



newsletter

Upcoming Events

Friday, March 7, 3:00-6:00 p.m.

The Boston Classical Guitar Society sponsors a masterclass with Benjamin Verdery. Free admission, 354 Ryder Hall, Northeastern University,

Saturday, March 8, 8:00 p.m.

The Boston Classical Guitar Society presents Benjamin Verdery in concert. Church of the Covenant, 67 Newbury Street, Boston.

Monday, April 28, time TBA

The Boston Classical Guitar Society sponsors a recital by William Kanengiser. See page 14

Saturday, April 5, 8:00 p.m.

Luiz Mantovani, Guitar, performs works by Ginastera, Coste, Torroba, a new work by Brazilian Composer, Ronaldo Miranda, and a sonata by Bach. Pickman Concert Hall, Longy.

See Calendar Section for Details

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Letter to Members

Dear Members,

Greetings once again, BCGS members! As this newsletter reaches you, we fast approach the exciting tail end of our 2002-2003 season. From exciting concerts, to festivals, to masterclasses, it has been an exciting year.

Still to come are some great, "good-old-fashioned" classical guitar concerts. First, in March, the creative guitarist Benjamin Verdery will light up the stage, in a beautiful neo-Gothic church in the Back Bay. Second, the brilliant guitarist William Kanengiser will arrive in late April, all the way from Los Angeles. Mr. Kanengiser will perform a great program at a wonderful church near the New England Conservatory. Please read our calendar to find out the details of these concerts and more. I look forward to seeing you at a concert or two!

While in Boston, Benjamin Verdery will give a masterclass at the Northeastern University School of Music. So that guitar aficionados of all levels can enjoy this class, the BCGS has invited guitarists of varying skill levels to perform. Also, you will certainly enjoy the extremely funny and enlightening Ben Verdery.

On a sad note, I hereby announce I will step down as Artistic Director by this summer. I will be matriculating in a doctoral program in the fall; thus, I will have left Boston by that time and passed the job on to the next director. I will greatly miss the terrific guitar community here in Boston.

In addition to my leaving, the BCGS will be making other extremely important staff changes in the near future. Our team will need interested volunteers to help fulfill the goals of the Society. That being said, we strongly encourage interested members to attend our upcoming board meetings. These meetings are informal gatherings to discuss our future projects. They are excellent opportunities to come and see what we do "behind the scenes." Likewise, we very much enjoy getting to know our members and prospective future staff. Look for an email soon with upcoming meeting dates. We sincerely hope you will consider attending!

Sincerely,

Nicholas Ciraldo

Artistic Director

Hingham Library Guitar Series



By George Ward

The Hingham Public Library's Winter/Spring 2003, Sunday Sounds Special, Series will conclude in April and the library staff and patrons are eager to continue next Fall.

The Series began in 1998 as a venue for guitarists who want to play for performance experience or prepare for an event, and has been a delight for everyone involved. This past series drew an average of 25 people, and two performances were were attended by 70 people, standing room only.

The BCGS and the Hingham Public Library greatly acknowledge the following players:

2002

- October - Josef Halajko, Jonathan Pascual
- November - Back Bay Guitar Trio, The Ciraldo Duo
- December - Paul Abbot

2003

- January - Linda Rossman & Claudia Yapp Duo
- February - Gerald Johnston
- March 9 - Larry Spencer
- April 13 - Back Bay Guitar Duo, encore performance
- April 27 - Jouissance, 5 piece recorder & guitar ensemble

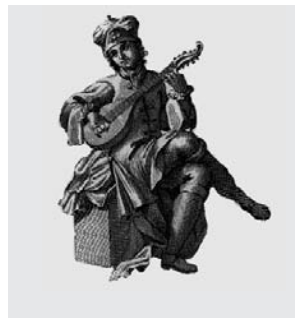
This is a volunteer program for Sunday afternoons from 3:30 to 4:30 p.m. If you are an intermediate or above player, student, soloist or ensemble, and would like to perform two 25 minute sets for an appreciative audience contact George Ward at (781) 545-7863 (email g.ward@comap.com).

If you are passionate about your music this will spark your creativity and make you feel great!

* * *

Errata

The name of our new society speaks columnist was inadvertently misspelled in the last issue. The correct spelling is Bob Healey, bob@bobhealey.net. Sorry Bob!



William Kanengiser's concert at Saint Joseph College in West Hartford was erroneously listed as taking place Wednesday, April 23. The correct date is Sunday, April 27. See the Calendar Section for details.

Thanks!

The BCGS would like to thank its membership and all who support the society by volunteering their time and/or donating funds to ensure our future success. This spring we would like to offer our special thanks to Karen Jacques and Rob Torres.



Donated Items for Sale

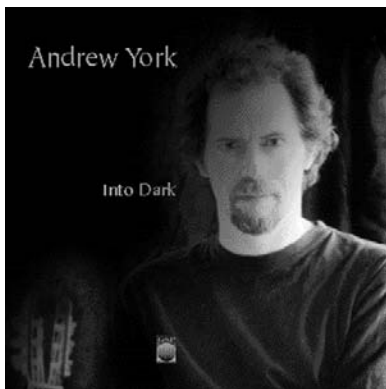
Item	List Price	Sale Price
<i>Dynarette Guitar Cushion (large),</i>	\$35.00	\$20.00
<i>The Fredrick Noad Guitar Anthology; The Baroque Guitar,</i>	\$16.95	\$10.00
<i>The Fredrick Noad Guitar Anthology; The Renaissance Guitar,</i>	\$14.95	\$10.00
<i>The Fredrick Noad Guitar Anthology; The Romantic Guitar,</i>	\$16.95	\$10.00
<i>100 Graded Classical Guitar Studies by Fredrick Noad,</i>	\$19.95	\$10.00
<i>A Guitar for Christmas by Liona Boyd,</i>	\$8.95	\$5.00
<i>Exceptional Classics for Guitar; Classical or Fingerstyle by Robert Tarchara,</i>	\$12.95	\$7.00
<i>Pumping Nylon; The Classical Guitarists Technique Handbook by Scott Tennant,</i>	\$11.95	\$6.00
<i>Play-Along Library for Classical Guitar; Renaissance Duets by Nathaniel Gunod,</i>	\$9.95	\$5.00
<i>The FJH Young Beginner Guitar Method; Lesson Book 1 by Philip Gröeber, et al.</i>	\$5.95	\$2.00
<i>Rhymical Articulation: A Complete Method for Voice by Pasquale Bona,</i>	\$5.00	\$2.00
<i>Solfège des Solfèges by A. Dannhöuser,</i>	\$5.95	\$2.00

