



Boston Classical Guitar Society

www.bostonguitar.org



newsletter

Volume 16, No. 2, December 08/February 09

Coming Events

Sunday, December 21, 3:30 p.m.

Mark Appling performs at the Hingham Library

Sunday, January 4, 3:30 p.m.

Gerry Johnston, performs at the Hingham Library.

Saturday, January 17, 1:00 p.m.

Italian Guitarist Emanuele Segre, Master Class, Longy School of Music.

Saturday, January 24, 2009, 2:00 p.m.

BCGS Performance Party, Somerville

Sunday, January 24, 3:30 p.m.

Jose Lezcano performs at the Hingham Library.

Saturday, January 24, 2009, 8:00 p.m.

The Romeros Guitar Quartet, NEC's Jordan Hall

Friday, Jan. 30, 2009, 7:30 p.m.-9:00 p.m.

Aaron Larget-Caplan, guitar, in 'Exotic Dances & New Lullabies' New School of Music

Saturday, January 31, 2009, 8:00 p.m.

Assad Brothers. Olin Arts Center, Bates College, Lewiston, ME.

Sunday, February 8, 3:30 p.m.

Daniel Acsadi performs at the Hingham Library.

Sunday, February 15, 3:00 p.m.

Dennis Azabagic performs at Gordon Chapel

See Calendar Section for more information

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• • • BCGS ARTIST SERIES • • •

Boston Classical Guitar Society 2008-9

Frank Wallace
artistic director

International Artists

Brazilian Guitar Quartet
Brazil
3:00 pm Sunday
October 12

Duo Stringendo
Germany
mandolin and guitar
3:00 pm Sunday
November 23

Denis Azabagic
Bosnia
guitar
3:00 pm Sunday
February 15

Goran Krivokapic
Montenegro
guitar
8:00 pm Friday
March 20

Tickets
info: 603 588 6121 or order online:
www.bostonguitar.org

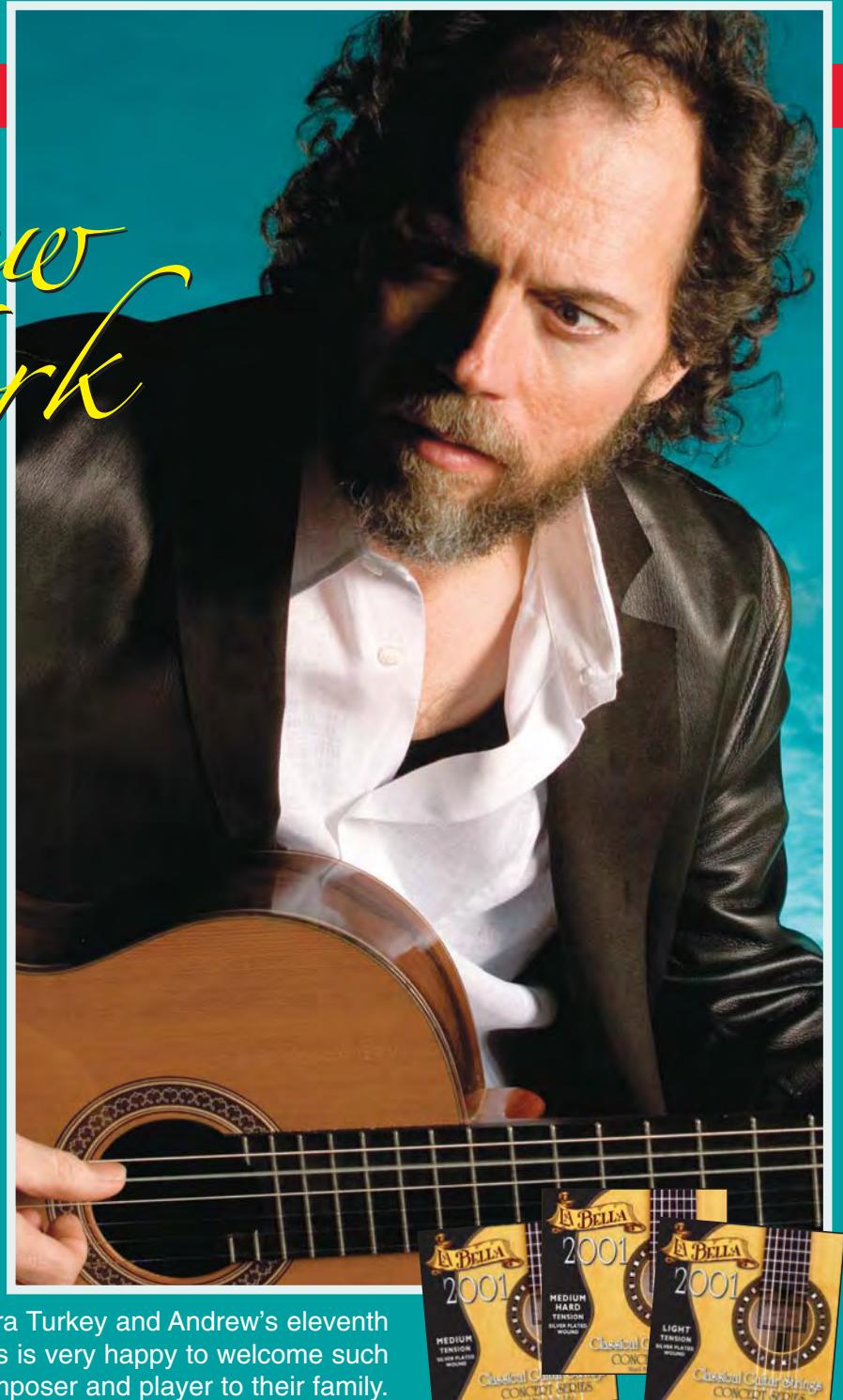
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Letter to Members

