



# newsletter

Volume 5, Number 5

May/Summer '98

## Letters to Members:

### Dear Members,

As you all know, Steve Terry will be stepping down as Artistic Director of the guitar society at the end of the 97-98 Season and I will be coming on board. I am honored to assume this role, (previous artistic directors have done such an excellent job) and I will be working hard to assure that the BCGS continues its tradition of offering excellent concerts, masterclasses, and other events related to the guitar. I'm especially glad to be working alongside Gloria Vachino, (whose hard work has already helped the guitar society in so many ways), and all the other people who have put so much time and effort into the BCGS.

My first big project is the Guitar-Fest '98, which will be taking place November 14, 1998. Plans are already moving along nicely and I'm sure that this will be a very exciting event. The multi-talented Brazilian Com-poser/Guitarist Paulo Bellinati will be coming to give a concert and lecture. If you missed his Boston debut concert in 1991-I hope you will be sure to hear him this time. Hailed as "one of Brazil's greatest contemporary guitarists", his own compositions for guitar are equally exceptional. I must add, (in my own humble opinion) that the concert Paulo gave in 1991 was one of the best guitar concerts I have ever heard, so I am thrilled to have him come out for the Guitar-Fest '98.

I will update you more on the Fest as details come into place.

I am looking forward to the next season. I have lots of ideas for future concerts, and I'm sure you do too. Please feel free to share them with me, and any other ideas related to BCGS.

Glorianne Collver-Jacobson  
Artistic Director

### Dear Members,

When I first started managing the newsletter two years ago, I had no idea how involved with BCGS I would eventually become! Over time however, Steve Terry's calm leadership and generous spirit drew me into many ventures. I thank him for all the encouragement he has given me these past two years and for so patiently showing me the ropes. All of us who have worked closely with Steve will miss his guidance, but we hope to still have his presence at many BCGS events to come!

One of my goals this upcoming season is to find new ways to make members feel more connected to BCGS. I have seen that people who regularly attend BCGS-sponsored events have more of a kinship with other members and are more committed to seeing the society flourish. In addition, contributors of newsletter

articles find themselves vested in the success of this publication. The survey column that made its first appearance in the last issue, was introduced so that more members can contribute on a regular basis. I will continue to encourage everyone to take advantage of all that BCGS offers, and welcome your comments and suggestions.

I look forward to working with Glorianne Collver-Jacobson this upcoming season. In addition to her creative approach, enthusiasm and impressive knowledge, Glori's contacts with the music community in the Boston area have already opened up great opportunities for BCGS. Guitar-Fest '98 under her artistic direction promises to be a unique event!

Glori and I will be sharing many tasks and responsibilities and I am confident that our combined skills and efforts will keep BCGS on the right track as we move forward towards the next millennium!

Gloria Vachino

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**BCGS Board**

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Steve Terry, Outgoing Artistic Director

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**Web Page**

Charlie Carrano

Bill Glenn

## Thanks to All Volunteers!

*by Gloria Vachino*

I would like to thank everyone who infused BCGS with their energy, time, and talent this past season! Two new volunteers have joined the crew: Sally Dibble is now in charge of maintaining the membership list, and is also contributing

fresh ideas for BCGS (including the name change from Guitar Mini-Fest to simply Guitar-Fest). Charlie Carrano, who joined as a member in January, quickly jumped into the fray, taking on joint responsibility of the BCGS Webpage with Bill Glenn. In short order, Charlie designed an easy-to-navigate WebSite full of information on the classical guitar scene in Boston. In addition, Charlie has helped out in numerous other ways, compiling biographical profiles and collecting information for the Teacher List. George Ward, BCGS' graphic designer, continues to make our newsletter shine and to produce concert programs and flyers of stellar quality. We all benefit from the hours of care and patience that George donates. Tom Knatt's invaluable assistance in proofing each issue of the newsletter ensures the continued quality of this publication. Other people who deserve a special thanks include Bob Ward, who paved the way for Mini-Fest '97 at Northeastern University, Berit Strong, who provided advice along the way, Rick Oja our treasurer, and all BCGS members who contributed articles and ideas for the newsletter. Last, but not least, thanks to Steve Terry for sustaining the spirit of BCGS these past three years!