Ten dollar minimum purchase please. Buy all books for the fantastic low price of \$50! US postage to be paid by customer.

To purchase contact Charles Carrano by email: c.carrano@att.net, or phone (781) 769-0147.

All proceeds from the sale of these items, generously donated by our former Executive Director, Gloria Vachino, will directly benefit the BCGS.

Recent CDs from GSP!



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Valsas Brasileiras

solo originals and arrangements

Coming soon...

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Philip Hii

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Eliot Fisk

Für Eliot

Stephen Funk Pearson

Hudson River Debut

Hubert Käppel

Virtuoso Guitar Transcriptions

Dusan Bogdanovic

Mysterious Habitats

William Kanengiser

Echoes of the Old World

Rondo Alla Turca

Philip Hii

J. S. BACH-

New transcriptions for Guitar

Jim Nichols

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Jeff Linsky

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Andrew York

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Perspectives

The Boston Classical Guitar Society An Historical Outline, Part 3

By Ray Poissant

In the September 1995 newsletter, Steve Terry issued his first "Letter to the Members," in which he paid tribute to Berit Strong's contribution to the Society and welcomed her as a trustee. He reminded all that the need for volunteers was still present. Alan Carruth contributed an article entitled: "On Guitar Wood," and a free advertisement was offered to members seeking playing partners. The board members were: Steve Terry, Artistic Director; Joe Scott, Editor; Aaron Green, Calendar Editor; and Rick Oja, Treasurer.

The November 18, 1995 Mini-Fest featured a Ben Verdery masterclass and concert; the guitar duo of Evangelos and Lisa Assimkopoulous; the fourth annual guitar competition; a lecture by luthier Lester DeVoe, including a question and answer session; and a vendor's fair, featuring beautiful guitars by Tom Knatt, Alan Carruth, and Aaron Green.

In the spring of 1996, winners of the fourth annual guitar competition were published. First place was awarded to Telipe Amaral, second place to Igor Golger, and third place to Walter Rodriguez. The winners were awarded cash prizes and a concert opportunity. In September, Gloria Vachino and Silvio dos Santos replaced Joe Scott, who had served the Society for many years. The fall calendar of events listed an Antigoni Goni concert, and a David Leisner benefit concert. The BCGS guitar Mini-Fest featured a Sharon Isbin masterclass, an Ignacio Rhodes recital, an Elena Papandreou recital, and a vendor's fair.

In the November newsletter, it was announced that the D'Addario Foundation had awarded a grant of one thousand dollars to the Society. It also included an article on repetitive strain injury by Paul Cortese, and a music review by John Morgan.



On January 9, 1997, Robert Ward, Apostolos Paraskevas, Alexander Dunn, and Randy Pile performed Rodrigo's *Concierto Andaluz* at Aquinas College. The January letter featured biographies of Roland Dyens, and Elethria Kotia; both gave concerts at the Boston Conservatory in February. Winners of the 5th annual competition were announced. The high school division winners were Alexander Henry, Witwicki, and Jeremy Bass. The college level winners were: Timothy Pence, Jonathan Gordon, and Jason Graves. Silvio dos Santos and Gloria Vachino discussed finding harmony between composer and music publisher by relating the interaction between Northeastern University music students and the Frank E. Warren music service. Frank E. Warren contributed thoughts on writing for the classical guitar within mixed ensembles.

The 1997 Mini-Fest was held at Northeastern University. David Starobin gave a masterclass and a concert; Virginia Luque also gave a concert. Workshops were offered by Jeffry Steele on: "Making a Guitar CD;" John Muratore on: "Breathing with the Left Hand;" and Richard Provost on: "The Art and Technique of Practice." The November letter featured an article on guitar pioneer Guy B. Simeone and an article by Robert Margo entitled, "Two Young European Virtuosos: Frank Halasz and Stephan Schmidt."

In March 1998, Steve Terry included a new feature called "The Society Speaks," a sampling of opinions and information on selected topics of musical interest. This enabled the newsletter to pool the guitar lore that individual members had acquired. In April, Steve Terry stepped down as Artistic Director, and Gloria Collver-Jacobson assumed the post. Gloria Vachino, who had been very active with the newsletter at the time, was named Executive Director. Members read "On becoming a Childbloom Instructor" by Frank Wallace, and, "New Directions In Guitar Making" by Alan Chapman. The website founded by Bill Glenn was redesigned and maintained by Charles Carrano, using the graphics of George Ward.

The November 1998 Guitar-Fest (the "Mini-Fest" began to be called the "Guitar-Fest" starting with this year) took place at Wellesley College. Concerts by Paulo Bellinati and Amos Coulanges headed the program. Silvio dos Santos presented a lecture on Villa Lobos' music. A composer's forum with Paulo Bellinati, Amos Coulanges, and Claudio Ragazzi was attended by a large audience. The vendors' fair, which displayed guitars, sheet music, etc., rounded out festivities.

