them to her recently acquired Herman Hauser classical and Santos Hernandez flamenco guitars. After that she related how she formulated her approach to Bach's *Chaconne* and how she collaborates with composers such as Jorge Morel. Needless to say, Virginia Luque is a star with lovers of the Spanish guitar.



Virginia Luque

Her stage appearance made an impression on the audience and the following comments were heard after the concert, "a performer in touch with the joy of making music, "her whole body and spirit seem to bond with the guitar in expressing the composer's intention; and "her Spanish pieces conjured up the Spain of dance and song. This was altogether an exciting and rewarding concert.

Once again the **Vendor Fair** proved to be popular; people sitting around trying out guitars, and others snapping up all sorts of

accessories displayed on tables. The fair is a great interlude between concerts and lectures.

In conclusion, an honorable mention to our guiding star Gloria Vachino, whose leadership as Executive Director of the Boston Classical Guitar Society, made this memorable Guitar-Fest 99 possible.

Aron Greene and Stephen Connor, luthiers
with Isaac Bustos (center)

John Morgan, sheet music



Jeffry Steele



Tom Knatt, luthier



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Calendar

BCGS Winter/Spring 2000 Calendar

BOARD MEETING

SUNDAY, MAY 7, 4:00 P.M.

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

PERFORMANCE PARTIES

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.

SATURDAY, APRIL 8, 2:00 P.M.

John Visser, 12 Thomas Hooker Rd, Westborough, MA, (508)-836-4833. From the Mass. Pike take Rte 495N to Rte 9W; 9W to Rte 30W; 30W to the rotary in center of town, Westborough Square. Take 30W from the Square, third left onto Ruggles St. (on corners of Ruggles are a white Unitarian church and red brick Catholic church). Follow Ruggles approx. 1.7 miles to Bowman Lane. On the way, there will appear to be a fork; the right is Eli Whitney St., bear left to stay on Ruggles and left onto Bowman Lane (this left is at crest of hill, and is a left only). Take very next left onto Reverend Thomas Hooker Rd. #12 is 7th house on left, a Georgian colonial with 4 large columns. Driveway is on right, on downhill side of house.

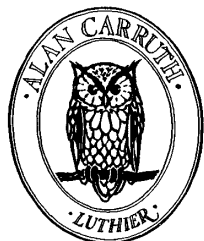
Please note that the Vissers will be offering food and drink. They also have extra music stands and footstools.

SUNDAY, MAY 21, 2:00 P.M.

Alex Lehar, 32 Independence Ave., Lexington. From Rte 2 West out of Boston, take the 4/225 exit and drive towards Lexington for about 2 miles until you get to a big roundabout just after passing Wilson's farm on your right. Bear left onto Mass Ave. (heading north), almost immediately, you will pass Follen Church on your right. Independence Ave. is just past the church on your left. Go to top of hill to brown house with big oak tree in front.

SUNDAY, JUNE 11, 2:00 P.M.

Christopher Maggio, Saugus.



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BCGS-SPONSORED EVENTS

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

1998 GFA winner Denis Azabagic performs 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. Admission: \$12 general public, \$10 BCGS members/students/seniors. Call (781) 224-4203.

FREE CONCERT FOR BCGS MEMBERS

SATURDAY, APRIL 15, 1:30 P.M.

The New World Guitar Trio performs at the Isabella Stewart Gardner Museum. Tickets are free for BCGS members, but must be ordered by telephone before April 7. Call Joan Harrington at (617) 278-5150, and leave your full name, address, and telephone number. Please note that free tickets must be ordered in advance and cannot be obtained at the door.

NEW ENGLAND AREA EVENTS

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

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

SATURDAY, MARCH 4, 6:00-8:30 P.M.

Carl Kamp plays Classical Guitar for your dining pleasure at the Webster House Restaurant, corner Main and Webster Streets. Worcester, MA. Reservations: (508) 757-7208, carlkamp@kersur.net

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

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

TUESDAY, MARCH 7, 4:00 P.M.

David Leisner (guitar) and Barbara Marino (soprano) perform the premiere of *The Green Wall*, a new song cycle by Daniel Pinkham in Williams Hall, New England Conservatory. Free admission.

THURSDAY, MARCH 9, 3:00-6:00 P.M.

David Tannebaum gives a masterclass, in Room 118, St. Botolph Building, New England Conservatory. Free admission.

SATURDAY, MARCH 11, 6:00-8:30 P.M.

