



# BCGS



# newsletter

Volume 17, No. 4, June/August 2010

## Coming Events

**June 9 – 13, 2010**

### Boston GuitarFest

NEC, Boston, Events and information at [www.bostonguitarfest.org](http://www.bostonguitarfest.org)

**June 22 – 27, 2010**

### 2010 GFA Convention, Austin, TX

The international classical guitar community's premier event will be held in bustling, historic Austin, Texas. This year's host is the Austin Classical Guitar Society, led by Matthew Hinsley.

**Sat, June 26, 2010, 2 p.m. – 6 p.m.**

### BCGS Performance Party

100 State St # 6, Newburyport, MA 01950

**Jul 7 – 11, 2010**

### New York Guitar Seminar at Mannes

Mannes School of Music, NY

10th New York Guitar Seminar at Mannes The Cutting Edge: New Visions in the Art of Guitar

*See the Calendar Section for more details*

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## BCGS ARTIST SERIES 2010-2011



### Paul Galbraith

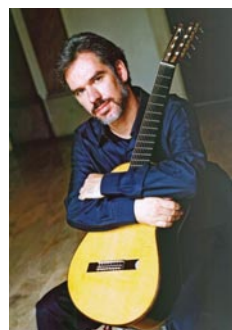
October 2, 2010 at 8 p.m.

### Jason Vieaux

November 6, 2010 at 8 p.m.

### Ana Vidovic

February 25th, 2011 at 8 p.m.



All concerts will take place at First Lutheran Church in Boston. Read more and watch videos at our website, [www.bostonguitar.org](http://www.bostonguitar.org).

## Purchase a Season Pass for \$99 or 2 for \$160!!

Go to [bostonguitar.org](http://bostonguitar.org) now and purchase a season pass for next year and save much more when you buy an extra pass for a member of your family or a non-BCGS member friend. Offer includes: Galbraith, Vieaux, Vidovic concerts and Festival 21; does not include our annual fund-raiser concert TBA.



## Festival 21, April 16, 2011

Thanks to all who made this year's **Festival 21** better than ever! Special thanks go to our sponsors Augustine, D'Addario and NEFA as well as those members who contributed to the commission fund: Sheridan Kassirer, Michael Hurley, Brian Drayton, Arthur Ness, Robert Margo and Robert Jackson.

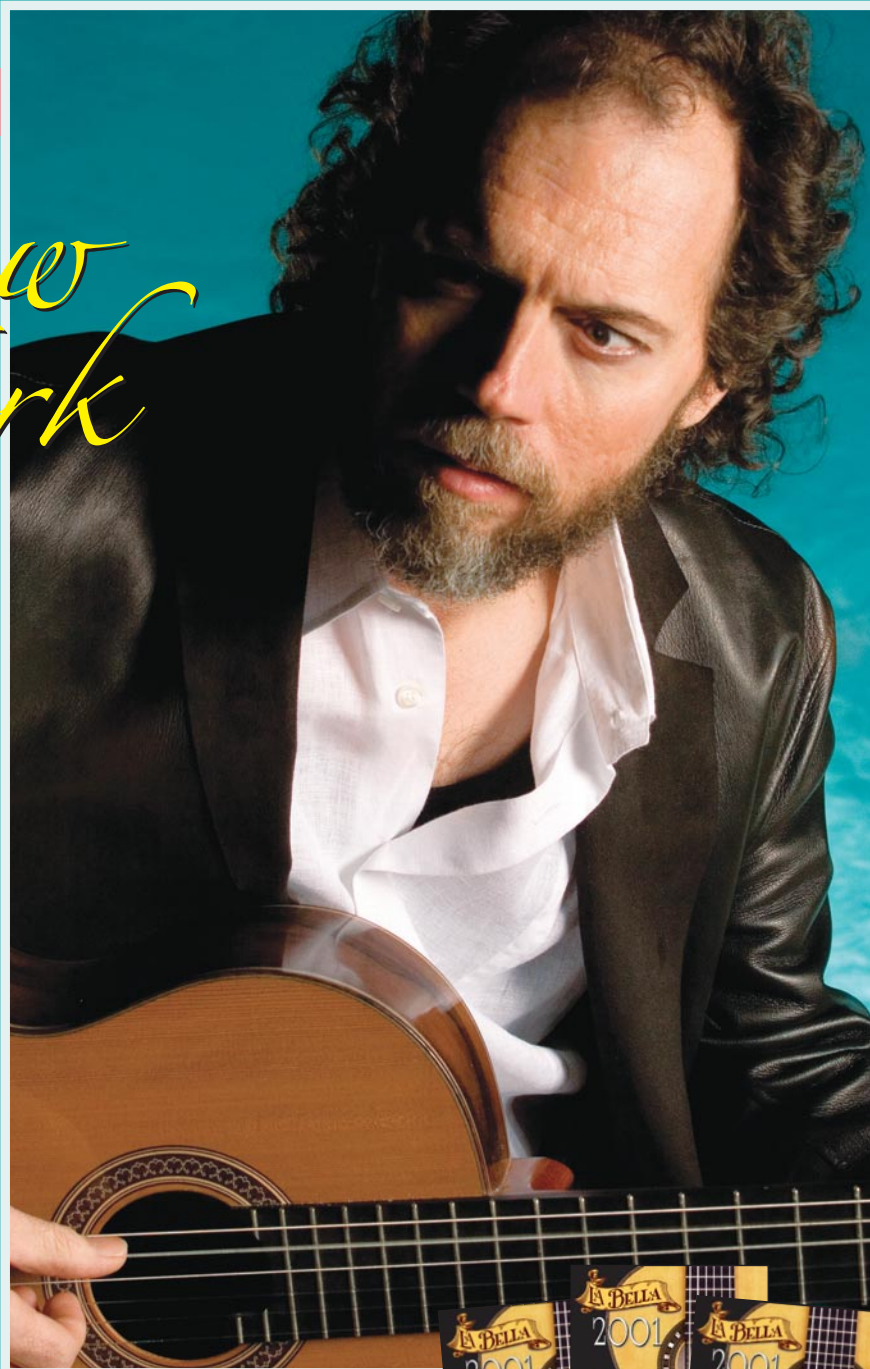
Go to: [www.youtube.com/user/frankwallacecomposer](http://www.youtube.com/user/frankwallacecomposer) to see a summary of this year's events as well a discussion of **Festival 21's** newly commissioned piece, "So the Poet will be Heard" by José Lezcano, a smash hit at the Festival. Mark your calendars for **April 16, 2011** to hear more exciting new music and to participate in the next new orchestra piece.