In May of 1999, Glora Vachino announced her plan to launch CD listening parties for the members. Microsoft made the Society a gift of productivity software. In addition, the Society received a grant of one thousand dollars from the Boston Cultural Council, and a historical article mentioned Rudy

Vanelli and Gil Magno as local guitarists active in the 50's and 60's. In October, Robert Ward and Alexander Dunn performed a selection of French music at the Baptist church in Wakefield. When Glorianne Collver-Jacobson decided to step down from her post, Gloria Vachino accepted the additional position of Artistic Director. Among her many talents, Gloria brought a solid sense of fiscal responsibility to our Society.

"Women and The Classical Guitar" was the theme for the Boston Guitar-Fest 1999. It was held on the campus of Tufts University in Medford. Featured were concerts by Berit Strong and Virginia Luque and a masterclass by harpsichordist Francis Conover Fitch called "Interpretation of Baroque Music." Lectures on women composers for lute and guitar were given by Berit Strong and Olav Chris Henriksen.

At about this time, George Ward started his promotion of guitar music at the Hingham and Stoneham Public Libraries, a promotion that is ongoing, utilizing Society members. Robert Paul Sullivan, guitar instructor at New England Conservatory, concluded a successful European tour with the Providence Mandolin Orchestra. Dennis Koster, classical and flamenco guitarist, was warmly received at the Church of the Covenant in Cambridge. The Hingham Library spring schedule featured concerts by Isaac Bustos, Larry Spencer, Jeffry Steele, and the team of Charles Carrano and Francine Trester. Charles helped the society acquire the domain name www.bostonguitar.org, and then passed the position of Webmaster on to Larry Spencer. Peter Clemente paid tribute to recently deceased Robert J. Lurtsema, radio personality and champion of the arts.

From November 2000 to February 2001, the Museum of Fine Arts in Boston, celebrated the contribution of the guitar in our lives and culture. Events included a masterclass by Pepe Romero, and, concerts by Christopher Parkening, Claudio Ragazzi, Aquiles Baez, and the group Yes.


In November 2000, our Guitar-Fest was held at Northeastern University. We presented a lecture by guitar historian Richard Bruné, and a theatrical recital by Randy Pile. On the 17th, Alex Dunn gave an afternoon concert which was followed by another concert with Jorge Morel and Friends. Apostolos Paraskevas and Robert Ward gave a closing performance the next day. Berit Strong once again volunteered to serve as Artistic Director upon Gloria Vachino's resignation. On April 22nd, Jason Vieaux gave a concert at Longy School of Music. Alex Lehar contributed a review of the Claudio Ragazzi and Aquiles Baez concert given at the Museum. Berit Strong paid tribute to Rick Oja's many years of service as our treasurer. Isaac Bustos wrote an article called "My Experience Participating in Last Years' GFA Competition." John Morgan provided music reviews of publications of music by Isaac Albéniz and of Johannes Brahms' compositions.

In June, Berit Strong resigned and Nicholas Ciraldo became Artistic Director. Nicholas brought a great deal of vigor and passion to the Society. The BCGS staff at the time was: Nicholas Ciraldo, Artistic Director; Alex Lehar, Treasurer and

Advertising; Charles Carrano, Editor; George Ward, Design Editor; Tom Knatt, Assistant Editor; Spencer Ladd, Concert Programs; Sally Dibble, Membership; Larry Spencer, Webmaster; Sharon Wayne, Publicity; and Ray Poissant, Historian. Bob Booth wrote an article on searching for music on the internet. An article reported on a benefit concert for the Pine Street Inn given by Kyung Yoo.

The September Letter heralded a "Welcome Concert" given in Allston by Artistic Director Nicholas Ciraldo and special guest Eliot Fisk. On the Luthier's page, Stephan Connor discussed the importance of proper humidity level for the classical guitar. Jean Foster, who served the Society as Publicist for many years, passed on her duties to Sharon Wayne. In January 2002, Longy School of Music was host to a David Starobin and George Crumb concert, with the composer and guitarist appearing together on stage.


(continued on page 11)



**Concerto Premiere Rescheduled
Due to Snowstorm**

A WORLD PREMIERE:
CONCERTO for GUITAR

by **Francine Trester**
with **Robert Ward**, soloist



Saturday, April 12, 2003, 8:00 p.m.
Pickman Hall, Longy School of Music
27 Garden Street, Cambridge, MA

Contact Charles Carrano
for more information
781/769-0147 or email
c.carrano@att.net



Calendar

Performance Parties

Saturday, April 26, 2:00 p.m.

Oscar Azaret hosts a performance party at 334 Bear Hill Rd in North Andover. From I-495 in North Andover take Mass Ave exit #4. On Mass Ave go east toward N. Andover. Pass 2 traffic lights and continue into the old town center. Immediately after the center, bear left at the fork onto Salem St. (a small fire station will be on your right). Go 0.8 miles on Salem St. to a blinking yellow light and turn left onto Appleton St., then take the second right onto Bear Hill Rd. Take your first left and go up the Hill. Our House is 0.4 miles up the hill on the right—#334, a beige colonial.

For information about hosting a performance party, contact Charles Carrano by email (c.carrano@att.net) or regular mail (BCGS Newsletter Editor, 70 George St., Norwood, MA 02062).

BCGS Sponsored Events

Friday, March 7, 3:00-6:00 p.m.