\*THANKS to all of you who responded to the recent survey for "The Society Speaks" column. Due to lack of space in the current issue, your comments will be featured in the September-October issue.\*

## Help Needed to Raise Funds for BCGS

*by Sally Dibble*

Endeavoring not only to keep BCGS financially healthy, but to increase our ability to produce concerts by the bright stars of the guitar world, we are brainstorming ways to deepen the BCGS pockets and increase our membership. Along these lines, we have questions for you. Please take a moment to consider them, and convey your responses to Gloria (781-224-4203, or glorv@worldnet.att.net).

*1. Are you experienced (or simply interested in participating) in pursuing cultural grants? We would like to form a group of people to work with Gloria in making applications. She is currently gathering information and would definitely enjoy support!*

*2. Does (or might) your company (or others you are associated with) make donations to cultural groups? A personal connection could be an asset in fundraising.*

*3. We could have a mailing list for concert announcements distinct from our members mailing list. If you know of people who might be interested in hearing a guitar concert, please forward their addresses so that we may send them a season's worth of announcements.*

*Other suggestions from you are quite welcome!*

## 1998-1999 Line-up of BCGS-Sponsored Events

The following events are scheduled for next season. Additional concerts or masterclasses may be added during the season.

**September ?**

Duo Concert by John Muratore and Peter Clemente\*\*

**Saturday, Nov. 14**

Guitar-Fest '98: *Music from South America*

Wellesley College

Concert by Paulo Bellinati, lecture by Silvio dos Santos, Vendor Fair. Additional events will be announced in the Sept -Oct. issue.

**Sunday, March 14**

Concert by 1997 GFA winner Judicael Perroy.

**Saturday, April 17**

Concert by Jason Vieaux.

\*\* Tentatively scheduled: more details will be available in the Sept -Oct. issue.

## Concert Review: Duo Assad in Worcester and Weston

by Robert Margo

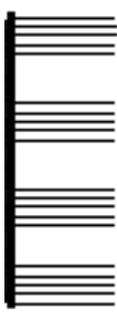
By common consent, Sergio and Odair Assad are the best guitar duo in the world, a designation they demonstrated with authority in two recent area concerts, one at Worcester's Little Theater, the other at Regis College.

The program, which was the same both nights, began with Giuliani's *Variaciones Concertantes, Opus 130*, a chestnut of the duo repertoire, and a favorite of Bream and Williams. Here the Assads demonstrated great precision, outstanding dynamics, and speed. Two Scarlatti sonatas followed, identified (anachronistically) by their Longo numbers – *L. 118*, a beautiful, sad sonata (originally in F minor), and a bubbly, brisk *L. 465*. Textures were light with great contrapuntal clarity, and brilliant ornamentation.

The first half continued with Sergio Assad's transcription of Darius Milhaud's *Scaramouche*, originally for piano duo. This is an extremely intricate transcription, on par with some of Assad's better known "blockbuster" arrangements (such as Alberto Ginastera's *Piano Sonata No. 1*), but musically not so interesting—except for the last movement, *Brazileira*, one of Milhaud's best compositions. The first half ended happily with Astor Piazzolla, *Zita* from the *Suite Troileana*, and the second and third movements of the *Tango Suite*, perhaps the Duo Assad's greatest "hit". In the *Tango Suite*, in particular, the performance displayed fantastic ensemble, well-judged and expressive vibrato, and again, incredible tempos.

The second half began with a great arrangement of Ernesto Nazareth's *Batuque*. Described by Sergio Assad from the stage as Brazil's "Scott Joplin", the music sounded like the source for much of Brazilian popular music of this century, a sort of proto-choro. Brazil continued in the spotlight with arrangements of three pieces by Egberto Gismonti, *Baiao Malandro*, *Agua e Vinho*, and *Infancia*. The first of these contained an extraordinary passage in 16th notes, with the brothers alternating each note, extending up to harmonics at the 24th fret. Exactly how they do this at tempo is one of the great mysteries of the guitar world.

