

The HGS Newsletter

Vol.2 No.1

January 21, 2002

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Upcoming Concerts

January 31, 2002 8:00pm Concert

MCPA Faculty Recital

Featuring ***Eugene Cormier***

MCPA Concert Hall

February 1, 2002 8:00pm Concert

Steven Thachuk

Dalhousie Arts Centre, MacAloney Rm 406*

February 2, 2002 2:00pm Masterclass

Steven Thachuk

Dalhousie Arts Centre, MacAloney Rm 406**

February 7, 2002 8:00pm Concert

Dale Kavanaugh

Dalhousie Faculty of Arts and Social Sciences Building,
Ondaatje Hall²

February 8, 2002 7:00pm Masterclass

Dale Kavanaugh

Dalhousie Arts Centre, MacAloney Rm 406¹

March 17, 2002 2:00pm Concert

Sylvie Proulx

St. Margaret's Bay Sailing Club
(St. Cecilia Concert Series)

*Regular	15.00	**Participants	20.00
HGS Member	10.00	Auditors	10.00
Students/Seniors	8.00		
¹ Participants	25.00	² Regular	12.00
Auditors (Community)	15.00	Students/Seniors	8.00
Auditors (Members)	10.00		
Auditors (Student)	8.00		

Featured Artist: Dale Kavanagh

Canadian-born Dale Kavanagh is one of the guitar world's most gifted interpreters. She received her Bachelor of Music degree at Dalhousie University in Canada, then completed her graduate studies with the Solisten Diplom at the Musik Akademie der Stadt Basel with Oscar Ghiglia in Switzerland. Between 1986 and 1988 Ms. Kavanagh was a top prize-winner in many international competitions and she now performs internationally as a soloist and in the Amadeus Guitar Duo with German guitarist Thomas Kirchhoff. She is a regular recitalist and teacher in guitar and music festivals in Canada, Turkey, Poland, Germany, Holland, Sweden, Hungary, England and the United States and has given more than 400 concerts around the world. Many composers have written works for Dale Kavanagh such as Carlo Domeniconi, Roland Dyens, Jaime M. Zenamon, Stephen Dodgson, Stephen Funk-Pearson, Bruce Shavers, Christian Jest and Harald Genzmer. Her seven CDs (FONO, Hänssler) have received superlative reviews in international magazines including Classical Guitar Magazine, Fono-Forum, Hi-Fi-Vision, Gendai Guitar, Gitarre & Laute, La Cahir de la Guitare, Musikblatt, Staccato, Soundboard Magazine, Gitar och Luta and many others. Dale Kavanagh is teaching at the Musikhochschule in Dortmund, Germany and she is an exclusive artist with Hänssler Classic since 1999.



Featured Artist: Steven Thachuk



Steven Thachuk is becoming known as one of Canada's most outstanding young guitarists. He has appeared in recital, as a chamber musician, and soloist with orchestra throughout North America, Great Britain and Europe. In the 1998/99 concert season, he made his Ford Performing Arts Centre (Toronto) debut performing Rodrigo's *Concierto Madrigal* with the Toronto Philharmonic. His playing has drawn much critical acclaim, and *Classical Guitar Magazine* has described his performances as "perfectly and sensitively done". In addition to many other awards, he received the prestigious Chalmers Performing Arts Training Grant in 1994, and was a top finalist in the Freschen International Competition in Köln.

In addition to his performing career, Thachuk has an international reputation as a leading teacher and pedagogue of the instrument. He is much in demand for masterclasses and concerts at universities, conservatories, and major guitar festivals throughout North America and Europe. Recent appearances have included the Stetson International Guitar Festival, the Gevelsberg Gitarren Festival, the Iserlohn Gitarren-Symposium, and the Eastman Summer GuitarFest in Rochester, New York, of which he is co-director. Thachuk also serves on juries for the many of the world's prominent guitar competitions.

Steven Thachuk completed his doctoral studies at the Eastman School of Music in 1998, where he taught as an assistant to the guitar department. He has been a member of the guitar faculty at the University of Toronto since 1999. He also currently serves on the faculties of the Queen's University and the Royal Conservatory of Music.

The 2001 Halifax Guitar Festival

The Halifax Guitar Festival took place July 16-21 2001, at the Maritime Conservatory of Performing Arts. The week featured masterclasses, lectures, workshops, and ensemble during the day and concerts in a variety of different styles by night.