The Boston Classical Guitar Society sponsors a masterclass with Benjamin Verdery. Free admission, 354 Ryder Hall, Northeastern University, 360 Huntington Avenue, Boston. Call (508) 767-3916 for more information, or visit www.bostonguitar.org.

Saturday, March 8, 8:00 p.m.

The Boston Classical Guitar Society presents Benjamin Verdery in concert. Church of the Covenant, 67 Newbury Street, Boston. General admission is \$15, \$10 for seniors, students and BCGS members.

Monday, April 28, time TBA

The Boston Classical Guitar Society sponsors a recital by William Kanengiser. See page 14 for details.

BCGS Discounted Events

Wednesday, April 2, 8:00 p.m.

Luiz Mantovani, Guitar, performs works by Ginastera, Coste, Torroba, a new work by Brazilian Composer, Ronaldo Miranda, and a sonata by Bach in a concert sponsored by Pro Musicis. Weill Recital Hall at Carnegie Hall. For tickets and information, call (212) 787-0993 or e-mail promusicis@aol.com. BCGS members receive a discounted ticket for \$15.

Saturday, April 5, 8:00 p.m.

Luiz Mantovani, Guitar, performs works by Ginastera, Coste, Torroba, a new work by Brazilian Composer, Ronaldo Miranda, and a sonata by Bach in a concert sponsored by Pro Musicis. Pickman Concert Hall, Longy School of Music, 27 Garden St., Cambridge. For tickets and information, call (617) 566-5218 or e-mail promusicis@aol.com. Tickets are \$20 for adults and \$15 for seniors, students, and BCGS members.

New England Area Events

Sunday, March 9, 3:30 p.m.

Larry Spencer in concert at the Hingham Public Library. Music by DeRogatis, Mertz, Von Koch, Santorsola, Nin-Culmell and others. Free admission.

Friday, March 14, 8:00 p.m.

Robert Ward performs Davidovsky's *Sonata for Guitar and Tape* as part of the Longy School of Music's Electronic Music Series. Pickman Hall, Longy School of Music, Cambridge.

Friday, March 14, 8:00 p.m.

"Carols and Cries: A Tribute to Daniel Pinkham" by the Florestan Recital Project. Aaron Larget-Caplan and baritone Joe Dan Harper perform two song cycles and a premiere, *The Green Wall*, *Charm Me Asleep*, and *The Little Marble Boy*. Works by Dowland with Douglas Freundlich on lute. Pre-concert lecture by Dr. Daniel Pinkham. Admission \$10 suggested donation—free to Community Music Center Boston families. Church of the Advent, 30 Brimmer Street in Boston. For direction call the Church at (617) 523-2377. More info at www.florestanproject.org.

Sunday, March 16, 7:30 p.m.

Guitar duo Sharon Wayne and Glorianne Collver-Jacobson perform works by Granados, Albeniz, DeFalla, Bellinati, Cardoso, Fleury, Riera and others. New School of Music, 25 Lowell Street, Cambridge, MA. Free admission.

Tuesday, March 18, 8:00 p.m.

John Muratore in a faculty recital at Boston University. Works by Pujol, J.S. Bach, Walton, Larry Bell and Piazzolla. Free admission. Tsai Performance Center, 685 Commonwealth Ave. Call (617) 353-8724 for more information.

Wednesday, March 19, 8:00 p.m.

Tom Noren performs music by Fred Schneider, Steve Sanford, Martin Simpson and Tom Noren on 6-, 7- and steel-string guitars. The concert is at Longy's Pickman Hall. Admission is free. Information: (617) 876-0956, ext 500.

Thursday, March 20, 12:00 noon

Guitar duo Sharon Wayne and Glorianne Collver-Jacobson perform works by Granados, Albeniz, DeFalla, Bellinati, Cardoso, Fleury, Riera and others. MIT Chapel, 77 Mass. Ave, Cambridge, MA. Free Admission. For more information call (617) 253-2906.

Thursday, March 20, 8:00 p.m.

Larry Spencer presents a concert to benefit Carits Academy of Arts and Sciences. Works by Von Koch, Nin-Culmell, DeRogatis, Barrios, Garoto, Bonfa and others. Admission is a donation to support the school (\$8 suggested). Village Bible Chapel, 1341 Edgell Road, Framingham, MA. Take Route 20 into Sudbury. Turn south on Edgell Road just west of Friendly's Restaurant (east of Sullivan Tire). The church is 1.4 miles from the intersection of Route 20 and Edgell.

Friday, March 21, 8:30 p.m.

Carl Kamp, guitar and Elizabeth Metcalf, flute, give a recital at the Bethel Lutheran Church, 94 Bryn Mawr Ave., Auburn, MA 01501. Free admission.

Friday, March 21, 9:15 a.m. and 10:15 a.m.

Aaron Larget-Caplan presents "The Spirit of Spain," introducing the history, culture and language of Spain and the guitar to students. The performance is interactive and a wonderful way to introduce classical guitar to students. The 45-minute show features the music of Torroba, Albéniz, Castelnuovo-Tedesco, Brouwer, and traditional flamenco. Orleans Elementary, Orleans, MA. Free and open to the public. For more information visit www.yamass.org or www.alarget-caplan.org.

Tuesday, March 25, 7:30 p.m.

Guitarist Robert Ward and violinist Francine Trester perform Francine Trester's *Sonatina for Guitar and Violin* as part of Berklee College of Music's "New Music at Berklee" concert series—contemporary classical chamber music by faculty members of the Composition department, performed in various small instrumental combinations. David Friend Recital hall, 921 Boylston Street, Boston.

Friday, March 28, 7:00 p.m.