Then came a new piece by Terry Riley, *Zamorra*. One of the


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founders of minimalism, Riley has recently written a number of pieces for guitar. As one might expect with Riley, there were traces of Eastern music, but the overall sound and texture was much more Spanish, sort of Albeniz-meets-Steve Reich. On the basis of this piece, Riley clearly has a future as a major guitar composer. The Assads performed the piece (beautifully) from the score—the first time I have ever seen them with music on stage. The concert came to a close with Sergio Assad's well-known arrangement of George Gershwin's *Rhapsody in Blue*, spectacular as always. For an encore, the Assads played some Brazilian popular music on one guitar (together!), a visual stunt with great audience appeal.

I've emphasized the Duo Assad's technical mastery in this review. That technical mastery is always at the service of the message. Because they are such masters, they can, like Charlie Parker did on saxophone, "forget" their instruments and just play. In doing so, they communicate emotionally in the most direct way imaginable — perhaps the highest level of musical expression.

## Hingham Public Library Recital in Review



In response to Director Dennis Corcoran's invitation to classical guitarists, Kyung Yoo gave a recital at the Hingham Public Library on Sunday, March 1.

Kyung received a warm welcome and much interest as library patrons gathered around to listen to the music of Bach, Sor, Tárrega, and Granados. After his recital, a small reception was held and judging by comments overheard, people were absolutely delighted by this novel library event!

The Hingham Public Library is interested in continuing these classical guitar recitals. As this newsletter goes to print, Bob Margo and Lance Gunderson are preparing for a duo recital on May 3, the last library concert for this season. However, from October onward, guitarists of intermediate or advanced levels are invited to play between 4:00 and 5:00 p.m. on Sundays.

If you are interested in performing at the Hingham Public Library in the Fall, contact George Ward at (781) 545-7863.

## Duo LiveOak in Profile

Duo LiveOak features the husband/wife team of guitar virtuoso and baritone **Frank Wallace** and soprano **Nancy Knowles**, founders of the highly-acclaimed early music ensemble LiveOak and Company. The Duo performs a great song repertoire from the Middle Ages to contemporary, accompanied by the guitar and ancestors (oud, saz, lute, vihuela de mano, romantic and classical guitar). Known for their warmth and grace on stage, Duo LiveOak's programs vary from concentration on a single period to a survey of songs through the ages. Both performers sing as soloists and in duet, complementing the songs with instrumental solos and drama. Both as a duo and as members and directors of LiveOak and Company, they have toured widely throughout the U.S. and Europe at major festivals, on radio and television since 1976. They have recorded for Encina, Titanic, Centaur Records, and Musical Heritage Society.

For their upcoming recital on June 6, Duo LiveOak will sing in solo and duet, Renaissance *frottole* and *villanelle* from Italy and vihuela songs from Spain, as well as songs by Sor and Schubert. Wallace will play solos by da Milano and Milan on vihuela and lute, and works by J. K. Mertz on a beautiful authentic 1854 guitar from Sevilla.

Soprano Nancy Knowles studied voice with Marcy Lindheimer, Carl Stough, and Dagmar Apel, and was a protégé of the late Marleen Montgomery of Boston. She is artistic director of LiveOak and Company and a talented photographer, designer and poet. She formerly directed Halcyon, a Boston vocal ensemble.

Frank Wallace has had a varied career as guitarist, lutenist, singer and composer. He graduated from San Francisco Conservatory of Music in 1974 and was on the faculty of New England Conservatory from 1976-80 at which point his early music ensemble, LiveOak and Company, achieved considerable success in Europe and North America and took him away from the guitar world for ten years. He now performs and records on guitar, lute, vihuela and voice as LiveOak with Nancy Knowles; has just published two works for solo guitar through LiveOak Publications and is preparing a collection of original works and arrangements for intermediate players; and sells fine classical and historical guitars (Antrim Guitars). Frank has been a Childbloom guitar instructor in southern New Hampshire for the past two years.



