



# newsletter

Volume 15, No. 1, September/November 2007

## Upcoming Events

### Saturday, October 13, 1:00 - 4:00 p.m.

Workshop with Jerald Harscher: What Every Guitarist Needs To Know About The Body. Northeastern University, Ryder Hall, Room 354

### Saturday, November 3, 3:00 p.m.

Masterclass with Lily Afshar, Iranian/American guitarist. Boston Conservatory of Music, 8 the Fenway. To play or audit please contact William Buonocore, wbuonocore@bostonconservatory.edu.

### Sunday, November 4, 3:00 p.m.

Recital by Lily Afshar, Iranian/American guitarist. Gordon Chapel, Old South Church, 645 Boylston St., Boston.

### Friday, December 14, 8:00 p.m.

Special BCGS 30th Anniversary Celebration. Gordon Chapel, Old South Church, 645 Boylston St., Boston. Artistic Director Frank Wallace performs selections from his new CD Joy.

*See Calendar section for details*

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## ~ BCGS Artist Series ~ Events in 2007



### Lily Afshar

**Sunday, November 4, 2007, 3:00 p.m.  
Gordon Chapel, Old South Church,  
645 Boylston St., Boston**

Lily Afshar is like a breath of fresh air in the world of classical guitar. Her solo, chamber, and concerto appearances combined with her adventurous recordings have earned her the status of: "one of the world's foremost classical guitarists" according to *Public Radio International*.

The Washington Post described her onstage performances as "remarkable, impeccable." Miss Afshar will play music from around the world: arrangements of Persian and Azerbaijani ballads, music from South America by Brouwer, Bustamante, Canonico, Turkish music by Asik Veysel and Koyunbaba by Domeniconi and she will play the Persian instrument Se-tar.

## BCGS 30th Anniversary Celebration

**Friday, December 14, 2007, 8:00 p.m.**

**Gordon Chapel, Old South Church, 645 Boylston, St. Boston**

Artistic Director Frank Wallace performs selections from his new CD **Joy: Carols and Songs for A Season of Light** and is joined by past Directors Robert Ward, Glorianne Collver, Berit Strong, Lance Gunderson and from the Univ. of So. Miss. Nicholas Ciraldo.

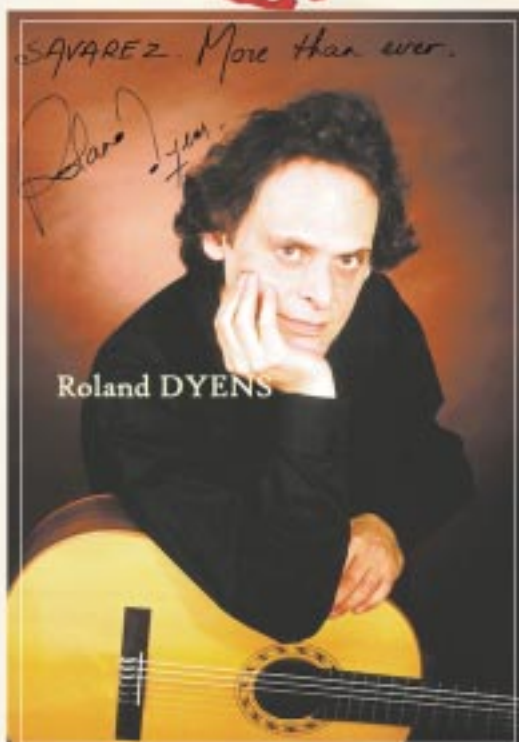
*See Calendar Section for Details*

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# Letter to Members



## Dear Members,

This year the Boston Classical Guitar Society celebrates its 30th anniversary. We are proud of the many events presented by the Society during these three decades. As the new Artistic Director, I am looking forward to a bright future that establishes BCGS as an important part of the Boston musical community and as one of the pre-eminent guitar societies in the country.

The occasion will be celebrated on December 14th at Gordon Chapel in Boston with a concert featuring as many of the old directors of the Society we could find.