Aaron Larget-Caplan performs a faculty recital with the music of Albéniz, Torroba, De Falla, Piazzolla and Bach. Special guest, cellist Tsao Lun-Lu will join him. Community Music Center of Boston, 34 Warren Ave in the South End. For directions call (617) 482-7494 or visit www.cmcb.org.

Sunday, April 6, 2:30 p.m.

Guitarist Thomas Rohde presents an All-Latin American program featuring instrumental works by Lauro, Nazareth, Barrios and Piazzolla and songs by Villa-Lobos with guest artists Valdisa de Moura, voice, Wendy Allen, flute and Anne Bennett, cello. Chelmsford Public Library, 25 Boston Road, Chelmsford, MA 01824. 978-256-5521. Admission: TBA.

Friday, April 11, 8:00 p.m.

Gil Shaham, violin and Göran Söllscher, guitar, perform at NEC's Jordan Hall as part of FleetBoston's Celebrity Series. Shaham teams up with celebrated Swedish guitarist Göran Söllscher for a special program featuring works by Schubert, Paganini and Piazzolla. Prices: \$50, \$45, \$40.

Saturday, April 12, 8:00 p.m.

(rescheduled from 2/17 due to snowstorm)

Robert Ward premieres Francine Trester's *Concerto for Guitar*. Pickman Hall, Longy School of Music, 27 Garden St., Cambridge. For more information call Charles Carrano (781) 769-0147 or email: c.carrano@att.net

Sunday, April 13, 3:30 p.m.

Back Bay Guitar Trio in concert at the Hingham Public Library. Free admission.

**Wednesday, April 16, 10:30 a.m. and 12:30 p.m.**

Aaron Larget-Caplan presents "The Spirit of Spain," introducing the history, culture and language of Spain and the guitar to students. Same program as 3/21 performance. Lucy Stone School, Dorchester, MA. Free and open to the public. For more information visit www.yamass.org or www.alarget-caplan.org.

Friday, April 25, 8:00 p.m.

"Courtly Pastorales: Songs and Instrumental Music from the Reigns of Louis XIV and XV." Renowned French soprano Anne Azéma joins the Ensemble Chaconne (Peter Bloom, baroque flute; Carol Lewis, viola da gamba; Olav Chris Henriksen, theorbo and Baroque guitar) in works by Couperin, Monteclair, Marais and de Viseé. Lindsay Chapel, of First Church in Cambridge, Congregational, 11 Garden St. (Entrance on Mason St.) \$16/\$11, (617) 776-0692.

Sunday, April 27, 3:00 p.m.

"Courtly Pastorales: Songs and Instrumental Music from the Reigns of Louis XIV and XV." Same program as 4/25 concert. Somerville Museum, at corner of Central Street and Westwood Road. \$14/\$9, (617) 666-9810.

Sunday, April 27, 3:30 p.m.

Jouissance, a 5-piece recorder and guitar ensemble in concert at the Hingham Public Library. Free admission.

Sunday, April 27, 8:00 p.m. (not 4/23 as previously announced)

The Connecticut Classical Guitar Society sponsors William Kanengiser at the Carol Autorino Center of Saint Joseph College, 1678 Asylum Avenue, West Hartford. Tickets: \$32, \$28 CCGS Members. Visit www.ccs.org or call (860) 249-7041.

Saturday, May 3, 8:00 p.m.

The Connecticut Classical Guitar Society sponsors Badi Assad at the Carol Autorino Center of Saint Joseph College, 1678 Asylum Avenue, West Hartford. Tickets: \$32, \$28 CCGS Members. Visit www.ccs.org or call (860) 249-7041.

Tuesday, May 6, 10:45 a.m., 11:45 a.m. and 1:45 p.m.

Aaron Larget-Caplan presents "The Spirit of Spain," introducing the history, culture and language of Spain and the guitar to students. Same program as 3/21 performance. Shaughnessy School, Lowell MA. Free and open to the public. For more information visit www.yamass.org or www.alarget-caplan.org.

Friday, May 9, 7:30 p.m.

Berit Strong performs 20th century music inspired by landscapes and indigenous cultures of Russia, Norway, and America. Works by Panin, Cooperman, Cullen, Sommerfeld. Depot Square Art Gallery, 1837 Mass. Ave., Lexington. Admission is \$8. For more info call (978) 263-3418 or email beritstrong@hotmail.com.

Thursday, May 15, 7:30 p.m.

Guitarist Berit Strong and flutist Claire Rindenello perform selections by Bartok, Diabelli and Piazzolla. Please come at 6:30 p.m. for cocktails and browsing. Tower Hill Botanic Garden, home of the Worcester County Horticultural Society, 11 French Drive, Boylston, MA. Adults \$20, students \$12. For tickets and directions call (508) 869-6111.

(continued on page10)

Society Speaks

Compiled by Bob Healey

What was your best or worst moment while performing, and what influence did it have?

Thanks to all of you who responded to this survey! 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. Please note that the opinions expressed are not necessarily those of the editor.

In 1998, I was one of six guitar students at the Rome Festival in Italy with the husband and wife Castelani-Andriaccio Duo. The festival focus was on performing, and we performed a-half dozen concerts in our 10 days in Rome. The guitar element of the festival had a bit of freedom from the rest of the music, thankfully, but we did perform in joint concerts. The Artistic Director was an American and was not the most public-savy of concert organizers. The concert in question took place in a piazza of a schoolyard within a few blocks of the famed Piazza Navona. We had a very low turn out of about 12 people in the audience because at that very moment Italy was playing for the next round of the World Cup. Everything was going fine. I take the stage and begin playing a couple of pieces from Castelnuovo-Tedesco's Platero Y Yo. As I get to the most solemn point of Meloncolí, where the man and children are gathered around Platero's grave, a sudden huge cheer of GOOOOOAAAAL! and screams of joy are heard around Rome. I did not know what had happened; since I was not privy to the game schedule, I just couldn't understand why people were cheering when the donkey had died. I was informed afterward of what had happened. Later, we toasted to Italy's win and a donkey's death.