# Perspectives

## On Becoming a Childbloom Instructor

by Frank Wallace

Perhaps those of you who are members of GFA have seen the ads in Soundboard magazine that start; "Do you have a degree in music and nowhere to go?" They seem to be designed for the young artist in their mid-twenties, perhaps slightly disillusioned and overwhelmed with the difficulty of making money as a musician. But... here I was feeling the same way two years ago in my mid-40's, twenty years of performing and teaching experience under my belt. Yes, I had a conservatory degree, was a former faculty member of New England Conservatory (too competitive, too frenetic); had taught many adult amateurs (great money, good people but limited long-term potential); was still in love with music and performing (thank goodness), but a little burned out on keeping it all organized. I was just coming off an invigorating year as professor of guitar at Plymouth State College, but due to scheduling and travel difficulties, could not continue.

I needed to find work close to home to maintain my treasured country lifestyle and to be close to my wife/partner, Nancy Knowles, and my two wonderful sons as they embarked on adolescence. So, Soundboard issue in hand, I called the 800 number to explore what the Childbloom teaching method could do for me. I had had one brief and miserable experience teaching kids at the Cambridge Friend's School when I was in my mid-twenties - no idea what to do with them - but now I wanted fresh blood, a new scene, youthful balance to my middle age and most of all, an easy entrance into the field of teaching children. Perhaps I could make more money after all living in our gorgeous, though remote, 1789 farmhouse and performing valuable service as well.

My initial talks with Childbloom director and founder Kevin Taylor were informative and enticing. Kevin started Childbloom in the early 80's with two concerns - to create a workable and effective pedagogy for children age 5-12 and a viable, even lucrative, lifestyle for professional guitarists. The Childbloom program was so successful for Kevin himself (teaching up to 90 pupils a week) that he formed a company and began to sell franchises. It worked for others as well and there are now roughly 1,300 students and 32 teachers around the country and is growing constantly.

Kevin described the system to me and excited as I was, I remained frustrated that Childbloom is a closed, private system - all materials are copyrighted and confidential. He sent samples, but I could not see the entire program of pedagogy. The rationale is that Kevin does not want his material misused by untrained teachers who may have no concept of the psychological and musical development of children. I can now testify that the Childbloom system is built on sound principles in all

aspects of pedagogy and childhood education and that the materials are excellent. There is considerable freedom for teachers to incorporate their own ideas, and there are regular updates in solo and ensemble offerings. Other pedagogical systems are available, but I knew that marketing would be a particular problem in my area. Kevin's clear concern and expertise in this area, and his focus on the whole concept of a teaching program struck me as unique and crucial to my success.

It took a small leap of faith to begin, but I was attracted to the unusual concept that I could be free from institutional hassle) and yet be part of a larger purpose. I knew that if I did not start with real commitment, I might easily walk away in frustration 6 months later. Remarkably, Kevin encouraged me from starting, being honest about the fact that I live in too remote an area - "The demographics here don't look great," he said. "But I only want 25-30 students, not a big city full-time 75 - 100," I replied. Kevin then agreed to give it a try.

The next step was to pay for my training and five-year license fee and to travel to Austin, Texas for a weeklong training course. In a word, it was excellent. We spent mornings discussing all aspects of the program - how to handle parents, advertising, difficult student hand position, philosophy and psychology of child development of children ages 5 -12, seasonal considerations, enrollment, marketing and expectations of progress, available work, classical/rock issues, etc. Afternoons were spent observing Kevin and two of his local affiliates teach some 30 children.

The best part of the Childbloom training was that it gave me the confidence that I could treat kids like any other students - that I could freely share my knowledge and love of music and the guitar. I could talk about hand position, tone, dynamics, good posture, form, history (well, at least a little bit), theory, etc. Kevin encourages his teachers to use their past experience, strengths, and preferences as kids develop beyond the initial Childbloom material.

The pedagogy itself is based on classical technique and uses arrangements of folksongs, rounds and some classical pieces to be taught in groups of 2-4 kids. Audio material is provided for the initial rote learning, which is followed by theory units, and eventually a reading book. Matching personalities, ages and talent in a group format can be difficult, but the children learn tolerance, patience, and open-mindedness. The group becomes a forum and opportunity to regularly play with other musicians, the element most often missing in a guitarist's education.