Grammy award winner

# Andrew York

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Andrew York is one of today's most visible and innovative classical guitar composers, winning a GRAMMY with the Los Angeles Guitar Quartet during their sixteen year partnership. Andrew's discography includes "California Breeze," a new recording for Sony Japan, three solo CD's for the GSP label, ten CD's with the LAGQ on Delos, Sony and Telarc labels, as well as inclusion on Rhino Records "Legends of Guitar" and numerous other compilations. For the last decade, Andrew's concert touring schedule has spanned more than thirty countries. Recent concerts include Bogotá Colombia, Ankara Turkey and Andrew's eleventh tour of Japan. La Bella strings is very happy to welcome such an innovative composer and player to their family.



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# Letter to Members

## Dear Members,



We have reached the conclusion of a very successful 2009-10 season. April's **Festival 21** was a big hit thanks to not only the amazing performances by **Gyan Riley, the Chroma Duo, Latin Landscapes Trio,**

**Andrew McKenna Lee** and the participants of the **Members' Concert**, but by the debut of the **BCGS Community Guitar Orchestra**. I was delighted to witness such a compelling concert from a brand new member-based ensemble. The interactivity and high participation rates of this action-packed day point forward to a great new direction for the Society. Thanks to **José Lezcano** and **Scott Borg** for leading the group in performance and rehearsal. I am especially grateful to Frank Wallace for months of hard work leading up to a phenomenal day of guitar, fun, and friends.

Looking back on the season's other events, we were blessed with absolutely first-rate performances. The **Cavatina Duo's** virtuosity and passion attested to their status as one of the leading flute-guitar duos in the world. **Gabriel Bianco** showed us why young French guitarists are the talk of the international guitar community. **Quarteto Vivace Brasil** brought their love of Brazilian music and a unique ensemble sound to Copley Square. The society was honored to have **Eliot Fisk** appear at our Benefit Concert along with **Zaira Meneses, Jerome Mouffe,** and **Maarten Stragier**.

As you begin to make summer plans, make sure to check out Eliot Fisk's Boston GuitarFest, with the 2010 theme *America, America*. The festival will present a dizzying array of concerts, workshops, masterclasses, by a lineup that features **Jorge Caballero** (who gave a great BCGS concert a few years back), **Ben Verdery, Michael Chapdelaine, David Starobin, Franz Halasz, Zaira Meneses,** and Eliot with world-famous clarinetist **Richard Stoltzman**. For more information, please go to [www.bostonguitarfest.org](http://www.bostonguitarfest.org).