Aaron Caplan


At a recent concert which my guitar duo played at Brigham Young University in Provo, Utah, we had a most unusual experience. While we were playing a Scarlatti sonata (a grouping of three that opened the program) all of a sudden the lights in the hall went out. We and our audience of 600 were sitting in total and absolute darkness. To make matters worse for us, the piece we were playing was new to our repertoire and not fully memorized, so we were reading music. The lights stayed off for several seconds (it felt a whole lot longer than that to me!). Fortunately, we were at a point in the piece where the harmony goes back and forth between I and V in guitar II, and a melodic motif repeats for several bars in guitar I. We were able to keep on playing in the pitch darkness until the lights came up again. At that point, we were somehow able to find our place in the music

without dropping a beat (God is kind to classical guitarists who love Him). The audience reacted loudly with a spontaneous outburst of applause and we continued the piece to the finish.

While the room was dark, we couldn't allow ourselves to ponder the compelling questions: "What's happening here?" or more curiously, "Why is this happening?" Without communicating, we intuitively understood that we should keep the music going. It was the beginning of the concert, and we were really into the piece. Like most performers, we feel it to be an absolute train wreck and the worst thing that can possibly happen onstage to end a piece in the middle. Did I mention that we were playing in a packed hall to 600 people? The whole vibe of the concert would have been different if we had stopped, scratched our heads and said, "Wow, that was weird." The audience would have pitied us. Instead their applause and nervous laughter seemed to say, "I can't believe they kept on going!"

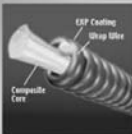
The BCGS would like to acknowledge its appreciation to the D'Addario company, who graciously donated a set of its strings to each contributing author of this issue's Society Speaks column.

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This happened in November, 2002. I have recently spoken with two different BYU students who were in the audience that night. The consensus among the average listeners was that this was the defining moment of the whole program. It don't think it would have impressed them any more after the Scarlatti if we had played our two-guitar adaptations of the Yamashita solo transcriptions of Wagner's entire "Der Ring des Nibelungen," followed by all six of Bach's Brandenburg Concertos, and then, finally, Stravinsky's "Rite of Spring." I am convinced that the audience was really on our side mostly because we didn't get lost reading music. (That is considered a Herculean act in some circles.) Robert and I now have a contingency plan. We have agreed to never, ever stop the music unless we have irrefutable evidence that the building is on fire or that a tidal wave is rushing toward the stage.

Mark Small of the Small/Torres Guitar Duo,
www.smalltorresduo.com.

The worst performance ... ha, that's easy! I toured Yugoslavia during the summer of 1990, performing in solo and duo concerts with a very musical guitarist and composer from Belgrade. This friend, whose name I prefer to leave out since the guitar world is small, was more organized than most musicians I knew. He performed about 80 concerts a year, and planned his tours and recordings 1-3 years in advance. Oddly, he did not decide upon a program sequence until 5 or 10 minutes before the concert; was that based on his mood or inclinations I wondered? I would look at the clock backstage and plead "Please tell me the order?!" As we entered the stage I would nervously recite under my breath what he had just said to make sure I understood.

Our fourth concert was on a beautiful resort island called Hvar on the Dalmatian coast. The concert was to take place outside on the oldest sacred site I had ever set foot on. It was a stone monastery built on the highest point of the island 1100 years ago. I think it originated as a pagan ritual site and was transformed through the ages as a lookout post against invading armies, then a church, monastery etc.

There was little time to rehearse before this tour and we had forgotten to include an encore. One time we rehearsed the great Spanish duet transcribed by Len Williams called "El Pano Moruno." When this well-attended outdoor concert drew to a successful conclusion, my partner and I looked at each other and asked "What should we play now?" I said "El Pano Moruno." What a mistake! Well ... if you don't know this piece, it starts with a fast staggered entrance and continues with offbeat strums between melodies. Even with several starts we never played in rhythm. Honestly, it sounded a planet away from the Spanish style. We bowed to confused applause and quickly left the ancient courtyard, feeling mortified. That night I vowed to either perform an encore that I knew well, or simply not play one.

Berit Strong

The next survey topic is as follows: Whose instrument(s) are you playing, and what characteristics of the(se) instrument do you enjoy the most?

Please keep your responses brief—50 words or less! Responses may 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 responses to Bob Healey, bob@bobhealey.net, by May 1.



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Calendar *(Continued from page 7)*

Saturday, May 17, 8:00 p.m.

John Muratore performs Castelnuovo-Tedesco's *Romancero Gitano* (a major work for chorus and guitar) with the Spectrum Singers, John Ehrlich, music director. First Congregational Church, 11 Garden St., Cambridge. Tickets are \$20. Call (617) 492-8902 for more information.

🎵 Workshops, Festivals & Masterclasses

April 30-May 4: International Guitar Festival of Hondarribia, Ramon Roteta

Information: Carles Pons ponscar@terra.es, +34 649986883/+34943632019, <http://www.carlespons.com>.

May 12-17: Fundación Andrés Segovia—Masterclass Oscar Ghiglia

A masterclass with Oscar Ghiglia will take place in the "Andrés Segovia" Foundation at Linares. Twelve active students will be selected by audition test on May 12th, at 10 a.m. Admission fee: 50 Euros for auditors, 250 Euros for students. Contact: Fundación Andrés Segovia—Masterclass Oscar Ghiglia, Canovas del Castillo, 59, 23700 Linares (Jaén) (Spain). Application form: <http://www.segoviamuseo.com/hoja1.htm>.

