

the boston classical guitar society

presents

2009

april

24-26

michael
lorimer

ernesto

garcía de león
composer-in-residence

old south church
copley square
boston

festiva**21**
new works for guitar

from
mexico

pablo
garibay

dieter

hennings

Frank Wallace
director

concerts
masterclass
members
concert
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Frank Wallace, Artistic Director

Presents



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**BOSTON CLASSICAL GUITAR SOCIETY
FESTIVAL 21**

Program

Friday, April 24, 8:00 p.m.

**Michael Lorimer with Ernesto García de León
performing the music of García de León**

Page 2

Saturday, April 25, 10:00 a.m.–12:00 p.m.

Improvisation class with Ernesto García de León

Saturday, April 25, 1:00 p.m.

Members' Concert of New Music

Page 5

Saturday, April 25, 2:30 p.m.

**Lecture on New American Music
with Michael Lorimer**

Saturday, April 25, 3:30 p.m.

Dieter Hennings, New Mexican Music

Page 8

Sunday, April 26, 3:00 p.m.

Pablo Garibay, Music of Mexico and Spain

Page 10

All events will take place at Old South Church
645 Boylston Street, Boston, MA

The Boston Classical Guitar Society presents

Festival 21

Music of Ernesto García de León

Performed by

Michael Lorimer and Ernesto García de León

April 24, 2009, 8:00 p.m.

Gordon Chapel, Old South Church, Boston

From "20 Studies, Op. 50" (1998)

14. Swallows
1. The Jester
2. Dreaming
4. Children's Game
5. Mother and Son
6. The Desert
17. Father and Daughter
18. Fireflies
19. The River

Nocturnal—Fantasy No. 2, Op. 20 (1985-1986)

1. Nocturne
2. Improvisation
3. Dance
4. Moonlight

From "The Bells—Sonata N° 1, Op. 13" (1979-1982)

2. Song
3. Dance (Son)

Michael Lorimer, guitar

INTERMISSION

From "24 Preludes", Op. 37" (1991-1992)

14. Serenity
16. Observing Distances
8. Dance to Take Apart
20. Resignation
19. In a Camagüey Street

4 Pieces

- Prelude, Op. 26 (1988)
Balsam, Op. 63 (2006)
"Tropical Interlude" from the "Viejos and Mojigán—Sonata No. 3, Op. 31" (1990)
The Old Man (Rumba), Op. 15 (1983)

Ernesto García de León, guitar

Biographies

Ernesto García de León (born in 1952 in Jáltipan, Veracruz, Mexico) is a Mexican composer who specializes in guitar music, and whose works are becoming increasingly known internationally. His music evokes the town of his birth, Jáltipan, found in the south of the state of Veracruz. During the composer's early childhood Jáltipan was a village of colonial architecture with tiled houses adjoining wide corridors lined with arches that covered meter-high sidewalks. These arched galleries ran alongside the street and protected pedestrians from the hot sun or frequent rains. It is this place that the composer recalls, that time, and the mood of rare melancholy that he felt in his first years as he improvised music on a small marimba in the steamy, equatorial atmosphere.

In August 1959 an earthquake entirely destroyed Jáltipan and during the 1960s a new village grew in its place devoid of the rich architectural flavor it had once had. During these years, Ernesto García de León spent much of his time singing, composing popular music, and playing a variety of percussion instruments. He also played the jarana, the four- or five-course Mexican folk guitar, which in both physical form and musical function derives from the baroque guitar. One of his musical comrades was his older brother Antonio who is now an anthropologist. Antonio is also one of the most famous exponents of Veracruz music, a renowned singer of the characteristic Jarocho song/dance son.

Encouraged by his father, a physician, national chess champion, and music-lover, Ernesto García de León added guitar to the instruments he was playing. In this time he also first heard a recording of Andrés Segovia. This happened in the house of his friend David Haro, the now-renowned Veracruz troubadour who is the composer of the theme for the "Interludio" of Ni lo Pienses. Listening to Segovia and to the Beatles, immersing himself in Mexican folk music, pop songs and rhythms, jazz, bossa nova, and European classics, Ernesto García de León came to feel that music was infinite.

When Ernesto García de León was fourteen years old his father died, but in his final days he restated his conviction to Ernesto's mother that Ernesto should seriously study music, and he requested his two older sons to set their brother on that path. Three years later, in 1970, Ernesto García de León moved to Mexico City to study at the Music School of the National Autonomous University of Mexico (UNAM). As part of his training, he analyzed a considerable repertoire, and continues to do so; he played guitar music ranging from the renaissance to the contemporary; and he composed his first works.