Carl Kamp plays Classical Guitar for your dining pleasure at the Webster House Restaurant, corner Main and Webster Streets. Worcester, MA. Reservations: (508) 757-7208, carlkamp@kersur.net

NEW ENGLAND AREA EVENTS *(continued)***SUNDAY, MARCH 12, 3:00 P.M.**

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

SUNDAY, MARCH 19, 4:00 P.M.

Larry Spencer performs music by Corbetta, Mertz, Ponce, Reis and Leisner 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.

MONDAY, MARCH 20, 7:30 P.M.

Nashville Mandolin Trio perform at Roger Williams University, Bristol RI. Call (401) 254-3088

SATURDAY, APRIL 1, 8:00 P.M.

The Duo Assad performs in concert at Jordan Hall. Sponsored by the BankBoston Celebrity Series. Tickets: \$38, \$35, \$30. Call (617) 482-2595

SUNDAY, APRIL 2, 4:00 P.M.

Charlie Carrano and Francine Trester 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.

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

Jeffrey Steele plays Bach featuring the Third Cello Suite and Chaconne, Independent Christian Church, Unitarian Universalist, Church and Middle Streets, Gloucester, MA. Tickets: \$ 10, students/seniors \$8. Call (978) 282-3106 or visit:<http://jeffrysteele.com>.

MONDAY, APRIL 10, 7:30-10:30 P.M.

Adam Holzman gives a masterclass, in Room 118, St. Botolph Building, New England Conservatory. Free admission.

SATURDAY, APRIL 15, 1:30 P.M.

The New World Guitar Trio performs at the Isabella Stewart Gardner Museum. Tickets are free for BCGS members, but must be ordered by telephone before April 7. Call Joan Harrington at (617) 278-5150, leaving your full name, address, and telephone number. Please note that free tickets cannot be obtained at the door.

SATURDAY, APRIL 15, 3:00 P.M.

Hopkinson Smith (lute and guitar) gives a masterclass at The Boston Conservatory, 8 The Fenway, Boston. Auditors \$5. (617) 912-9124.

MONDAY, APRIL 17, 8.00 P.M.

Apostolos Paraskevas performs in concert in a program about Death and other devastating feelings at Gasson Hall, 100/Boston College. Call (617) 552-8720. Free admission.

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, MA. Call (617) 253-2906.

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

Dennis Koster performs at the Church of the Covenant on 67 Newbury Street, Boston. Tickets: \$10 general public, \$8 BCGS members/students/seniors. Call (781) 224-4203.

SATURDAY, MAY 13, 8:00 P.M.

Poema Harmonico (Bruce Fithian, tenor; Olav Chris Henriksen, lute; Carol Lewis, viola da gamba) perform English lute songs and instrumental music from the year 1600, with works by Dowland, Morley, Cavendish, Jones and Alison, at Lindsay Chapel, First Church in Cambridge, Congregational, 11 Garden St., Cambridge, MA. \$14/\$10. (617) 776-0692.

SUNDAY, MAY 14, 3:00 P.M.

Poema Harmonico (Bruce Fithian, tenor; Olav Chris Henriksen, lute; Carol Lewis, viola da gamba) perform English lute songs and instrumental music from the year 1600, with works by Dowland, Morley, Cavendish, Jones and Alison, at Somerville Museum, Central St. at Westwood Road, Somerville, MA. \$10/\$7. (617) 666-9810.

SATURDAY, JUNE 10, 7:30 P.M.

Mair-Davis Duo with *Music For A While* perform in the Jamestown Chamber Music Series, RI. Call (401) 423-1728

WORKSHOPS**JUNE 19-JUNE 26**

American Mandolin & Guitar Summer School at Roger Williams University, Bristol RI. Call (401) 861-6825.

**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.

SUNDAY NIGHTS 5:00-9:00 P.M.

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

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

Send your listings to: Scott Hacker at scott.hacker@fdc-invest.com or call either (h) 401/421-8435 or (w) 508-871-9157. Listings may also be faxed to 508-871-9180. (Please call and leave a message if faxing a listing).

Deadline for the June-August issue is May 1.

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

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Society Speaks

Bob Phillipps

What type of music draws you to a classical guitar concert? 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?

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.