The continuing support of the Childbloom Company is for all three members of the teaching process - a monthly newsletter for the parents (with excellent articles about motivation), a quarterly newsletter for teachers (with pedagogical and marketing tips), and competitions at every level for the students as well as special pieces for solo and ensemble. The most valuable aspect of Childbloom, however, is Kevin himself, always

only a (free) phone call away. His support has been incredible over the past two years, being readily available to discuss problematic students or parents, points of pedagogy, marketing and advertising strategies.

Childbloom has turned into a thriving small business for me. I met my goal of 25 children a week plus several adults and teens who have come along as a fringe benefit from my advertising. Other teachers in various cities have achieved 50-75 pupils within 2 years. I have a once-a-month informal performance workshop, which is free and often inspires new growth, giving us all a real boost in morale. There is no doubt in my mind that some of the children I now have will become professional guitarists and others will be satisfied amateurs and consumers of guitar performance. The whole experience has inspired me to compose many new works for kids and professionals, and I still have mornings free, and four days a week to schedule performances, trips, special lessons or workshops. All in all, a great life.

Please call Kevin at 1-800-950-8502 if you want more information on any aspect of Childbloom. Or locally, call me at 603-588-6121 or Will Riley at 617-524-1458.

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# C \* a \* l \* e \* n \* d \* a \* r

**BCGS SPRING/SUMMER 1998**

**BCGS OPEN BOARD MEETING**

**SUNDAY, MAY 17, 7:00 P.M.**

Gloria Vachino, 196 Broadway, Wakefield (781) 224-4203. Please call for confirmation of this time.

**BCGS-SPONSORED EVENTS**

**SATURDAY, JUNE 6, 7:30 P.M.**

Duo LiveOak performs at the Friends Meetinghouse at 5 Longfellow Park, Cambridge. Longfellow Park is located off of Brattle St. across the street from Longfellow House. Parking on Brattle Street is restricted to Cambridge residents, however limited parking is available at Longfellow Park. Harvard Square T station is a 10 minute walk away. Admission: \$12, BCGS members: \$8.

**PERFORMANCE PARTIES**

**SATURDAY, MAY 30, 2:00 P.M.**

Larry Spencer, 1200 Concord Rd., Marlboro MA (508) 229-7869, (near Marlboro, Sudbury, Hudson intersection). From Rte. 128. take Exit 26 onto Rte. 20 W. Travel approx. 10 miles through Sudbury center, to Wayside Inn Rd., (marked with white-on-green sign). Bear right onto Wayside Inn Rd. Take third right, onto Sudbury St. and continue to end. Turn right onto Concord Rd. 1200 Concord is blue house on left, 1/2 mile down. From the West: Take Rte. 20 E. into Marlboro. Concord Rd. is first left after Hosmer Street. (Royal Mandarin Restaurant is on left turning onto Concord). Look for #1200 on mailbox, on left. If the numbers get low again, you've gone too far.

**SATURDAY, JUNE 13, 2:00 P.M.**

Alan Carruth, 553 High St., Dedham 02026. Call (781) 329-9484.

Call Thomas Knatt for details on a July performance party. (978) 287-0464.



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**NEW ENGLAND AREA CALENDAR EVENTS**

**FRIDAY, MAY 8, 8:00 P.M.**

Music at Eden's Edge with Robert Ward, guitar, Maria Benotti, violin and Barbara Winchester, soprano perform works by Argento, Rodrigo, Nin, Schubert, Mertz and others at Christ Church in Hamilton. 149 Asbury St. Call (617) 489-7176 for more information.

**TUESDAY, MAY 12, 2:00 P.M.**

Music at Eden's Edge with Robert Ward, guitar, Maria Benotti, violin and Barbara Winchester soprano perform works by Argento, Rodrigo, Nin, Schubert, Mertz and others at First Parish Church in Beverly. 225 Cabot St. Call (617) 489-7176 for more information.

**FRIDAY MAY 15 8:00 P.M.**

See 5/12 entry. Hammond Castle in Gloucester. 80 Hesperus Ave. Call (978) 283-7673 for more information.