In 1977, the Cuban guitarist/composer Leo Brouwer visited Mexico City, and gave a concert and a series of classes in which he demonstrated the beauties of a repertoire beyond the Segovia canon. He advised García de León about composition and promoted his first appearance in Cuba (1979); in Cuba he introduced him to many Cuban composers, including the elderly José Ardevol whose Sonata García de León had played for Brouwer in their first encounter; and he gave a tremendous push to García de León's realizing his own artistic potential.

(continued next page)

During the 1980s Ernesto García de León participated in numerous conferences of Hispano-American composers; he became a founding member of “Nova Guitarra Música,” a group of Mexican guitarists and composers dedicated to disseminating contemporary guitar music; in 1988, he recorded *Del Crepúsculo*, the first disc solely dedicated to his music; and he gained an increasing renown for his music through performances by himself, by myself, and by other guitarists in Mexico, North and South America, Europe and Asia.

Today Ernesto García de León lives in Mexico City; he teaches guitar at the UNAM and the Music School of the National Institute of Fine Arts (INBA), composes, and plays concerts exclusively of his own music. A typical García de León recital expresses what he is feeling at the moment and is made up on the spot; it consists of composed works (for example a sonata, a fantasia, or solo pieces) and improvisations. He has many friends, likes to read, draw (which he does very well), take walks, see films, and read poetry. He believes that everything that he feels and has experienced can be expressed through music and that music can directly take a person to places that words cannot.

Michael Lorimer

Michael Lorimer, a favorite protégé of Andrés Segovia, caught the attention of American audiences in the early 1970s through tours arranged by the great impresario Sol Hurok. His popularity soon extended beyond the shores of America. He was the first American guitarist invited to perform in major cities of the USSR in 1975 and was received with such enthusiasm that he was immediately re-engaged for a 1977 tour. He has appeared in Israel, throughout Europe, on most major North American recital series, and with the orchestras of Atlanta, Baltimore, Indianapolis, Louisville, New Orleans and San Francisco.

Lorimer’s command of an extensive repertoire is unique. His concerts reflect his enthusiasm for music of many periods and styles and often combine traditional classics, Americana, new music and seventeenth and eighteenth century guitar music performed on a Baroque guitar. Away from music, Michael reads ardently on an expanse of subjects: from sciences to arts. In 1973, he played a benefit concert for the Hereditary Disease Foundation and for the past twelve years he has also been involved with the U.S. Venezuela Huntington’s Collaborative Research Project.

The Boston Classical Guitar Society presents

Festival 21

Members’ Concert

April 25, 2009, 1:00 p.m.

Gordon Chapel, Old South Church, Boston

Zaira Meneses

Cuban Landscape with Bells (1986)
Guajira a mi Madre

Leo Brouwer (b. 1939)
Nico Rojas (1921-2008)

Robert Ward

Serenade for Guitar (1952)
Magic Serenade (2005)

Lou Harrison (1917-2003)
Bryan Johanson (b. 1951)

Berit Strong

"Three Pieces for Guitar" (1962)

Carlos Chavez (1899-1978)

Duo LiveOak

El Canto (2005)
From "The Great Deep" (2008)

Frank Wallace (b. 1952)
Frank Wallace

Ode to the West Wind, Percy Bysshe Shelley, 1792–1822

When I am Dead, My Dearest, Christina Georgina Rossetti, 1830–1894

Rain, rain, and sun!, from *The Coming of Arthur*, Alfred, Lord Tennyson, 1809–1892

Michael Dillon

An Idea (1999)
Reverence and Duende (2001)

Leo Brouwer
Frank Wallace

Robert Squires

study-triptych-(F)lesh (B) (2005-6)
Dear Prudence (1968)

Jon Sakata
John Lennon (1940-1980)

Dan Acsadi

Débil del Alba (2003)

Frank Wallace

Back Bay Guitar Trio

Triptych I (2005)
Polimero (2004)

Frank Wallace
Federico J. Garcia Castell

Member's Concert Biographies

Zaira Meneses

Zaira's musicality and charisma have delighted audiences on 3 continents in a wide variety of programs ranging from solo recitals to chamber music to highly acclaimed performances as an orchestral soloist. Recent achievements include a special prize (together with duo partner Grigory Goryachev) from Italy's prestigious Academia Chigiana and recording her first solo CD for GSP Publications. She frequently performs with her husband, world acclaimed classical guitarist Eliot Fisk.

Robert Ward

Robert Ward holds degrees in guitar performance from the San Francisco Conservatory of Music, BM, and the University of California San Diego, MA. He has studied with Angel, Pepe, and Celin Romero, Michael Lorimer, Lee Ryan, and George Sakellariou. Mr. Ward has performed extensively throughout the New England area, Texas, California, Hawaii, and Europe. Recent performances include a series of concerts with Music at Eden's Edge, Guitar Foundation of America International Festival, the EOS ensemble, the Enchanted Circle; National Association of Composers at Jordan Hall and the premieres of *Underwater* (dedicated to Mr. Ward) by Andy Vores and *The Jaguar and the Moon* for soprano and guitar by Peter Child. He served for two years as the Artistic Director of the Boston Classical Guitar Society. Robert Ward is currently a faculty member at Northeastern University, The Brookline Music School and The New School of Music.