I hope you have had a great summer. I have worked on the new website for the BCGS, met with Boston Guitar Fest director Eliot Fisk, talked with many people about the Society and developed the 2007-08 BCGS Artist Series. We have a wonderful lineup of international stars coming this year and our sec-

## Thank You!

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 fall we would like to offer our special thanks to donors Eliot Fisk, Robert Squires, Anthony Julian, and the D'Addario Music Foundation for its generous support of the BCGS New Music Festival next April.

## Be Heard!

The BCGS is always interested in member contributed articles and reviews of guitar concerts, scores and CDs. To find out how you can contribute to this newsletter, drop Charlie Carrano a line at [c.carrano@comcast.net](mailto:c.carrano@comcast.net).

## Let them know you saw it here...

Please tell our advertisers you saw their Ad in our newsletter when making a purchase! This helps strengthen our advertising revenues, which we rely upon to bring you this newsletter, concerts and festivals.

ond New Music Festival is scheduled in April. We welcome Daniel Acsadi to the Board of Directors and Edie Powell has been working on grants. I am also excited that we will sponsor a high school competition for the Boston Guitar Fest in June. Get your students ready.

We recently sent out a fund raising letter to encourage you to give generously to the Society. With your help we can grow and enrich the cultural life of the Boston community with our beloved instrument. Please consider making a generous contribution beyond your basic membership. Your tax-deductible gift of \$100, \$500 or \$1,000 will make a tremendous difference in our ability to reach our goal to make the Guitar Society a world-class organization worthy of the city of Boston. Go to our "join" page and download the giving letter and form, or click on a PayPal button right there and make your donation online.

With sincere gratitude,

Frank Wallace, *Artistic Director*

Eliot Fisk

The Amadeus Duo

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# Society Speaks

Compiled by Bob Healey

## **“Music in our schools on a national level is hurting. What can we do as individuals or as a group to help our local schools?”**

*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.*

I believe that people should support local funding for school, i.e. vote yes to proposition 2 1/2 overrides that are happening all over the state. Most people I talk to say they are already taxed to the limit, but our schools are suffering because taxpayers don't want to pay even the smallest incremental raise in taxes. This year, many schools lost the 2 1/2 override, thus losing not only monetary resources but also excellent teachers and music programs (as well as other worthy programs) that benefit every child. Several school systems are charging a “user fee” for after school music programs (as well as sports which used to be funded by school monies) which put many families at a disadvantage in terms of being able to pay for the programs and being able to transport their children there and home again. Due to these “budget crunches,” class sizes have increased, making it difficult for teachers to manage behavioral issues and to teach each and every child effectively.

Volunteering in schools is also a valuable way to support many programs in schools. With larger class sizes, some curricular projects become very difficult to implement with only one teacher in the room. As a music teacher, I am always looking for volunteer parents to help with large projects, to demonstrate an instrument they may play, to help accompany a chorus or class, or when I have a larger than usual class which may need more attention that I alone can give.

As a society, we need to step up and stop whining about higher taxes and the extra time and effort our schools ask us for and be proactive in helping our local programs to succeed. If every person gives a little extra (money, time, and talent), we will see our school music programs, and other important programs improve greatly. By investing in these curricular (often referred to as “extra-curricular” or “non-core”) programs for all our chil-

dren, we are truly investing in the future of our society. Giving our children the opportunity to be involved in excellent programs within the school day and without fees will make the difference between mediocre students and excellent stewards of our future.

*Lisa A. Mitchell, Groton-Dunstable Regional School District, Music Specialist*

I had an experience a few years ago where our local Middle school invited parents in to teach something they knew. I was asked if I could make use of the new computer lab, an opportunity I grasped with both hands. It was enlightening, to say the least, but it also showed I could pass on even somewhat rudimentary information to any kid who was interested. I was interested in pursuing it further once the program was canceled, but I ran in to the need for academic qualifications, regarded as so necessary these days for any level of teaching out here in the Boston suburbs.

The experience raised the question in my mind about teaching music. I was always in awe of my teacher's abilities and it never crossed my mind that her objective and methods of teaching may be totally inappropriate for what I wanted to do. There must be other ways of teaching the classical guitar, but I consistently hear from everyone who ever got discouraged (seems like a lot of former guitarists are out there!) that there was always so much emphasis on technique and perfection.