Dear Members,



At this annual time of completion and renewal, I thank you all for your tremendous support. BCGS is growing and looking forward to many exciting events in the year to come. Our fall events have seen bigger audiences than in the past several years, so our efforts are paying off. But the Society still has a long way to go to health and prosperity.

With all the financial turmoil, there could not be a worse time to ask for contributions. But I believe the time is ripe for the BCGS to mature into a real artistic force in Boston. In other words, we need more money in the bank! Without the financial security of a nest egg, the BCGS can rarely hire or pay professionals to advise, design, publicize, etc. Our goal is to present top guitarists from around the world in Boston, so we need to plan farther in advance and pay for the tools we need to publicize and properly fill the hall as well as pay competitive fees to our artists. In the past few years we have all seen too many empty halls. The times demand that we work harder (yes, and pay more) to achieve our goals.

**Members,
enter your own events on the BCGS
online calendar - it works!**

For example: this fall we have had excellent design work donated; increased printing costs; increased mailing costs and have paid for WGBH commercial "spots;" and the rent has gone up. The results have been tremendous with larger audiences than we have seen in years. So if you are accustomed to year-end donations, please consider making an extra contribution to the BCGS.

Starting in January, the BCGS will sponsor concerts at the Third Life Studio in Union Square Somerville. Plans are being firmed up at this printing to present the Australian Duo in January, Michael Nicolella in February, Troy King and Kathrin Murray in April and Rebecca Furbush-Bayer, soprano with

Seth Warner, vihuela and 19th century guitar this spring. Keep watching for details in email and on the BCGS calendar.

Also: please remember that you can enter your own events on the BCGS online calendar - it works! Create a Google Gmail account and contact us for directions.

BCGS is in great need of a Treasurer and a lawyer to join the Board of Directors. We also need one or more persons to manage/organize the new Third Life Series. If you would like to help out, please contact me at adbcdgs@gmail.com.

Have a Happy Holiday,
Frank Wallace, *Artistic Director*

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 CONNORGUITARS

BCGS Artist Series 2008-2009



Denis Azabagic, Sunday, February 15, 3:00pm Gordon Chapel, 645 Boylston St., Boston

www.azabagic.com

"Azabagic's playing is virtually flawless and his technical facility is a joy to see as well as hear; increasingly I hear him mentioned in the same breath as John Williams, and while such comparisons are invidious, this one is not without merit"—Soundboard Magazine, USA

Denis Azabagic, (b. Bosnia-1972) is one of the most compelling classical guitarists on the international concert circuit today. He performs concerts around the globe, maintaining a balance between his solo recitals, chamber music with the Cavatina Duo and engagements as soloist with orchestras.

In 1993, at the age of 20, he became the youngest winner of one of the most prestigious International Guitar Competitions "Jacinto e Inocencio Guerrero," in Madrid, Spain. After listening to Mr. Azabagic, distinguished Spanish composer, Anton Garcia Abril said: "I am sure that with time, he is going to be one of the greatest guitarists of the world." Between 1992 and 1999 he won twenty-four prizes in international competitions, of which eleven were first prizes. He has written a book, "On Competitions", based on his experience during these years and it is published by Mel Bay.