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**FRIDAY, MAY 15, 8:00 P.M.**

Lance Gunderson and Robert Margo perform the music of Scarlatti, Brouwer, Granados and others at the Harvey Wheeler Community Center, 1276 Main Street, West Concord MA. Call (781) 893-9439 for more information. Admission: \$10.

**SATURDAY, MAY 16, 8:00 P.M.**

John Muratore, soloist with Symphony by the Sea, performs Rodrigo's Concierto de Aranjuez. Wiggin Auditorium, Peabody City Hall, Peabody. Tickets \$18, \$15 and \$10 student.

**TUESDAY, MAY 19, 12:15 P.M.**

Jeffry Steele, King's Chapel, 58 Tremont Street, Boston.

**SATURDAY, MAY 23, 8:00 P.M.**

Sol y Canto Trio, Universalist Meeting House, Provincetown, MA. Call (508) 487-9259.

**SATURDAY, JUNE 6, 7:30 P.M.**

BCGS sponsors Duo LiveOak at the Friends Meetinghouse at 5 Longfellow Park, Cambridge. See above under BCGS-Sponsored Events.

**SUNDAY, JUNE 7, 3:00 P.M.**

New World Guitar Trio, New School of Music, Lowell St., Cambridge.

**SUNDAY, JULY 12, 2:00 P.M.**

Sol y Canto Sextet, DeCordova Museum, Lincoln, MA. Presented by World Music. Call (617) 876-4275.

**THURSDAY, JULY 23, 7:30 P.M.**

Sol y Canto Duo, Parish of the Ephiphany, Winchester, MA. Call (781) 391-8308.

**SUNDAY, JULY 26, 7:00 P.M.**

Sol y Canto Duo, Putney School, Putney, VT. Call (802) 387-6234.

**SUNDAY, AUGUST 2, 3:00 P.M.**

Sol y Canto Sextet, Brockton. Free admission. Call (508) 588-2383 sponsored by Brockton Hispanic Festival Assoc.

**SATURDAY, AUGUST 15, 8:00 P.M.**

Sol y Canto Duo, World Fellowship, North Conway, NH. Call (609) 356-5200.

**SUNDAY, AUGUST 16, 6:00 P.M.**

Sol y Canto Trio, Town Green, Georgetown, MA. Call (978) 352-4877.

**ONGOING EVENTS****TUESDAY-SUNDAY**

Faustino Rios teaches flamenco dance at the Faustino Rios Spanish Dance Academy, 10 Nason St., Maynard MA 01754. Call (978) 263-3415 or (978) 369-1885. Classes are for children and adults and are taught by internationally recognized professional dancers including Charo, Jose Greco and Maria Benitez.

**THURSDAY EVENINGS 7:00-10:00 P.M.**

Eric Anthony performs classical guitar, including works by Albeniz, Tarrega, Sor and Rodrigo etc., at the Tasca Spanish Tapas Restaurant, 1612 Commonwealth Ave., Boston MA. Free valet parking, no cover charge. (617) 730-8002.

**WORKSHOPS**

(Listed below are just a few of the many events taking place this summer. For a more comprehensive list of workshops, masterclasses, competitions and festivals, visit the GFA WebSite at <http://cyberg8t.com/gfa>)

**JUNE 12-JUNE 17**

The Stetson International Guitar Workshop, Stetson University, DeLand, Florida. Daily masterclasses, seminars, guitar ensemble. Call (904) 822-8957.

**JUNE 17-JUNE 21**

Manuel Barrueco teaches a masterclass at The Peabody Conservatory, Baltimore MD. Fee for active students: \$400, auditors: \$100. Call (410) 252-1776 or email [Asgerdur@Barrueco.com](mailto:Asgerdur@Barrueco.com)

**JULY 20-JULY 25**

Frank Wallace and Nancy Knowles hold a workshop for teenagers on guitar playing and singing. Accommodations will be provided. Fee: \$400, \$100 deposit due in early June. 75 Bridle Road, Antrim, NH 03440, (603) 588-6121.