I think many beginning learners could benefit from learning initially from a person who knows the importance of the correct use of the hands, but who really just helps them get to playing something from beginning to end. Someone who gives a rough roadmap of how to play so that habits formed are not too far out of line, who sets out a method of learning starting with sight reading then visualizing the hand movements then playing enough to get through then really pulling the piece apart and seeing keys and their components and transitions. I never got any real guidance on how to do this and have had to form my own approach, but I feel a grounding in good study and practice habits could hand a moderately able beginner on the a “real” (as in much better qualified) teacher.

So these “introductory mentors” (if teacher might be a stretch) could be just moderately knowledgeable Society members. We could voluntarily, or for very modest reimbursements, go to Music Schools, or Music Rooms at schools, or even to private homes or the studios of the teacher they pass the new recruits

to, and just get the (mainly) kids past the really awkward stages and ready for some serious learning.

*Derek Wylie*



The problem may differ in magnitude in different districts. In Shirley, during secret ballots at town meetings, our line always goes through a fairly well-equipped (with keyboards anyway) music room at the middle school. The current override vote is to improve physical education and offer foreign language instruction. Our students go out of town to high school, and I don't know what the situation is like there.

Here are some ideas to help. Educate yourself about the situation of music in the schools and other institutions in your town. Inform parents or school staff of your or your group's music skills and ask what you can do to help. Attend music events that the schools offer to the public. Lastly, formulate a fun instructional concert to be offered to schools. I don't think teaching with a guitar is done much, but I think it has a lot to offer since it can handle multiple voices and is very portable.

*Bob Burkhardt*



We can call our legislators and support house bills that promote music in the classrooms. We can solicit experts to contact media to educate the public on the medical benefits of music.

*Chester Chalupowski*



The availability of music in schools depends in large part upon school budgets, which depend in part on property tax levels. Music and art classes are often considered second to the three Rs (reading, writing, and arithmetic) and are at risk of being cut if the budget is tight. So the solution is to communicate to the local school boards that music is an important element of education, to look at proposed budgets for schools, and to support property tax overrides in states where these tax limits exist if school budgets are being cut back to bare bones and music and art are eliminated.

*Doug McDonald*



Give free concerts/lessons in your local schools to foster an interest in music among the kids.

*Quinton Zondervan*



This is a great question. I would love to see an extra curriculum after school program take shape in my town of Malden. If I

played any better, I'd try to head it up myself. But, a BCGS-sponsored or assisted program would be great!

*Ben Torrey*



**The next survey topic is as follows:**

**“When was your last public performance, and how did it go? Where was it, what did you play, how many people were there, and were you paid?”**

*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 your response to bob@bobhealey.net by November 1 and receive a FREE set of D'Addario strings (while supplies last), courtesy of D'Addario. Please include BCGS in the subject line of your email to Bob.**

**The BCGS would like to acknowledge its appreciation to the D'Addario company, which graciously donated two sets of strings to each contributing author of this issue's Society Speaks column and has made a generous grant to the BCGS New Music Festival, April 26th .**





# Calendar

## 🎵 Performance Parties

None currently scheduled. Check [www.bostonguitar.org](http://www.bostonguitar.org) for announcements of upcoming performance parties.

*For information about hosting a performance party, contact Larry Spencer ([lspencer777@hotmail.com](mailto:lspencer777@hotmail.com)).*

## 🎵 BCGS Open Board Meetings

### Saturday, October 13, 10:00 a.m.

Board Meeting, Northeastern U., Ryder Hall, Rm. 354. Check [www.bostonguitar.org/](http://www.bostonguitar.org/) for the latest news on upcoming board meetings. BCGS Board Meetings are open to the public. All are invited to attend and participate.

## 🎵 BCGS Sponsored Events

### Saturday, October 13, 1:00 - 4:00 p.m.

Workshop with Jerald Harscher: What Every Guitarist Needs To Know About The Body. Jerald Harscher, guitarist with a Master's degree from Yale and a specialist in the body's relationship to the guitar, will present an introduction to Body Mapping. Northeastern University, Ryer Hall, Room 354.