Goran Krivokapic, Friday, March 20, 2009, 8:00 PM Gordon Chapel, 645 Boylston St., Boston

www.gorankrivokapic.net

"...an impressive level of accomplishment...in total control of his huge talent, his difficult material, his platform persona, his life, you might say; ...a fully-fledged artist..."— Classical Guitar Magazine

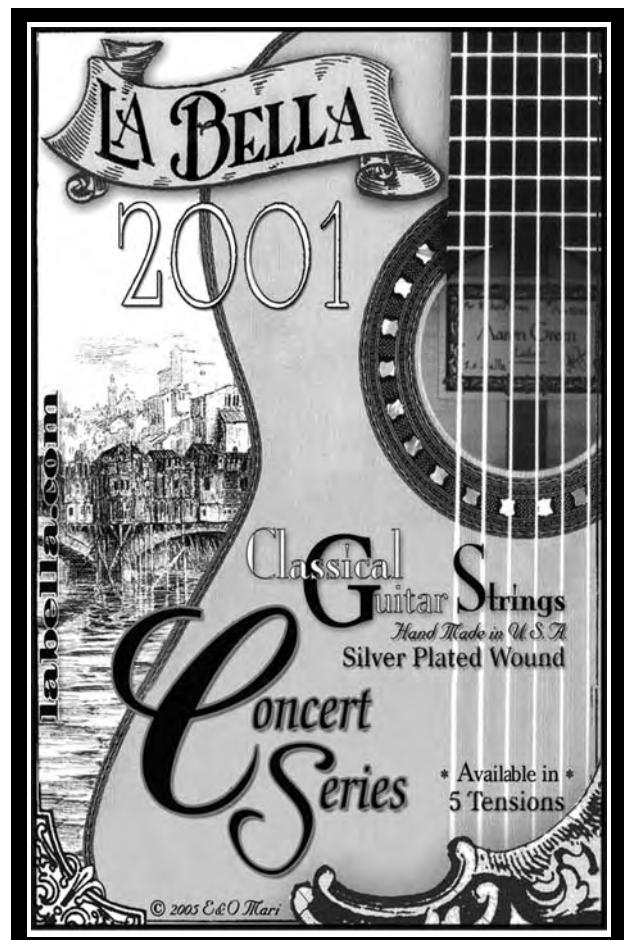
Montenegrin guitarist Goran Krivokapić was born in 1979 in Belgrade (former Yugoslavia). He started his music education at the age of eight with Mićo Poznanović in Montenegro. He graduated at the Faculty of Music Art in Belgrade (class of S. Tošić), continuing his studies with Hubert Käppel and Roberto Aussel at the "Hochschule für Musik Köln" in Germany, where he graduated with honours and received "Konzertexamen" degree. He received his Master's degree (cum Laude) at the Conservatorium Maastricht (Netherlands), where he studied with Carlo Marchione. Goran has won first prizes in eighteen international guitar competitions, this number being unparalleled by any other musician.

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Calendar

PERFORMANCE PARTY

Saturday, January 24, 2009, 2:00 p.m.

Performance Party at Thuy Wagner's home 40 Highland Avenue, #3 Somerville, MA 02143 617-699-2711

For information about hosting a performance party, contact Oscar Azaret (OscarAzaret@lsi.com).

BCGS SPONSORED EVENTS

Sunday, December 21, 3:30 p.m.

Mark Appling, Solo guitar performs at the Sunday Sounds Special concert series at the Hingham Public Library, Intersection of Rt. 228 and Leavitt St., Hingham, MA. Free admission, donations accepted. Visit www.hinghamlibrary.org for information and directions.

Sunday, January 4, 3:30 p.m.

Gerry Johnston, Solo guitar, jazz standards at the Sunday Sounds Special concert series at the Hingham Public Library, Intersection of Rt. 228 and Leavitt St., Hingham, MA. Free admission, donations accepted. Visit www.hinghamlibrary.org for information and directions.

Friday, January 23, 2009, 8:00 p.m.

Australian Guitar Duo, Third Life Studio, 33 Union Sq., Somerville. \$15 at the door. Call 917 693 5603 for information or reservations. srlibana@aol.com 617-628-0916, www.thirdlifestudio.com/directions

Sunday, January 24, 3:30 p.m.

Jose Lezcano, Solo guitar at the Sunday Sounds Special concert series at the Hingham Public Library, Intersection of Rt. 228 and Leavitt St., Hingham, MA. Free admission, donations accepted. Visit www.hinghamlibrary.org for information and directions.

Sunday, February 8, 3:30 p.m.