The BCGS 2010-11 season is already set, so mark your calendars! The lineup of **Paul Galbraith, Jason Vieaux, Ana Vidovic,** and **Festival 21** will be one of the premier series in the United States. Look further in this newsletter to read more about our featured artists.

Many thanks go out to our supporters, sponsors, volunteers, and Board of Directors for everything they have accomplished over the past season. It would not have been possible without your contributions. The BCGS welcomes your ideas, suggestions, and financial help throughout the upcoming months in order to better serve you.

Warm regards

Daniel Acsadi, Director



Eliot Fisk



The Amadeus Duo



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## Galbraith, Vidovic, and Vieaux headline 2010-11 BCGS Artist Series

### Paul Galbraith

The BCGS welcomes Paul Galbraith to kick off the 2010-11 Artist Series on October 2nd at 8 pm. A native of Scotland and currently residing in Brazil, Paul Galbraith is one of the most unique guitarists on the international concert scene. He is the co-developer of the Brahms guitar, an 8-string instrument that uses a higher and a lower string to extend its range. Furthermore, it is played in a cello-like posture, complete with an endpin that connects to a resonator box. The posture, in turn, allows for a freer movement of the arms and prevents the player's body from dampening the vibrations of the instrument. Paul's recordings have garnered much praise, especially his album of French impressionist works and his interpretation of Johann Sebastian Bach's *Violin Sonatas & Partitas* and his *Lute Suites*.

### Jason Vieaux

A frequent performer across the United States and the winner of the Guitar Foundation of America competition at only age nineteen, Jason Vieaux needs little introduction. Gramophone magazine called him "among the elite of today's classical guitarists." Jason's recent recording of Bach's lute works rose to number 13 on the Billboard Classical Charts and his arrangement of jazz great Paul Metheny's works have pushed guitar repertoire in a fascinating new direction. I was recently struck by Jason's exciting performance of Leo Brouwer's *El Decameron Negro* (accessible on Youtube). On top of his usual flawless technique, the listener is immediately taken by his exquisite phrasing and careful attention to articulation, setting Jason's version apart from other interpreters of this popular work. Jason will perform for the BCGS on November 6th at 8 p.m.

**Ana Vidovic** is undoubtedly the most popular guitarist of her generation, and with good reason. Born in Croatia and already performing internationally by the age of eleven, Ana completed her studies at the Peabody Conservatory with Manuel Barrueco and has given over one thousand concerts around the globe. Ana's extraordinary technique is highly virtuosic and seemingly effortless, wonderfully capturing the relentless energy and forward drive of pieces such as Bach's *Prelude* from the *E Major Violin Partita*. In contrast, her abilities can also render a surprisingly intimate painting of Tárrega's *Capricho Árabe*. Ana's concert will take place on February 25th, 2011, at 8 p.m.

All concerts will take place at First Lutheran Church in Boston. Read more and watch videos at our website, [www.bostonguitar.org](http://www.bostonguitar.org).

## Summer Love

by Donna Ricci

One night my friend Pam and I were talking about love and commitment. She said, "You can have love without commitment and you can have commitment without love, but when you have the two together, you've found that magical combination that comprises true and lasting love." I thought about this statement in the context of my commitment to guitar playing. We often judge the quality of our work by technique, emotional expression and the ability to execute it with confidence. We look to our teachers, colleagues and audience to help us define our talent and reinforce our commitment. While these experiences inspire our practice, the deeper connections often are made through small, serendipitous moments that might slip by us if we are not listening. Last summer, three of these moments, occurred — a young woman turned a coffee shop floor into a Broadway stage; a couple made a lifelong commitment on a perfect summer day; and a look in my teacher's eyes told me I had advanced to another level. The juxtaposition of these three events crystallized my love and commitment to my art. Here's what happened.

When I first began playing out at the Nutcracker Bakery in Newburyport, I played into the early evening on Fridays. At this time, one of the clerks was a high school senior named Emily. Emily was a delightful young woman who completed her tasks with efficiency and grace. At times, when no one was demanding her attention, I would notice her watching me play. She seemed to connect with the music with an innate sense of knowing.