June 22-July 18: Classic Guitar Workshop at Killington Music Festival

The Killington Music Festival announces its second annual classical guitar workshop. Distinguished guitarist and teacher Gerald Klickstein will direct four weeks of intensive study at the beautiful Vermont resort of Killington. Undergraduate and graduate college students, young professionals and advanced high school students invited to apply. Lessons and classes cover musical interpretation, technique, practice methods, performance preparation, career development and more. Students enjoy abundant performing opportunities and numerous faculty, student and guest artist recitals. The cost of \$2400 includes lodging in a private room, three meals a day, all lessons, classes and concerts; scholarships available. Application deadline: April 15, 2003. For more information and an application, please log on to www.killingtonmusicfestival.org.

June-August: National Guitar Workshop

The National Guitar Workshop residential classical guitar summit is held in 6 locations in the United States; the closest to us is New Milford, CT, where this year it will be offered June 28-July 4, July 6-July 12, July 14-July 20, July 22-July 26, July 27-August 2 and August 4-August 10. Classes from beginners to concert level, with some of the finest guitar professors and recording artists in the country. Former staff include: Eliot Fisk, Ben Verdery, Antigoni Goni, John Holmquist, Ron Pearle, Julian Gray, Lily Afshar, Hubert Kappel, Ricardo Cobo, Nicholas Goluses, Dennis Koster, Bruce Holzman, Andrew Leonard, Martha Masters and David Leisner. Check out www.guitarworkshop.com.



August 20-27: VII International Guitar Congress / Festival of Corfu

Location: Corfu, Greece. Concerts, master-classes and lectures, composition competition and guitar performance competition: David Tanenbaum, Adam Holzman, Theodore Antoniou, Apostolos Paraskevas, Leonidas Kanaris, Anthony De Ritis, Joseph Urshalmi, Alan Chapman, Erika Tordeus Paraskevas, G. Gousios, Argyris Mpatskinis, Michael Economou, George Zarb, Dimitris Kasfikis, Jazz, Flamenco and Ethnic Music nights, The Athens Chamber Orchestra Players, and many others. Basic participation for the festival is 80 Euros. Subjects: New trends in the Guitar Chamber Music repertoire and style, Ethnic Music around the World and American Guitar Music and Musicians. For information contact Dr. Apostolos Paraskevas, Att: Corfu Festival, FB 136, Berklee College of Music, 1140 Boylston Street, Boston, MA 02215-3693, aparaskevas@berklee.edu, or appar@bu.edu, 617 747-2811 or 781 393-0105. In Greece: International Guitar Congress-Festival, Neofitou Metaksa 29, 10439 Athens, tel-fax +30 21 0 8824983. Web page: www.lookfor.gr/appar/guitar/.

🎵 Ongoing Events

Thursday evenings, 7:00 - 10:00 p.m.

Eric Anthony performs classical guitar repertoire with emphasis on Spanish composers (Albéniz, Tarrega, Sor, Rodrigo, etc.) at the Tasca Spanish Tapas Restaurant, 1612 Commonwealth Avenue, Boston, MA. Free valet parking, no cover charge, (617) 730-8002.

Saturday evenings, 6:00 - 9:00 p.m.

Alan Lee Wilson performs the classical repertoire as well as some modern and ragtime guitar at The Original Weathervane Restaurant, Route 17 (ten miles north of Augusta, Maine).

Every other Saturday evening

Paul Abbot plays classical guitar at the Zeitgeist Gallery's "Subconscious Cafe," 1353 Cambridge Street (Inman Square). Log onto www.mp3.com/paul_abbot and click on live events for more details.

Sunday brunch, 11:00 a.m. - 1:00 p.m.

Lance Gunderson performs at Ciento, a Spanish tapas bar at 100 Market St. in Portsmouth, N.H. Flamenco and classical guitar. All welcome. For more information, contact Lance at lgunder@att.global.net.

Sunday brunch, 11:00 a.m. - 2:00 p.m.

Alan Lee Wilson performs classical and modern guitar at Lauria's Restaurant on the River in Augusta, Maine. (53 Water Street.)

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

Send your listings to Larry Spencer at lspencer777@hotmail.com, or mail them to: Larry Spencer,
BCGS Webmaster/Calendar Coordinator, 1200 Concord Rd.,
Marlborough, MA 01752.

Deadline for the June-August issue is May 1.
Listings submitted after the deadline will be posted on the BCGS
Web site: www.bostonguitar.org

Perspectives- An Historical Outline, Part 3

(continued from page 5)



In February, the Society presented The Brazilian Guitar Quartet at Longy Music School. In March, GFA competition winner Martha Masters performed at the Pilgrim Congregational Church in Lexington. Nicholas Ciraldo wrote on participating in the GFA 2001 competition. In April, Sharon Wayne and the Quadrivium Quartet performed at the Old Ship Church in Hingham. In September, Frank Wallace hosted a Performance Party in Antrim, N.H. Olav Chris Henriksen, for years has been performing "early" music at the Somerville Museum assisted by Carol Lewis and friends. Paul Abbot, Aaron Caplan, Jeffrey Steele, all gave individual concerts in September.

The November 2002 GuitarFest was held at Wellesley College, and featured Linda Carmichael's seminar on the Alexander Technique and the New England Guitar Competition. Also on the schedule was a panel discussion with three luthiers entitled: "Contemporary Lutherie: New Trends in Guitar Making."