The week began with a day of flamenco workshops led by Bob Sutherby of El Viento Flamenco. The sessions were very informative and a great introduction to flamenco techniques. Members of El Viento Flamenco performed a small concert in the afternoon which had the audience spellbound. The group performed in various combinations of dancing, singing, clapping and guitar playing, showcasing traditional flamenco style. It was an exciting performance and a great way to begin the festival.

Young guitarist Daniel Bolshoy performed that evening, and as always was a joy to hear. His program featured a mix of standard guitar repertoire and some newer pieces, including Due Canzoni Lidie by Nuccio D'Angelo, a lesser-known but very talented composer. Interesting was the inclusion of Eduardo Sainz de la Maza's Platero y Yo. This lengthy work is in several small movements derived from an award winning poem of the same title by Juan Ramon Jimenez. Bolshoy's performance featured the technical flair and thoughtful interpretations that we have come to expect from him.

Eugene Cormier, festival organizer, played on Wednesday evening. The program consisted mainly of Latin American repertoire with the works of Cuban composer Leo Brouwer comprising most of the second half of the show. Two older works were included, a rondo by Aguado, and Sor's beautiful Op. 7 Fantasia. Cormier played well throughout the entire program, but seemed at his best in an expressive rendition of Brouwer's El Decameron Negro. The playing of Brouwer's Etudes Simples was also excellent, showing great use of tone and dynamic range.

Well-known Halifax guitarist Sylvie Proulx took the stage on Thursday. She played a great mix of pieces ranging from O'Carolan to Stepan Rak. Proulx made a point of talking to the audience about the history of the pieces she was playing which was a nice way of getting acquainted with some of the lesser known aspects of the program. Before performing a Tarantella by Castelnuovo-Tedesco, Proulx explained how it is "a dance born out of disease [Tarantism] that caused convulsions that resembled a dance." The most weighty part of the program was the Chaconne (from BWV 1004 for solo violin) by Bach. While it was played with confidence and technical dexterity, a badly out of tune guitar marred the experience of hearing this fabulous piece. Proulx really shone in her interpretation of Villa-Lobos, a composer who features regularly in her concerts. Her passion for the music she plays was apparent throughout the performance.

Michel Cardin's Friday evening performance was perhaps the highlight of the concert series. While the lute repertoire may not be everyone's cup of tea, it is impossible not to like it when played by this musician. Cardin played a Baroque lute which though quiet, had a crystal-clear sound. The program was challenging and included many works by Sylvius Leopold Weiss, a contemporary of Bach. Cardin consistently brought out the best in everything he played. He also showed great stage presence and rapport with the audience, taking the time after the show to mingle and let people look at the lute.

By day the festival was a complete success. Six full-time students attended the course, all playing at a beginner level, but with a wide range of ages. In spite of this, they worked very well as a group, and created a friendly atmosphere. Each day started with an hour-long "fingertips" class, taught by Emma Rush, designed to get players warmed up and to introduce new technical exercises. An hour of each day was devoted to ensemble, capably led by Jan McCharles. Exceptional moments from the week included masterclasses taught by Daniel Bolshoy. He is a dynamic teacher, sensitive to every student's limitations. Acoustic guitarist Daniel Heikalo gave a lecture about new music techniques which was very informative (he also performed a concert Tuesday night which I was unable to attend). A student concert closed the festival. The atmosphere was relaxed and encouraging and allowed time for all of the students to perform. The ensemble performed the first movement of Windmill by John Duarte. Presentations of certificates to students and instructors occurred at the end of the night - a nice touch.

This festival was a very positive event for the guitar community in Halifax. The intimate setting allowed for a high amount of interaction between students and faculty, and the quality of the concerts was high for an event of this size. I look forward to seeing this event grow, and hope to see another festival in 2002.

- Emma Rush



The Halifax Guitar Society

Membership registration form

Name: _____

Mailing Address: _____

Phone: _____

Would you like to receive concert updates via e-mail?

Yes ☐ No ☐

E-mail Address: _____

Standard Membership (25+)	\$25 ☐
Student Membership (24-)	\$15 ☐
Teacher Membership (<i>with min 5 student members</i>)	Free ☐
Newsletter Only Membership	\$10 ☐
Supporting Member (<i>your name will be included as a supporting member on all HGS mailings</i>)	\$30-\$99 ☐ \$_____
Society Patron (<i>your name will be included as a patron on all HGS mailings</i>)	\$100+ ☐ \$_____

Membership benefits include: reduced rates to all society concerts, masterclasses and workshops, semi-monthly newsletters and a Halifax Guitar Society discount card for local music shops.

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