By 6:00 p.m. there were long periods when no one entered the shop. It was then that Emily would begin her clean-up. I liked this quiet time with just Emily and me. I would use it as an opportunity to play a new piece that was not quite ready for prime time, knowing my musical mistakes were not causing discomfort to a patron trying to read the paper. I would call out, "I am going to work on a new piece now, bear with me." She would say "OK" and begin her closing clean up. I referred to it as the "Emily new music hour." One evening that summer, as I struggled with Jobim's *Corcovado*, Emily began the floor washing using a Carol Burnett type of mop and bucket. Only, unlike Carol Burnett, whose movements of slap-stick humor were intended to create laughter, Emily's movements were a study in elegance. She pushed the pail center stage, reached down, strained the cloth rag of the mop, placed the mop onto the floor and began an unconscious swaying to my Spanish beat. She was lost in the moment of rhythm and sound. I felt the vibration of energy in the room increase. I breathed into it, willing myself to be in the moment, a moment that I knew would truly never come again. It was clear this young woman had met her love, the love of movement. Emily left that fall for college to study dance. Last summer she returned home briefly

*(Continued on page 6)*

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http://www.guitarfoundation.org/drupal/convention

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100 State St # 6, Newburyport, MA 01950  
Donna Ricci's Home, phone: 978-499-8282

**Jul 7 – 11, 2010**

## **New York Guitar Seminar at Mannes**

Mannes School of Music, NY

10th New York Guitar Seminar at Mannes The Cutting Edge: New Visions in the Art of Guitar July 7 - 11, 2010 We are thrilled to announce the 10th New York Guitar Seminar at Mannes bringing together an international faculty of renowned performers and teachers for five full days of activities in New York City, the musical melting pot of the world. Artists include David Tanenbaum, David Starobin, John Schneider, Mark Ribot, Marco Cappelli, Newman & Oltman Guitar Duo, among many others. Artists Subject to Change All events/concerts take place at: Mannes College the New School for Music 150 West 85th Street New York, NY, 10024  
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# Classifieds

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## Summer Love *(continued)*

and told me she would be leaving soon because she had been accepted to be part of a six-week summer program in Manhattan with the Mark Morris Dance troupe. She left to spend the summer with this love.

Later that summer I was asked to play for a small wedding party on the beach at Plum Island. The bride and groom, a May-December couple chose a perfect summer day. For a time, the beauty of the sea and shore and a lone guitarist made up the only focal point, elements brought together to create a blessed altar. I played as we waited for the groom to arrive, an elderly man clearly having difficulty walking, yet moving with grace. While the beautiful bride walked down the boardwalk onto the sand to meet her groom, I played the most romantic tune I knew. The wedding vows were touching; two people had found each other and made the commitment "until death do us part" that beautiful summer evening. My guitar and I were the last to leave, playing the bridal piece one more time at the water's edge.

Six months later the bride called saying her husband had passed away the previous week, succumbing to an illness that had begun to make itself known around the time of their wedding. I was honored to play at the Celebration of Life luncheon she was giving the following week. I thought of the short time they had had together and felt the irony of the fact that, in my nascent career, I had experienced the entire life span of one couple.

During a lesson last summer, John Tavano, my teacher, stopped me mid-piece and said, "Donna, it's time for you to get a new guitar. "What do you mean?" I asked defensively, "I love my guitar!" I held it close to my chest, a protective mother or an ardent lover about to see her sweetheart ripped from her. He went on to explain that, while my commercially made Flamenco style Cordoba guitar served me well, in order for my playing to improve I needed a better-sounding instrument. I found myself questioning whether I could afford it. I told myself the search for a new guitar would take up a lot of time that I didn't have. But neither of these excuses was at the root of my hesitancy. I realized that up until then I hadn't felt worthy of a new guitar. It's not as if I felt I didn't have the right to have one. Rather, the process of becoming an artist is an organic, evolving one. I knew that if I hadn't made the investment of time, hard work and love, a more expensive instrument was not going to get me there. So until this point, my Cordoba was the material I had to work with, and we were doing just fine. But something in John's look when he made his proclamation connected with the artist in me, and over the next few weeks I heard the truth in his words. So last summer, I began the search. I looked at commercially made instruments, but none seemed better than my Cordoba. I was reminded of the phase: looking for a perfect fit in an "off the rack" world.

As the summer waned, I met luthier Rich Young at a BCGS

Performance Party and played his instruments. Rich had been a fine detail carpenter for thirty years. About ten years ago he began making guitars with a Russian master luthier, Georgy Babichev of St. Petersburg, Russia. I liked Rich's approach. His attention to detail is impressive. I went to Rich's studio in Connecticut and spent hours with him looking at various cuts of wood. And while I told myself I had not made up my mind, there was no doubt. I was ready for the custom fit. I decided on Madagascar rosewood and German spruce, a radiused fret board and a double-curved head stock. I researched sacred geometry to choose a rosette that would reflect my beliefs. And then I waited. By Valentine's week-end, it was in my arms. Because of a small glitch, there was a question as to whether I would keep this instrument or if he would make me another. While I considered, my love began to grow. The tone began to come alive with each stroke. I decided to accept it with its slight flaw. After all, it is going to have to put up with all of mine.