### Saturday, November 3, 3:00 p.m.

Masterclass with Lily Afshar, Iranian/American guitarist. Boston Conservatory of Music, 8 The Fenway. To play or audit please contact William Buonocore, [wbuonocore@bostonconservatory.edu](mailto:wbuonocore@bostonconservatory.edu).

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Special BCGS 30th Anniversary Celebration. Gordon Chapel, Old South Church, 645 Boylston St. Boston. Artistic Director Frank Wallace performs selections from his new CD *Joy: Carols and Songs for A Season of Light* and is joined by past Directors Robert Ward, Sharon Wayne, Glorianne Collver, Berit Strong, Lance Gunderson and others.

### Saturday, mid-February, 2008, TBA

LECTURE-DEMONSTRATION with Anders Miolin: The 13-string guitar. Brookline Music School Anders Miolin, Swedish guitarist from Switzerland, plays a fascinating instrument.

### Saturday, April 26, 2008

New Music Festival—*Dedicated to the memory of Boston composer Daniel Pinkham.* Northeastern University. Concerts at 3:00 p.m. and 8:00 p.m.; vendors and workshops throughout the day.

- Cem Duruoz, Turkish/American guitarist
- Atanas Ourkouzounov, Bulgarian composer/guitarist with Mie Ogura, flute
- Arc Duo - Heather Holden and Bradley Colten, flute and guitar
- Duo Maresienne - Henriksen/Lewis, lute and gamba

### Sunday, May 18, 2008, 8:00 p.m.

Eduardo Minozzi Costa Brazilian guitarist. Gordon Chapel, Old South Church, 645 Boylston St., Boston We are pleased to present in conjunction with the St. Joseph International Guitar Competition, the winner of the 2007 1st prize.

## 🎵 New England Area Events

### Saturday, November 24, 7:00 p.m.

Mark Small and Steve Lin in concert at the Chapel Meeting House, 56 Mill St., Foxboro, MA. The program will include music by Granados, Bach, Ravel, Pixinguinha, Metheny, and others. Call 508-698-5203 for info.

## 🎵 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.

### Every other Sunday 12:00 - 2:00 p.m., Sunday Brunch

John Bigelow performs on a unique eleven-string guitar, arrangements of classical repertoire from Milano to modern, with forays into Celtic, Blues, Bossa-Nova, etc. during Sunday brunch (excellent fare) at Veggie Planet, 47 Palmer Street, Cambridge, MA (same space as Passim's Club, located downstairs, near corner of Church Street - end of the alley behind Harvard Co-op in Harvard Square). For schedule info call John (617) 731-3257 or Adam at Veggie Planet (617) 661-1513.

Advertising in the Calendar is free of charge

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

**Deadline for the December-February issue is November 1. Listings submitted after the deadline will be posted on the BCGS Web site.**



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*A selection of music from Frank Wallace's new book and CD Joy: Carols and Songs for a Season of Light available at [www.gyremusic.com](http://www.gyremusic.com). © 2007 Gyre Music, Printed with permission.*

### XXVI. Oh Holy Night

Adolphe C. Adam  
1803-1856

⑤ = G  
⑥ = D

⑤ = G  
⑥ = D

C VII

C II

C VII



The musical score consists of six lines of music in treble clef, key of D major, and 4/4 time. The notation includes various guitar-specific techniques and fingerings:

- Line 1:** Starts with a triplet of eighth notes (2, 4, 1) and a quarter note (0). This is followed by a slur over a quarter note (2) and an eighth note (1), then a slur over a quarter note (2) and an eighth note (1), and finally a slur over a quarter note (2) and an eighth note (1).
- Line 2:** Features a slur over a quarter note (2) and an eighth note (1), followed by a slur over a quarter note (2) and an eighth note (4), then a slur over a quarter note (2) and an eighth note (0), and finally a slur over a quarter note (2) and an eighth note (2).
- Line 3:** Includes a slur over a quarter note (1) and an eighth note (0), followed by a slur over a quarter note (1) and an eighth note (0), then a slur over a quarter note (1) and an eighth note (0), and finally a slur over a quarter note (1) and an eighth note (0).
- Line 4:** Shows a slur over a quarter note (2) and an eighth note (3), followed by a slur over a quarter note (2) and an eighth note (3), then a slur over a quarter note (2) and an eighth note (3), and finally a slur over a quarter note (2) and an eighth note (3).
- Line 5:** Contains a slur over a quarter note (2) and an eighth note (3), followed by a slur over a quarter note (2) and an eighth note (3), then a slur over a quarter note (2) and an eighth note (3), and finally a slur over a quarter note (2) and an eighth note (3).
- Line 6:** Starts with a slur over a quarter note (2) and an eighth note (3), followed by a slur over a quarter note (2) and an eighth note (3), then a slur over a quarter note (2) and an eighth note (3), and finally a slur over a quarter note (2) and an eighth note (3).

# Fourth String

## New Music

By Robert A. Margo

Unless you happen to play the crumhorn (and even if you do), new music is the lifeblood of every instrument. Without new music we are destined, eventually, to play the same pieces over and over again – boring, if you ask me. Guitarists are particularly fortunate; probably no instrument has had as much new music composed for it during the past century. Not every piece of new music is a masterpiece of course, but the same is true of music composed in the past, including Bach (yes), Beethoven, and Brahms.

Some music gets written because the composer is also the performer and needs the material for an upcoming gig. The guitar has been blessed with many distinguished composer-performers, past and present – Sor, Giuliani in the nineteenth century, Barrios in the twentieth. But other new music gets written because someone asks the composer to write it – that is, the piece is commissioned.

One might think that commissioning music is a rarefied act, the province of foundations, rich people, and virtuosi. A good deal of new music is, in fact, commissioned by foundations, rich people, and famous players. But a lot of new music is commissioned by the guy who lives around the block from you. I know, because I have commissioned a few pieces, three to be precise.

The first piece I commissioned was with a friend of mine, Byron Fogo, who lives in Nashville. Byron is one of the world's great collectors of guitar music, recordings, memorabilia, and what-not. Several years ago I was fortunate to play in a master class for the Assad Duo and, to make a long story short, I eventually met Sergio Assad's daughter, Clarice Assad. Clarice is a wonderful pianist, singer, and composer. Byron and I asked Clarice to write a piece for guitar duo, specifically for two friends of ours in Nashville, Mark Godwin and Robert Thompson. She responded with three very beautiful Brazilian waltzes. The first performance was at my wedding (to Lee). Since then they have been played around the world by many different duos; they have been recorded three times (including an upcoming release by the Assad Duo); and they have been published by Henry Lemoine in Paris.

The second and third pieces I commissioned for the Providence Mandolin Orchestra, a group that I play with (on mandolin family instruments and, every so often, on renaissance lute). One of these was also by Clarice, entitled "Song for My Father" (dedicated to Sergio Assad). "Song" is featured in many PMO performances; a recording was recently released (see [www.mandolin-orchestra.org](http://www.mandolin-orchestra.org) for details); and the piece was pub-

lished by Trekel in Germany. The second piece was written by Francine Trester, who is an exceptionally talented violinist, pianist, and composer teaching at the Berklee School of Music (and the spouse of Charlie Carrano, of our own BCGS). Fran's piece, a fantastic work, is entitled "Three Movements for Mandolin Orchestra." It was premiered last spring by the PMO.

Several things are involved in commissioning a piece of music (which, since you are reading this, I assume involves the guitar in some manner). First, just as you wouldn't buy a car without kicking the tires, you should listen as much as you can to a composer's works before asking for a piece. Second, it is very helpful if the composer has already written a piece for guitar (preferably more than one). The guitar is not an easy instrument to write for and composers are rarely trained to write for it in a formal sense (Julian Bream is said to have remarked that a composer's second piece is the one he really wanted). Doing item #1 and finding out about item #2 are a lot easier than they used to be courtesy of the Internet because most composers have websites. Third, it is usually a good idea to have a specific performer or performance in mind; most composers want their music to be heard, not sitting on someone's shelf.

