



# BCGS *newsletter*



Volume 20, No. 2, December/February 2013



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## BOSTON GUITARFEST "BRITISH INVASION"

**JUNE 19-23**

**DEDICATED TO  
JULIAN BREAM  
ON THE  
OCCASION OF  
HIS 80TH  
BIRTHDAY**



*Eliot Fisk*



*Oscar Ghiglia*



*Nigel North*

## Letter to Members



**Dear Members,**

Thanks to you, the 2012-13 BCGS Artist Series was a resounding success. Berta Rojas provided a delightful opening recital with authoritative, yet beautiful and tender interpretations of

the music of Barrios and her native Paraguay. Grisha Goryachev and Jerome Mouffe wowed us with supremely virtuosic programs that point to a bright present and future for our instrument. David Russell's landmark February concert proved all over again why he is one of the most highly admired, shining stars of the guitar world. The 2013 New England Guitar Ensembles Festival welcomed Andrew York, who demonstrated his invaluable abilities as performer, composer, and instructor. Our 13-14 Artist Series is almost finalized, so stay tuned for an announcement in June.

We now turn our attention to the next major event for the Boston guitar community, Boston GuitarFest. Now in its eighth year, GuitarFest is tirelessly and brilliantly led by Eliot Fisk and hosted by New England Conservatory and Northeastern University. Titled "British Invasion," the June 19-23 event celebrates John Dowland, Benjamin Britten, and Julian Bream, who turns 80 a few days following the festival.

The internationally celebrated roster includes master teacher Oscar Ghiglia, great lutenist Nigel North, Greek guitarist Elena Papandreou, early music expert Richard Savino, and harpsichordist John Gibbons. GuitarFest will again be packed with masterclasses, informative workshops, and beautiful concerts. For the second year, the Youth Guitar Workshop engages enthusiastic young players of all ages and levels. Our very own Boston Guitar Orchestra will make an appearance at the Friday evening concert with an all-English program of Elgar, Purcell, and of course, the classic rock group Queen.

I would like to take a moment to thank all who have demonstrated exceptional commitment to the BCGS over the course of the last season. George Ward, Will Riley, Oscar

Azaret, and Thuy Wagner have been a pleasure to work with on the Board. Scott Borg continues to expertly develop the BGO. Fiel Sahir, Jonathan Kim, and Tommy Coppola have been indispensable in running concerts. Furthermore, we are all grateful for the support of the Augustine and D'Addario Foundations, as well as our sponsors and advertisers. Most of all, thanks to you, Members, without whom none of this would be possible!

The BCGS wishes everyone a safe and rejuvenating spring.

Warm regards,

Daniel Acsadi  
Director, BCGS

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## Interview with Andrew York

by Will Riley



A. York © copyright-Andreas-Schulz-2011

Grammy winning Guitarist/Composer Andrew York was commissioned by the BCGS in 2012 to write a piece for guitar orchestra. The resulting work, called “Hemingway”, was premiered by the

combined ensembles of the BCGS sponsored New England Guitar Ensembles Festival, which took place on March 23 at First Lutheran Church of Boston. Andrew York was kind enough to grant us the following interview about the work.

**BCGS:** Thank you for taking the time to talk about “Hemingway”, the commissioned piece you wrote for the Boston Classical Guitar Society. The premiere was certainly interesting to hear, and the composition got a very positive response from the audience. Before the music even began, one of the most striking first impressions was in the way you chose to setup the performers in a long single-file line stretching around the room. What was the idea behind that arrangement of players?

**Andrew:** I had the idea of moving notes around the audience in space, surrounding them with a moving stereo effect. This was complicated to do, because the players had to move ideas along the line smoothly in realtime, much like a crowd in a sports arena doing the wave. This idea intrigued me, and the effect was quite successful. The logistics were very tricky, and we had extremely limited time to prepare and rehearse. But the players were committed and did very well, given the time constraints.

**BCGS:** In your introduction, you mentioned that a working title usually happens at the end of the compositional process. You described this piece as being “quirky and complicated – like Hemingway”. Could you elaborate a little on whether a particular book or writing you’ve read served as inspiration for the title?