I really enjoy hearing 20th century music at concerts. In particular, premier pieces, as well as composers who are just beginning to be recognized. It is an exciting way to learn of new pieces, and a way of expanding repertoire. Unusual combinations of instrumentation are exciting too. I once heard pieces written for classical guitar and bassoon, and it was great. I play in a guitar duet and currently am really enjoying South American music. Hearing interpretations of folk music also inspires me.

Christopher A. Maggio

Most importantly, I like to attend concerts that feature music I've never heard before. I'm always on the lookout for new music, and a concert that showcases unfamiliar composers or pieces is a chance for me to make discoveries. Although many performers like to program the old favorites to draw crowds, I guess I've heard those pieces enough times by now. Second, I like music that appeals to both heart and brain. I'm thinking of composers like Dowland, Weiss, Losy, Piazzola, Ponce and Carter. Finally, I'm more likely to go to a concert if I know the performer will put on a good show. I enjoy artists like Fisk, Leisner, Starobin and Luque who will really extend themselves and take risks, either technically or musically. While you can listen to a CD many times, a concert only happens once. I want to remember it forever. *Larry Spencer*

What attracts me to concerts is the program only. I choose to go if 50% of the concert is new music or not standard repertoire. I listen to the same, search out the same in recordings, or I don't listen to guitar at all, if it is standard. All my playing these days centers on composing. We need to be more in tune with today if we want to attract new students and listeners to our instrument. I therefore listen to a lot of jazz-fusion, pop, rock and the blues. This is what's happenin'! The classical guitar is falling, falling, to the fate of most classical music, losing touch with new audiences. Art is NOW! — not 200 years ago. *Bob Healy*

My tastes in classical guitar music are pretty inclusive of the 19th century and before, pretty exclusive after 1920 (except Rodrigo). Spanish, Italian, and South American composers are favorites. Both classical and flamenco performers are welcome. *Dick Lyon*

What draws me to a guitar concert? In general, I think it is a Good Thing to support local performers. everything else equal, I prefer programs that focus on new music, or else underplayed repertoire. I tend to prefer big names who do the same — for instance, Tanenbaum, Fisk, Duo Assad — over the ones that don't (e.g., Parkening). Unfortunately for us Americans, there are many Europeans who I would love to see (Stephan Schmidt, for example) who never make it to our shores — at least where I live. At home I mostly listen to chamber music sans guitar. When I do listen to guitar music at home, it tends to be 20th century (my latest purchase is Tanenbaum's new recording of guitar music by Terry Riley — excellent) or up-and-coming players (e.g., Wang Yemeng). As a player, I like to read through just about anything, but when performing I much prefer ensemble to solo music. *Bob Margo*

I love the old "war horses" of the guitar repertoire. I listen to them and play some of them from time to time. However, for both listening and playing, I am drawn more to hearing new things, when available. A couple of my favorites are Julian Bream's *Twentieth Century* albums, and his *Sonata* album. In my own playing, I prefer to play a lot of my own compositions and arrangements. Also, recently I heard a concert by Glorianne Collver-Jacobson at Kings Chapel — it was a great treat to find that the program was all Latin American music that I had never heard before. *James M. Cooper*

If a concert includes flamenco music, I will surely be there — it's not that often and I like the style. Concerts with classical guitar music will pull me there too, if they have my favorite composers — I like more jazzy stuff to be included. I mainly play Brazilian music written for classical guitar, and flamenco. For listening, flamenco guitar music and jazz are cool. *Sensen Li*

* * *

The next survey topic is as follows:

What do you consider to be some of the most important attributes in the sound and playability of a guitar?

Please keep your responses brief—150 words or less! Responses will 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 to: bphil@tiac.net by May 1. Biographical Profile

Dennis Koster

Biographical Profile

Dennis Koster is perhaps the only guitarist to be internationally recognized as a master of both classical and flamenco guitar traditions. He has been highly acclaimed from coast to coast and in Spain, Japan and Brazil – for the boldness and originality of concert programs, which combine familiar classical guitar



masterworks with authentic flamenco guitar music, original compositions and his own adaptations of piano and string works by Mozart, Beethoven, Schumann, Brahms, Prokofiev, Kodaly, and Bartok.

One of New York's most active guitarists, Dennis Koster regularly performs in Carnegie Hall, Merkin Concert Hall, Lincoln Center, and in numerous concert performances broadcast by WNCN and WQXR radio. The author of the internationally best selling three-volume flamenco method, *The Keys to Flamenco Guitar*, he has also been one of New York's most respected and sought after teachers for more than twenty years.