Daniel Acsadi, Solo guitar at the Sunday Sounds Special concert series at the Hingham Public Library, Intersection of Rt. 228 and Leavitt St., Hingham, MA. Free admission, donations accepted. Visit www.hinghamlibrary.org for information and directions.

Sunday, February 15, 3:00 p.m.

Dennis Azabagic performs at Gordon Chapel, Old South Church, 645 Boylston St., Boston, at the Copley Greenline stop. \$25 general admission; \$15 seniors / students. Discount for Members: \$5

NEW ENGLAND EVENTS

Sunday, December 14, 6:30 p.m – 8:30 p.m.

Trio Cordefiatto performs at the Historic Shirley Meetinghouse 41 Brown Road, Shirley, MA. holly@shirleymeetinghouse.org

Saturday, January 17, 1:00 p.m.

Italian Guitarist Emanuele Segre, Master Class, Longy School of Music. Co-sponsored by Longy and Pro Musicis featuring Guitar students of David Patterson. Special invitation extended to BCGS members, and faculty/students of NEC and Boston Conservatory.

Saturday, January 24, 2009, 8:00 p.m.

The Romeros Guitar Quartet, Celebrity Series of Boston, NEC Jordan Hall Boston. Call 617-482-6661 for ticket information.

Friday, January 30, 2009, 7:30 p.m.-9:00 p.m.

Aaron Larget-Caplan, guitar, in 'Exotic Dances & New Lullabies' New School of Music, 25 Lowell St, Cambridge 02138. Program includes music of Barrios & Lauro, Rodrigo, Eastwood, & New Lullabies commissioned by Aaron Larget-Caplan. World Premieres by Scott Wheeler (MA), Eric Schwartz (NY) and more. Admission: TBA Reserve tickets by calling 617-947-1330 or email aaron@aaronLc.com www.AaronLC.com

Saturday, January 31, 2009, 8:00 p.m.

Assad Brothers. Olin Arts Center, Bates College, 75 Russell St., Lewiston, ME. Masterclass sometime between 11a.m.-3p.m. on February 1st. Call 207-786-6163. Discount for BCGS members.

ONGOING EVENTS

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

Eric Anthony performs Spanish guitar repertoire with emphasis at Tasca Spanish Tapas Restaurant, 1612 Comm. Avenue, Boston, MA. Free valet parking, no cover charge. Call (617) 730-8002 for information.

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

John Bigelow performs eleven-string guitar, arrangements of classical repertoire from Milano to modern, during Sunday at Veggie Planet, 47 Palmer St., Cambridge, MA. For schedule info call Veggie Planet (617) 661-1513.

*** Send your free listings to Frank Wallace at
adbcdgs@gmail.com ***

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An Interview with Aaron Green Luthier

by Jesse Acker-Johnson

I met with Aaron at his workshop in Groton recently and asked him how he got started, what influenced him, and what he loves about building guitars. Here's his response.

I was very fortunate to have Alan Carruth as my teacher. I met Alan when I was 16 at a folk festival that was being held at my high school. He was (and is) incredibly generous with his time and his enthusiasm for instruments and people. I had spent some time already trying to find out how to learn guitarmaking with no luck whatsoever. I even did a report on it for one of those "What do you want to do with the rest of your life" kind of things they throw at you in high school. I did not get much by the way of encouragement from those I contacted, all of whom did repairs for the local music stores. So when I met Alan it was like having my prayers answered, except I had no idea how he would react when I asked him to teach me. The idea that he would say no was unbearable but it didn't stop me from pestering him for the entire three days the festival took place. I hope I didn't cost him too many sales. I was driven but I was also 16 and I am sure pretty hard to take at times. Anyway he took me on and I stayed with him for three years, which were some of my happiest times in this business. Studying under him was a great education in lutherie and life as well.

Once I moved out I set up my own studio in Waltham. I was there for 14 years almost to the day. The original owner was an old Italian man named Leo. The building, which has been partially restored now and is beautiful, was falling apart and the space he rented me was completely trashed. It was also cheap and big enough for me to stay there as long as I did. It was also the top corner of the building facing the town common with floor to ceiling arched windows that took up both walls. The two things I miss now I am out of Waltham are those windows and Maseo's Kitchen, an incredible macrobiotic restaurant on Moody St. Highly recommended.