**Andrew:** I hadn't read any Hemingway since high school. But recently I became fascinated with his life and work. I mean, Paris in the 1920's - so many artists of every genre were there, and Hemingway began his career there. It was a cauldron of creativity for all art forms and there's nothing even remotely like that in the world today. Hemingway's early period seems to embody that time, and I began to read biographies about him, as well as his books and short stories. And the working title for the piece just stuck, and seemed appropriate.

**BCGS:** Your compositional language is often a blend of your own modern aesthetic, inspired by a style or form borrowed from another era or place. Was that the case in your approach to the composition of “Hemingway”? Were you thinking of a particular place or sound?

**Andrew:** No, it developed as more as a stylistic landscape, moving through several different stylistic languages, as well as including the stereo and cascading effects. But like many of my works, I blended old and new sensibilities in developing the ideas.

**BCGS:** Did you enjoy the process of writing for guitar orchestra? How does it compare with writing for a quartet, for example?

**Andrew:** Actually, Hemingway is in four parts, so it was like writing a giant quartet piece. There are sections where the parts are divided with up to eight different notes per part. That is why the orchestra needed over thirty players minimum. I think we had sixty. But I have written quite a number of quartets, and this was one with a twist.

**BCGS:** To the audience, it appeared that the players on the side wings provided a lot of textural aspects of the music, while the center group took more of the melodic material. At other times, there was a surprising unison of movement from the entire group. What were some of the challenges of writing and conducting for this arrangement of players?

**Andrew:** Well, we didn't have room to make the entire orchestra into a single line. So we had to bunch up the players in the center. So that gave the illusion of more density there in the arrangement. But the church just wasn't big enough to fully accommodate sixty players in a single line arc. The biggest challenge for conducting was that a third of the players were behind me. And so I had to swivel constantly to cue entrances. It was a little dizzying.



## Calendar

**BCGS:** There seemed to be quite a bit of room for the outer players to provide some improvisational elements in the score, using extended techniques such as left-hand tapping effects and harmonics that cascaded around the room. Was the score clearly notated, or did you leave the exact placement of certain events to the performers?

**Andrew:** There was no improvisation, everything was notated. I cued all the cascading and moving notes. Even the odd left-hand taps were carefully notated.

**BCGS:** Do you have any new compositions in the works? Is there a medium you haven't written for before that intrigues you (or another guitar concerto, perhaps)?

**Andrew:** I've written one concerto for two guitars and orchestra. And though I deeply love symphony orchestra, I don't particularly think guitar fits in very well with it. I can see the eyebrows rising. But I just find guitar too quiet to pair well with most instruments, much less full orchestra. So amplification becomes essential or only the guitar's attack is what is heard, which is the least attractive part of the sonic envelope of the guitar. And I have no problem with amplification. It just rarely sounds natural when paired with the power of an orchestra. So I doubt I will ever write another concerto. Right now I have just released "Yamour", a double CD and double LP of all new material. And so my priority now is to notate all that music, over eighty minutes worth, and make it available to guitarists.

**BCGS:** Thank you again for a great concert and for taking the time to talk with us!

**Andrew:** My pleasure Will.

## BCGS Performance Party

If you are a BCGS member and not receiving "e-vites" contact Oscar Azaret at: joazaret@comcast.net

**Performance Party** at Jimmy Lanzillotta's home in Wayland



Donna Ricci



Jan Roll-Medero

### Saturday, May 18, 2-6pm

BCGS Performance Party

Where: 458 Oakland St. Newburyport, MA 01950

Description: Performance party at the home of Donna Ricci in Newburyport. 617-461-0461

### Saturday, May 18, 7:30pm

Oratorio Chorale and Aaron Larget-Caplan - Romancero Gitano and premiere Pravasa: Travels for the Guitar, Bowdoin College

Where: Studzinski Recital Hall, Bowdoin College, Brunswick, Maine

Description: Program: Romancero Gitano, op. 152 by Mario Castelnuovo-Tedesco: Travels of the Guitar by Vineet Shende.