A vendor's fair, a concert by David Leisner, and, a performance by Duo Live Oak, comprising Frank Wallace and Nancy Knowles, rounded out the events. Finally, on November 2nd, the

group Composers in Red Sneakers premiered Francine Trester's *Sonata for Guitar and Violin*. The performers were Robert Ward on guitar, and Francine Trester on violin.

This concludes the series of articles of historical outlines concerning the activities of the Society since its founding in 1976. I expect my next article will be about guitar life in Boston and Cambridge in the fifties. In conclusion, my humble apologies to those who contributed to the Society but were left out of these articles. It was impossible to include everyone and every event within the confines of this outline. My thanks to George Ward who suggested I write this outline, and Tom Knatt for proofreading these articles.



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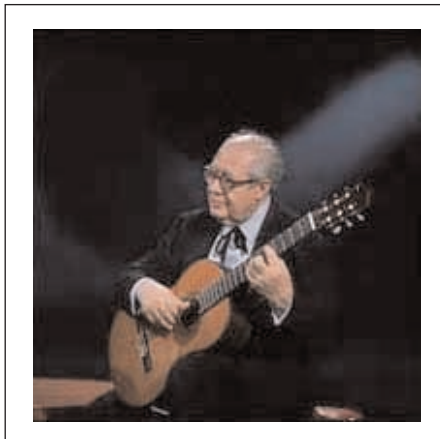
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Music Review

The Andrés Segovia Archive

By Robert A. Margo

Along with transcriptions, much of what is referred to today as the “Segovia repertoire” is made up of compositions by Castelnuovo-Tedesco, Ponce, Turina, Torroba, and Villa-Lobos,



all written during the first half of the twentieth century and most written in the 1920s and 1930s. But a great many of the pieces that were dedicated to Segovia were either rarely or never performed by him. A few, championed by later performers such as Julian Bream, ultimately entered the standard repertoire. Others were published at the time (or later) but have languished in relative obscurity. Many existed only in manuscript—indeed, as a single copy given by the composer to Segovia.

Guitar historians have long been aware of some of these pieces—for example, a piece by the British composer Cyril Scott (see below) that Segovia premiered in London and also performed in Buenos Aires. Most of the manuscripts were believed to have perished when Segovia’s apartment was ransacked during the Spanish Civil War.

However, the Italian musicologist Angela Gilardino recently made a remarkable discovery—a cache of manuscripts of pieces written for Segovia that had been kept in storage since Segovia’s death. These include some known pieces, such as the piece by Scott, but also others that were not known or even rumored to exist. The Italian house Berben is in the process of obtaining publication rights to the Segovia archive material, with the apparent intention of publishing as many of the pieces as possible. Thus far eleven pieces are commercially available. These are by Cyril Scott (“Sonatina for guitar”, E. 4760 B.), Fernande Peyrot (“Theme et Variations”, E. 4768 B.), Federico Mompou (a slightly different version of the “Suite Compostelana”, E. 4785 B., and “Cancion y Danza”, E. 4767 B.), Henri Martelli (“Quatre Pieces pour guitare, op. 32”, E. 4766 B.), Pierre de Breville (“Fantasie”, E. 4764 B.), Henri Collet (“Briviesca”, E. 4765 B.), Pierre-Octave Ferroud (“Spiritual”, E. 4782 B.), Aloys Fornerod (“Prelude”, E. 4858 B.), Jose Antonio de San Sebastian (“Errimina (Nostalgia”,

E.4859 B.) and, most surprisingly of all, Lennox Berkeley (“Quatre Pieces pour la guitare”, E. 4781 B.).

The production quality is absolutely first rate. Each piece sports a period-appropriate work of art on the cover, a detailed introduction, a well-fingered performing edition, and a copy of the original manuscript replete (in some cases) with Segovia’s pencil markings.

At the time Gilardino’s discovery created a great “buzz” throughout the guitar world. As the dust is now beginning to settle, my opinion is that, while all of the pieces released thus far are worth playing through, most of the interest in them will probably be historical, due to changing musical tastes. But this verdict could easily change as more of the material arrives on the market.

Among the pieces currently available, the Scott is arguably the most worth purchasing. It is a three movement work, quite substantial, and very different from other guitar works composed at the time, with no Spanish influence that I could detect. In common with some of Scott’s other compositions, there is, however, an Oriental influence and, in common with Villa-Lobos, there is a fair amount of shifting of chords up and down the fingerboard. The theme that opens the first movement (believed to be the only movement that Segovia actually performed) is quite beautiful and captivating. The third movement, in 10/8 time, is full of jaunty, jagged rhythms.

The pieces by Lennox Berkeley are also quite interesting. Berkeley, of course, would later be responsible for some of the important contributions to the “Bream repertoire,” but the existence of an earlier set of guitar pieces was entirely unsuspected. The Berkeley pieces were most likely written when the composer was in Paris in the late 1920s and early 1930s studying with Nadia Boulanger. While all four pieces are well written for the instrument, the third (“Lento”) has a brooding quality, and could easily stand on its own in a recital.

Segovia was a great virtuoso, so it goes with saying that these are not pieces for beginners. However, the Peyrot is one of the better pieces and, with the exception of a few (easily edited) passages, should be readily accessible to an intermediate-level player. Works in the Segovia Archive can be obtained from any of the standard sources of guitar music on the web (I ordered by copies from Guitarnotes, the web name of the Spanish Guitar Centre in Nottingham, England; see www.guitarnotes.co.uk or www.worldguitarist.com) or directly from Berben (www.berben.it).

* * *

The next issue of this newsletter will feature two articles by Robert Margo, discussing Manuel Barrueco's transcription of Keith Jarrett's "Koln Concert, Part IIC," and the varied transcriptions of the famous Bach Chaconne.

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The deadline for the next newsletter is May 1.



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