**JULY 21-JULY 25**

1998 National Guitar Workshop, New Milford CT. Concerts, masterclasses, and seminars by the Assad brothers, Benjamin Verdery, Nicholas Goluses, Antigoni Goni, etc.. Call (800) 234-6479 ext. 101.

\* \* \*

**Advertising in the Calendaris free of charge.**

Send your listings to: Tom Knatt at [tknatt@ziplink.net](mailto:tknatt@ziplink.net) or call (978) 287-0464 or (781) 894-4292.

or Gloria Vachino at [GlorV@worldnet.att.net](mailto:GlorV@worldnet.att.net) or call (781) 224-4203.

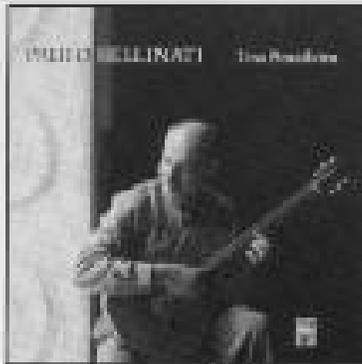
*Deadline for the September-October issue is August 1.*

*Listings submitted after this deadline will be posted on the BCGS WebSite.*

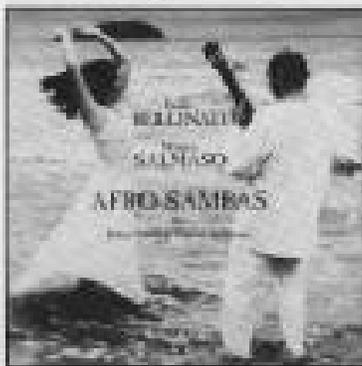
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# The Luthier's Page

## New Directions In Guitar Making

by Alan Chapman, Guitarmaker



I appreciate the sound of traditional, fan-braced guitars. Who can resist the nuance of a vintage Hauser or Romanillos guitar or the warmth of a '60's Ramirez? For intimate recitals, there's no sound more inviting than a spruce Marin or "church door" Rodriguez.

Even so, I am drawn to the power, clarity, sustain and greater dynamic range of some newer designs.

New designs with lattice and core-box tops play louder with less effort. A player can play longer with less fatigue and include more technically demanding material within his or her repertoire. Most professionals agree the recital material of the '90's is much more demanding on average than a decade or more ago. Players are acquiring more new pieces and playing more chamber works with less and less time to perfect them. Lattice and core-box guitars allow the player to bring new pieces to a higher level in less time while conserving the players energy.

It's no accident, therefore, that master technicians like John Williams, Manuel Baruecco and David Russell play guitars of modern design. At the forefront of the new breed of guitarists, Ricardo Cobo, is sold on new technology. He owns a Humphrey wooden-lattice, a Price graphite-lattice, and a Damann core-box guitar. His approach is to play the instrument appropriate to the hall, recording, or ensemble situation.

The benefits of lattice and core-box guitars are not limited to master players. They appeal to players with a wide range of abilities. Guitarists may wish to examine the changes being made by builders dedicated to improving the instrument.

Australian builder Greg Smallman, perhaps inspired by Martin X-braced guitars, created his first successful lattice-braced guitar in 1981. Since then, he has continued to innovate, adding carbon-fiber to the lattice; designing a molded, braceless reflector back and molded double-thick sides; and adding a strong internal, lyre-shaped frame to reinforce the top. His lattice (picture a diagonal porch lattice) consists of eighteen interlocking braces. It is an effective and strong bracing technique which allows a guitar's top to be about one-half the thickness of a traditional top. The braces and top are heavier in the center and lighter toward the edges, echoing a design principle introduced by Torres and refined by Fleta. This structure is somewhat analogous to that of a speaker cone.

In the current Smallman guitar, the top is made lighter and stronger by reinforcing the lattice with carbon fiber (graphite). This lighter, stronger structure allows more of the strings' ener-

gy to be translated into sound. Smallman's use of carbon-fiber (graphite) to reinforce the edge of his tops strengthens the wood grain in this area. Many of his imitators omit this important reinforcement. Consequently, the edge can fatigue and the guitar sound can deteriorate. To protect the thin top and prevent body distortion found in many traditional guitars, Smallman makes his sides from a double-thick lamination and installs a rigid frame under the top. The resulting guitar deforms very little under string tension, holds its intonation well, and projects with power, sustain and excellent voice separation.