Conducted by Peter Frewen. [www.oratoriochorale.org](http://www.oratoriochorale.org)

*A second performance will be presented: Sunday, May 19, 3-5pm*

Location: Falmouth Congregational Church, Falmouth, Maine.

### Saturday, May 18 8pm

Concerts Royaux: Music from the French Baroque

Where: Lindsay Chapel, 1st Church in Cambridge Congregational, 11 Garden St., Cambridge MA

Description: Duo Maresienne (Carol Lewis, viola da gamba; Olav Chris Henriksen, theorbo and Baroque guitar) are joined by violinist Lisa Brooke. Tel.617/776-0692. [catlines@aol.com](mailto:catlines@aol.com)

*A second performance will be presented: Sunday, May 19, 3-5pm*

Location: Somerville Museum, 1 Westwood Road (at Central St.), Somerville MA

### Wednesday, June 19 – Sunday, June 23

BOSTON GUITARFEST VIII – British Invasion

What: Boston GuitarFest VIII is an ongoing exploration of the past, present, and future of our noble instrument. Location: New England Conservatory and Northeastern University. Information:

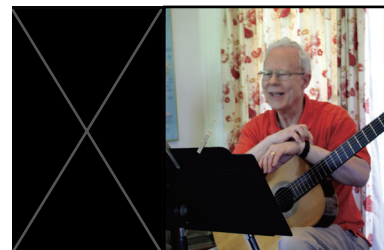
[www.bostonguitarfest.com](http://www.bostonguitarfest.com)



Lance Gunderson & Frank Wallace



Jeff Wyman & Don Hague



## Members Donate Over \$1000 for Music Launch

By Ben Torrey:



Some time back I had an idea. Having heard that Devin Ulibarri had started a guitar program for kids at the YMCA in Chinatown, backed by NEC's Music-In-Education department, I thought

"Malden has a YMCA, how about bringing that to Malden's Y?" That started some conversations between Devin and the YMCA Malden, which was very interested in the program. YMCA Malden had the space, but not the funds. We decided to write a grant request of the Malden Cultural Council and received a very generous \$1500 grant.

Still we were a little short on funds, and that's where you all came in. We asked Dan if we could put a mention of the program and ask for donations in the BCGS newsletter and he most graciously agreed. Thanks to Dan and all the generous donations of BCGS members, we raised over \$1000 and are now ready to start the program on April 6th, 2013. There are a lot of great things to give to in Malden, and we really appreciate your support of this opportunity for kids to experience the guitar with Devin, a quality instructor trained at Boston's New England Conservatory. We'll keep you updated on the program, and you can follow the program blog at <http://ymcamaldenguitar.wordpress.com>

Thanks again BCGS members, you guys & gals are the best!



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**Allan Harold Chapman, 1995.** "Lattice Brace Prototype." Indian rosewood back and sides, Sitka spruce top, mahogany neck with rear weighted head, Gilbert tuners, beautiful rosette. Recent setup by Jim Mouradian. Excellent tone and projection. \$1,800 OBO. Includes Harptone hard shell case in very good condition. Email: [ronaldkgold@gmail.com](mailto:ronaldkgold@gmail.com) or (617) 835-3621

**Ramirez, R4, 2001;** good condition. Indian rosewood back/sides. Cedar(?) top \$1,400. Email: [joe.classical@yahoo.com](mailto:joe.classical@yahoo.com) or call (617) 959-2712

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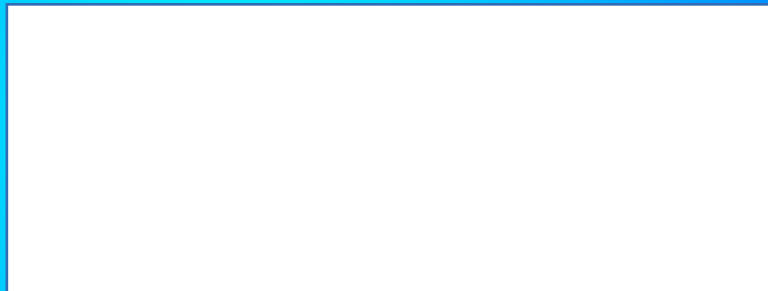
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