Born and raised in New York City, Dennis Koster began his career as a flamenco guitarist in the 1960's, studying throughout his teenage years with the renowned flamenco master Mario Escuderos. Two decades later, he had the rare opportunity to study with the legendary Sabicas, who called Dennis Koster: "an exceptional interpreter of my compositions". Continuing the tradition of his teachers, today Koster is considered this country's leading exponent of traditional "flamenco classico de concierto." Dennis Koster turned his attention to classical guitar during his twenties, studying in Madrid with Jose Luis Rodrigo,

and in New York with Julio Prol and Jerry Willard. His 1975 Carnegie Recital Hall debut as a classical guitarist was hailed in the New York Times as: "a considerable success" a brilliant, aptly fantastic performance".

Aside from solo concerts and teaching, Koster enjoys fruitful collaborations with a number of outstanding musicians. An association with the young Mexican composer, Samuel Zyman of Juilliard, has thus far produced two major works, the *Sonata para Guitarra* (1988) and *Concert for Guitar and String Orchestra*, which Koster premiered with the Westfield Symphony under Brad Keimach in 1990. Since a 1985 Carnegie Hall duo concert with the outstanding oud virtuoso George Mgrdichian, they have made appearances together exploring the fusion of flamenco and Middle Eastern music.

Mr. Koster has been on the performing roster of Affiliate Artists and the Lincoln Center Institute, and the faculties of Long Island University, the National Guitar Summer workshop, and for the past decade at the American Institute of Guitar. He has lectured and performed at the Juilliard, the Peabody Conservatory, the American String Teachers Association, and the New York Bach Gesellschaft. His flamenco method, transcriptions, and recordings are published by AIG Music.



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Frank Wallace's compositions and arrangements are available from LiveOak Publications, at 75 Bridle Rd., Antrim NH, 03440 or by email: liveoakmusic@hotmail.com. Currently available are: *Quadrangle*, four movements for solo guitar, \$10; *From the Windy Place*, four movements for solo guitar, \$10; *Suite Blues*, \$5; *Cancionero Nuevo*, 20 songs for lute or vihuela in tablature from the 16th century cancioneros with translations, \$15; *Art of Flemish Song*, in tablature for lute, 15 songs from early 16th century masters (Josquin, de la Rue, Ockeghem, etc.) with translations from the original Italian, French, Dutch and Spanish, \$15.

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Deadline for the next newsletter is May 1.

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Hingham Library Concerts

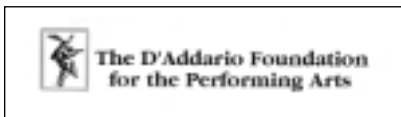
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Winter/Spring schedule:

- February 27** **Isaac Bustos**
- March 27** **Larry Spencer**
- April 2** **Charles Carrano & Francine Trester**
- April 16** **Jeffry Steele**

We gratefully acknowledge the help of the library director Dennis Corcoran, the enthusiasm of the patrons, and the participation of talented BCGS members.

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

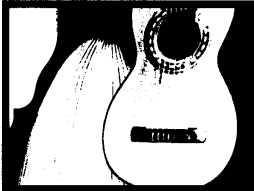


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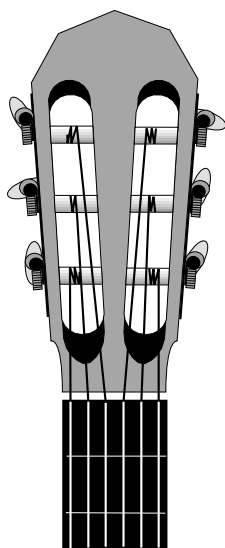
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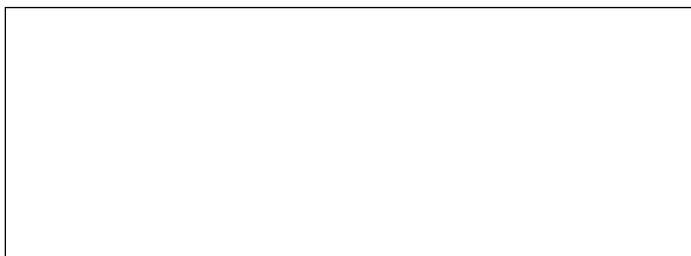
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* * * *

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This concert is supported, in part, by a grant from the Boston Cultural Council, a municipal agency supported by the Massachusetts Cultural Council, a state agency.