Berit Strong

Berit Strong won a Top Prize in the 1988 Guitar Foundation of America International Competition which launched her international performing career. She has toured Europe several times, appearing in major festivals in Hungary, the former Yugoslavia, Italy, and Denmark. Ms. Strong has also performed solo recitals throughout the U.S., including the Cleveland Institute of Music, the University of Akron, Mechanics Hall in Worcester, MA, and Jordan Hall in Boston. She received her MA degree at the New England Conservatory with Distinction in Performance, and a BA, with honors, from the Hart School of Music. She is on the faculty at Indian Hill Music Center in Littleton, MA and teaches at ArtSpace in Maynard, MA, and privately. Berit also taught at Bridgewater State College, and is a former Artistic Director of the Boston Classical Guitar Society.

Duo LiveOak

One of the most prolific guitarist composers of our time, Frank Wallace's music has been called "contemporary musical emancipation" by Frank Oteri of *NewMusicBox.org*. Wallace's compositions showcase the classical guitar in solo, duo, trio and quartet, as well as in chamber works with voice, flute and cello. He has written over 90 songs with guitar, collaborating with mezzosoprano/poet Nancy Knowles to create a colorful body of guitar art song with echoes of blues, medieval, jazz, Latin, and classical music from Ravel to *avant garde*: "a brilliant collection of new repertoire performed with equal amounts of grace, sensitivity and virtuosity." *Guitar Review* Wallace was a guitar professor at New England Conservatory in the late 1970's when he and Knowles founded LiveOak. They have toured widely throughout the U.S., Europe, and South America since 1976. Duo LiveOak records and publishes for Gyre. They have also recorded for Titanic, Centaur, and Musical Heritage Society, which last fall re-released a number of Duo LiveOak and Frank Wallace recordings. Frank Wallace is the artistic director of the Boston Classical Guitar Society.

Michael Dillon

Michael Dillon teaches elementary school music, guitar and piano. He studied guitar with Jose Lezcano at Keene State College in NH, and also with Frank Wallace of the Boston Classical Guitar Society. He enjoys writing guitar compositions and children's songs which he performs locally in NH.

Robert Squires

Bob Squires is widely known as the former lead guitarist for the rock band Beatlejuice, but he owns two distinctly different musical personae. While attending Lowell University from 1974 till 1981 Squires was a classical guitar performance major and won two silver medals in prestigious international competitions - Guitar '78 and Guitar '81 in Toronto, Ontario, Canada. Squires' success at these competitions brought him instant recognition, as well as his appointment as an instructor at Phillips Exeter Academy in New Hampshire where he has been teaching since 1979. His performances with Beatlejuice were mainly in the Boston area, but he has performed as a solo artist around the world. He frequently gives performances for the Boston Classical Guitar Society and other local venues in the Boston area including: the Hammond Castle Museum, the Beauport Museum, and the Cape Ann Historical Museum. He has inspired composers such as Charles Callahan, Seth Sladek, and Jon Sakata to compose both orchestral and solo works for guitar. He will perform the *avant garde* work of Jon Sakata entitled '*study-triptych-flesh (2005-2006)*' as well as Squires' own arrangement of the Beatles song *Dear Prudence* by John Lennon.

Dan Acsadi

Through his acclaimed performances, arrangements, and teaching, Dan Acsadi is a passionate advocate for both the guitar and the music of his native Hungary. Dan's arrangements encompass art and folk music of the 18th through 21st centuries, innovatively expanding the guitar's repertoire. Beginning his musical studies at age six, Dan earned his M.M. from New England Conservatory (NEC) and B.A. from Cornell University, where he double majored in music and economics. He is currently pursuing the Doctor of Musical Arts degree at NEC with Eliot Fisk. Dan has previously studied with Pablo Cohen and John Hall, and has performed in the master classes of Manuel Barrueco, Leo Brouwer, Eduardo Fernandez, and Adam Holzman. Dan is a Teaching Fellow at NEC, is on the faculty of At Your Door Music in Wellesley, and also teaches privately.

The Back Bay Guitar Trio

The Back Bay Guitar Trio is an exciting new ensemble that has made an immediate impression on the New England music scene. The group formed in early 2002 when David Newsam invited Steve Marchena and John Mason to perform as a trio. All three guitarists are respected educators and performers with extremely diverse musical interests. These talents blend themselves in a unique way within the trio. The BBGT create a new and exciting approach to the classical guitar trio while still respecting the long-standing tradition. The Back Bay Guitar Trio has performed at Dartmouth College, Longy School of Music, Berklee College of Music, St. Anselm College, University of New Hampshire, The House of Blues and at the world renowned Boston Hatch Shell. The BBGT have also been featured artists in the Boston Classical Guitar Society concert series, the North Shore Leader concert series in Rockport, Massachusetts and opened for guitarist Al Dimeola at the Lebanon (NH) Opera House. The Back Bay Guitar trio will be touring Germany this summer.