My new place is at my home in Groton. My wife and I had been looking for over 4 years for a place and when we found this one we jumped. The house is an open concept passive solar kind of thing with huge skylights. We have 5.5 acres of woods abutting conservation land and the Nashua river. Our place is at the end of a private way and all we see from our place is the woods, which I love. Anyways it has a brand new horse barn that will eventually house my workshop. However,



reality hit me smack in the face once I sized up the job, so for now I am in the basement and second bedroom which I use for finish work and wood storage. My summer was spent demoing the basement and turning it into a finished (for the most part) space. Did I mention how much I miss my windows?

Working from home is a new experience for me, but so far is working out quite well. I keep from going crazy by continuing my studies of Aikido (a Japanese martial art), which brings me

into the city three times a week. I have been doing that for about 5 years and it has positively affected my guitarmaking as well as every other aspect of my life. The reason I mention it is the person who encouraged me is Robert Ruck, a name I am sure everyone reading this will know. I met him in 1995 and not long after that called him in a fit of despair. I asked him how on earth he had managed to get to where he was without losing his mind along the way. He told me I needed to develop myself outside of lutherie as well to keep some kind of balance in my life. He was studying Tai Chi (the original martial Tai Chi) back then and last I spoke to him he's onto Bikram Yoga. It took me some time to find a teacher that was the real deal but that piece of advice was some of the best I have ever gotten.

These days I am focusing on fulfilling my orders, which I feel very thankful to have and continuing to develop my guitars. I, of course, have been keeping an eye on what other builders have been doing (as we all do). However its the players that really keep me on track. First and foremost is Dennis Koster who is my guitar guru. He and I have been working together for

13 years now and he has played just about every guitar I have made. I have built four guitars for him over the years and he is always pushing me for bigger and better. Through him I have met many fine players whom I regularly call upon when I am in NYC. Some of them are my clients and some are not, as of yet anyway... I have also had access to some of the greatest examples of historic maker's work though him and folks who know him. It's one thing to see and play a Hauser, Fleta, Bouchet...etc. It's another to see and play one that great players all agree is a superior instrument. So much to learn there. I have also done some fairly extensive restoration work over the years which is another way of getting up close and personal with a builder's approach. I recently finished up a late 60's David Rubio guitar that needed some major work. It was a great guitar to begin with but once it was done and playing right it turned out to be an absolute jewel. It was great to have that guitar around to work on and learn from.

I build both classical and flamenco guitars, in a variety of woods. However, I approach all guitars I build from the same

place, it has to fit the way my client plays and what they want to hear. It also has to be what I want to hear, since I am the guy doing the building. To do this I try to build above all else a well balanced guitar. In this I mean a guitar that excels in all aspects of sound and playability. I have worked within a fairly consistent approach that could be called traditional but I don't really see it that way. The late Thomas Humphrey once said something I really love, to paraphrase, he said the tradition of the guitar is change, it is always evolving because the players are saying "Give us more". And history has shown this to be the case, Simplicio is considered a historic and traditional builder, but if you ever saw his double soundhole guitar, you would not think of it as anything close to traditional. There are plenty of other examples but you get the point. So even the builders who consider themselves radical, are in fact as traditional as the rest. I am only concerned with building the very best guitar I can, how I choose to do so is partially based on my experience so far and not wanting to go so far outside that experience that I could not feel comfortable with the possible results or my ability to recreate those results. However I am getting to the point where I am building some guitars outside my orders, which allows for a bit more freedom and exploring some newer ideas without feeling like I'm experimenting on my client's dime. I have been building a number of cedar topped classicals as of late. The latest I am building is a new pattern that incorporates the things about lattice designs that I think are very good while (hopefully) keeping what I love about fan braced instruments. I can't wait to hear it.

Classifieds

Classifieds are \$10 per issue of the BCGS newsletter for a 32-word ad, and \$0.25 for each additional word. The fee includes posting on bostonguitar.org. Send inquiries to c.carrano@comcast.net; sen checks to BCGS, P.O. Box 470665, Brookline, MA 02447.

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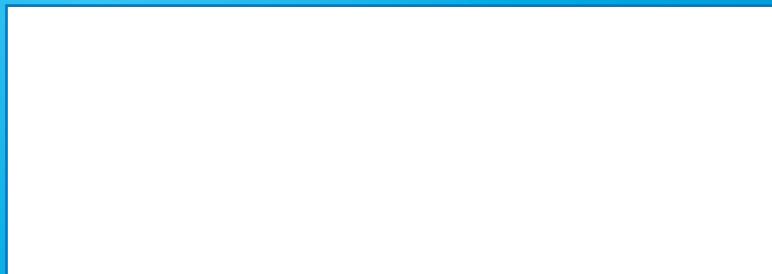
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