Fourth, unless you are Segovia (who famously never paid for anything, apparently) you will need to fork over some cash. The New York organization "Meet the Composer" puts out a booklet with some guidelines as to what one might pay for a piece of a given length or complexity (for example, a solo piece versus chamber music versus an orchestral work) but these tend to be relevant when the composer is very well known. There are many, many composers who are delighted to write pieces for relatively modest sums and sometimes, even for free if they are guaranteed a certain number of performances (but paying is far better, trust me).

Where do you find your friendly neighborhood composer? It's not that hard, again with the assistance of the Internet. Here in Boston, one can go to the websites of the local music schools, check out the composition departments, look up the websites, follow the links – I guarantee, you will come up with many possibilities (there are literally thousands of classical composers in the United States alone). Go to concerts and listen to new music – and not just guitar music. Make friends in the green room after concerts, especially if the concert includes a premiere – the composer will probably be in the audience.

Listening to a piece of music that you have a part in creating via a commission is a fabulous (and unique) experience. The next time you have a wedding gift to buy or a graduation present for your favorite nephew – think new music instead of Tupperware!

# Classifieds

SHEET MUSIC LIBRARY. Approximately 100 pieces. Good editions; Ricordi, Schott, G.S.P., Faber, etc. Some have pencil marks, most are clean. All are in good condition. Complete list on request. \$300 or best offer. No single sheets - set only. Gerry Johnston, (978) 372-2250 or [gjguitarman@yahoo.com](mailto:gjguitarman@yahoo.com).

## Individual Guitars for Sale

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R.S. RUCK FLAMENCO NEGRA 1997 #638. As-new condition. 655/52, Englemann/Indian. Laquer finish. Gotoh deluxe tuners. Clear golpeadors. Very loud. \$9,500. Lance F. Gunderson, (207) 439-7516, [lancefgunderson@yahoo.com](mailto:lancefgunderson@yahoo.com).

GIBSON L5C 1964 Sunburst, DeArmond, OHSC. Excellent condition. Owned by me since 1966. \$7,000. Lance F. Gunderson, (207) 439-7516, [lancefgunderson@yahoo.com](mailto:lancefgunderson@yahoo.com).

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## Guitar Instruction

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*Classifieds are \$10 per issue for a 32 word ad (\$0.25 for each additional word). Send to Charles Carrano ([c.carrano@comcast.net](mailto:c.carrano@comcast.net)).*

*The deadline for the next newsletter is November 1.*



## Masterclass with Lily Afshar

**Saturday, Nov. 3  
3:00 p.m.**

Boston Conservatory  
of Music,  
8 the Fenway.

To play or audit please contact  
William Buonocore,  
[wbuonocore@bostonconservatory.edu](mailto:wbuonocore@bostonconservatory.edu).

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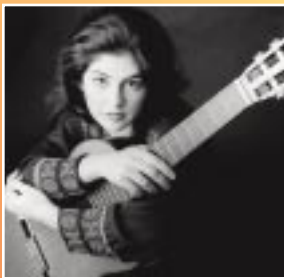


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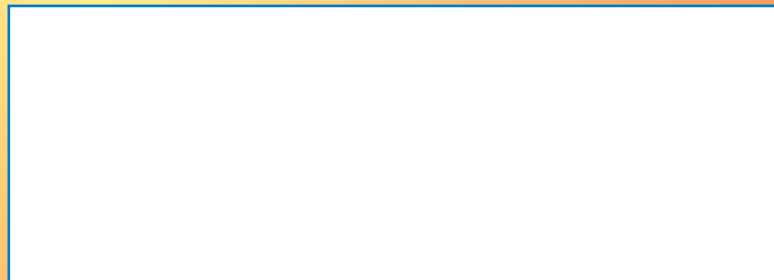
(Address Correction Requested)



### Lily Afshar

Iranian/American guitarist

Sunday, November 4, 2007,  
3:00 p.m. Gordon Chapel,  
Old South Church, 645  
Boylston St., Boston



[www.bostonguitar.org](http://www.bostonguitar.org)