BBGT new CD release, *The Journey*, showcases the group's enormous range and eclectic repertoire. The album includes; transcriptions of Debussy, Brahms, Gershwin, Prokofiev and Brubeck; Latin American compositions from Paulo Bellinati and Astor Piazzolla; trio arrangements by John Duarte, Heinrich Albert, and Paul Hindemith.

The Boston Classical Guitar Society presents

Festival 21

Dieter Hennings

April 25, 2009, 3:30 p.m.
The Guild Room, Old South Church, Boston

Sonata no. 2 (2007)	Hebert Vázquez (b. 1967)
Apuntes (2000)	Eduardo Caballero (b. 1976)
De Repente (2007)	Luca Cori (b. 1964)

INTERMISSION

Partita (2007)	Juan Trigos (b. 1965)
I	
II	
III	
IV	
V	

Biography

Dieter Hennings, a native of Mexico, was awarded the Aaron Brock Prize of CA \$10,000 (£5,400) after the competition's final round, held at Toronto's Royal Conservatory on November 1, 2008. The prize also includes future engagements in Canada, the US and Mexico, and a three-week residency at the Banff Centre. Hennings is one of the few guitarists/lutenists of his generation. A graduate of the University of Arizona School of Music, where he received the Outstanding Senior Award, in Guitar Performance in 2004, Mr. Hennings is currently pursuing a double Doctoral degree in Early Plucked Instruments and Guitar Performance and Literature with Paul O'Dette at the Eastman School. Mr. Hennings has won many other prestigious competitions including the 2005 Eastman Guitar Concerto Competition, the 2002 Villa de Petrer (Spain) International Competition Ralph Stevens Guitar Competition, the 2001 Portland Guitar Competition the 1999 and 2000 Claire Schaeffer Guitar Competition. In the field of guitar performance Dieter is deeply committed to the diffusion of new music, especially of Latin America, having recently performed works by Ricardo Zohn-Muldoon, Carlos Sanchez-Gutierrez and Mario Davidovsky.

The Boston Classical Guitar Society presents

Festival 21

Pablo Garibay

April 26, 2009, 3:00 p.m.
Gordon Chapel, Old South Church, Boston

<i>Atravesado</i> <i>Guajira va</i>	Gerardo Tamez
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La noche de las ranas <i>the night of the frogs</i> *USA premier	Tomás Barreiro (1976-)
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Sinapsis <i>for reactive guitar performer</i> <i>and electroacoustic sounds</i> *USA premier	Rodrigo Sigal (1971-)
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Ni lo pienses! <i>Don't even think it!</i>	Ernesto García de León (1952-)
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Sonatina (meridional) <i>campo</i> <i>copla</i> <i>fiesta</i>	Manuel Ponce (1882-1948)
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INTERMISSION

L'Ultimo Caffè Insieme	Simone Iannarelli (1973-)
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Sonata para guitarra <i>allegro</i> <i>minueto</i> <i>pavana triste</i> <i>final</i>	Antonio José (1902-1936)
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Biography

Pablo Garibay has played in important classical guitar festivals in Mexico, Italy, Poland, England, France, Costa Rica, USA, Spain Rumania, Lituania, Germany, and South Africa. He has premiered works by Mateo Barreiro, Diogenes Rivas Juan Helguera, Jorge Ritter, Ernesto García de León Ernesto Cordero and Manuel Ponce. Garibay has also played as soloist with the Mexico City Philharmonic Orchestra, the Buffalo Philharmonic Orchestra, the Virginia Symphony Orchestra and many others.

He has recorded with RTVE from Spain, Urtext from Mexico and with the Chamber Orchestra of Wallonie, Belgium for the Printemps de la Guitare organization. Also with the Fleurdeson Classics seal. Garibay has won first prizes in both National and International Competitions for guitar, among them, first prize in the Buffalo International guitar concerto competition "JoAnn Falletta" (USA), "Julián Arcas" (Spain), Manuel Ponce (Mexico), René Bartoli (France), Gevelsverg (Germany) and two times second place in GFA guitar competition, (L.A and San Francisco)

"Pablo Garibay is a guitarist of rare sensitivity, nuance and musicality. His playing is poetry on the highest level." JoAnn Falletta, Conductor of the Buffalo Philharmonic Orchestra and Virginia Symphony Orchestra.

"...Formidable technique, concentrated flair and fine sense of musicianship..." GFA Sounboard Magazine, 2008



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