Last summer, a young woman, in love with movement, embarked on a lifelong career that will embrace this love.

Last summer, a couple, made a lifetime commitment, their moments together as husband and wife barely spanning two seasons.

Last summer, I began the search for the instrument that would advance my playing and reflect my deeper commitment to music. Now, my new guitar and I are experiencing the intimacy of true love.

How long will it last? None of us can ever really know. But I am fairly certain we will make it through the summer.

\* \* \*

*Donna Ricci is a member of the Boston Classical Guitar Society. She is a Clinical Psychologist in Brookline and a Reiki Master Practitioner who lives and plays in Newburyport. She can be reached at [D\\_Ricci@msn.com](mailto:D_Ricci@msn.com).*

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## Luthier's Corner:

### A Interview with Luthier Franco Marino visiting from Sicily

by Aaron Larget-Caplan



Carmen and Franco Marino



May 1, 2010

**ALC:** Thank you so much for sitting down with me, Franco.

**FM:** I have very much enjoyed meeting with the members of the BCGS, so it is my pleasure.

**ALC:** Did you apprentice or have any teachers or mentors in the development of your guitar building?

**FM:** No. I have worked with wood all of my life, so the construction aspect was more technical. For study I investigated the construction of Spanish guitars. I decided to work with the old [traditional] Spanish Method of Torres. I find this method allows for the most beautiful of tones and singing quality to come forth from the instrument.

**ALC:** Is there a certain sound you look for in a guitar you build?

**FM:** I am from Sicily, so the guitars I build have the traditional character of a Sicilian guitar: lyricism with sweet *dolce* sounds.

**ALC:** I noticed that your spruce guitars have a wonderful singing quality. Is there a reason?

**FM:** Well, I aim for that. I only use older wood in the construction. I also find that the species of spruce I use is quite special, it is the same species Stradivari used with his violins, though not that old.

**ALC:** What do you look for in a guitar?

**FM:** Sound and playability. A musician can be lifted or pulled down by an instrument, so it must be responsive and easy to play. Regarding sound, a guitar needs to do more than just sing, it needs to have its own voice that the player can use in bringing life to the interpretation. I find many guitarists slow down their tempi on my guitars, for the sounds want more space, though it is not difficult to play fast.

**ALC:** You told me earlier that you have always worked with wood. Why?

**FM:** Since I was a child I could always communicate with trees. I could, in essence, see what the tree could become, be it a boat, a chair, a fishing pole or even a guitar. So as I grew older I learned to recognize certain characteristic that distinguished one tree from another, and how to work the wood.

**ALC:** Your son plays guitar, yes?

**FM:** Yes, he is a student at the Conservatory in Messina. It is because of him that I started building. We went looking for a guitar and we could not find any that were of quality. I came home and decided that I could build a good and respectable guitar, so I did.

**ALC:** Does your son get to play your guitars?

**FM:** Yes, he is quite happy with them. One of the proudest moments of my life was when my son auditioned for the conservatory on my guitar. It was like we were both being judged. The Conservatory adjudicators were happy with both of us!

**ALC:** Favorite music on the guitar?

**FM:** Anything played well and with heart. I love beautiful music.

**ALC:** Best espresso in Boston?

**FM:** Café Graffiti in the North End.

**ALC:** Favorite places in Boston/Cambridge?

**FM:** Along the Charles River seeing the English Architectural influences; Jordan Hall, and any BCGS event! The BCGS events were great to attend. All the players were very kind and had a good time playing my guitars.

**ALC:** Well Franco, it was wonderful getting together and talking guitars. Thank you for your time, and please visit us often!

**FM:** Yes, and I do hope to see you and the many good people of the Boston Classical Guitar Society in Sicily!

*For more information visit Franco Marino's website:  
[www.FrancoMarinoLiutaio.it](http://www.FrancoMarinoLiutaio.it)*

*Aaron Larget-Caplan, is a Boston guitarist. He has released two solo CDs, and enjoys music, food and sunshine.  
[www.AaronLC.com](http://www.AaronLC.com)*

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**BCGS ARTIST SERIES**  
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**Paul Galbraith**  
 October 2, 2010  
**Jason Vieaux**  
 November 6, 2010  
**Ana Vidovic**  
 February 25th, 2011