No makers work need be taken as dogma. I now offer a lattice guitar with a traditional back rather than a Smallman-type molded, braceless back. I've found that many players want to feel the vibration of the guitar through the back. While the molded back projects sound efficiently into the hall, it may leave the player feeling isolated from the music. Adding an inertia stop (a weight to the tail block) restores any power lost using a traditional back.

The lattice is now a widely accepted bracing pattern which I believe will rival the popularity of traditional fan bracing. Wooden versions of the lattice are now made by Byers, Humphrey, Rein and others. Fully graphite-reinforced lattice guitars are made by Smallman, Price, myself and others. Simply building a lattice guitar is no guarantee of making a fine guitar, of course. Balancing its structure is as subtle an art as any lutherie but well worth the effort.

A new logical outgrowth of the lattice guitar was developed in Germany by Mateos Damann. He makes tops with a graphited, honeycomb brace material sandwiched between two layers of western red cedar half again as thick as the graphited-lattice guitar. This core-box top is lighter and louder than any other design. These instruments respond to the lightest touch but require a very secure technique to tame.

In my latest work, I've blended the Smallman body design (double-thick sides, support frame under the top) with a 36 brace lattice version of the Damann core-box top. It is reinforced, inside and out with boron graphite fiber. The "Aussie" body tames some of the wilder elements of the Damann design.

I am inspired by players like David Starobin, who gave one of my favorite concerts of the year at BCGS Guitar Mini-Fest '97. This year, he's premiered 50 top quality compositions for the guitar, including Apostolas Paraskevas' exciting "Chase Dance". In this spirit of exploration and growth, I wholeheartedly support new directions in guitar making.

\* \* \*

*Alan Chapman has been building classical guitars since 1973. He lives and works in Amherst, Massachusetts and can be reached at 413-549-6455.*

# Music Reviews

by John Morgan

**Title:** Fabio Zanon

**Publisher:** Mel Bay Publication

**Run Time:** 70 minutes

**Price:** \$19.95

This was a very entertaining video. Fabio introduces each piece, gives its historical significance and discusses what the composer was going through at the time these pieces were written.

The video opens with Bach's *Sonata in A Minor*, originally written for solo violin. I especially enjoyed the clear separation of voices in the fugue. Next is Mertz, *Opern-Revue op. 8 N:3 Lucia di Lammermoor* by Donizetti. This is a virtuosic piece and wait 'til you hear this performance. The next three pieces were written by Brazilian composers: *Old Song* by Fernandez, *Appassionata* by Miranda and *Prelude for Guitar—Eyes of a Recollection* by Faria. He finishes this performance with three Scarlatti Sonatas Nos. 11, 144 and 391, the first and third being two of my very favorites.

The quality of the video was very good. As for Fabio's performance, the palindrome "WOW" comes to mind.



**Title:** Jorgé Morel

**Publisher:** Mel Bay Publications

**Run Time:** 35 minutes

**Price:** \$19.95

This was also an entertaining video. All the pieces were written by South American composers, many by Morel himself. Much of the music has a popular or folksy quality to it. This music lends itself very well to the classical guitar.

The video contains five pieces by Morel: *Choro*, *Pampero*, *Danza Brasileira*, *Bossa in re* and *Rapsodia Del Sur*. Morel also performs two pieces by Barrios: the beautiful *Julia Florida* and *Danza Paraguaya*. Also two very interesting pieces: *Chopi* by Escobar and *Misionera* by Bustamante.

\*\*\*

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The cost of each course is \$450, plus materials and tools. Students will be responsible for their own room and board. For more information write to Thomas Knatt at 83 Riverside Ave, Concord, MA01742 or email [tknatt@ziplink.net](mailto:tknatt@ziplink.net) or call (978) 287-0464.

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**William Buonocore;** (508) 879-2058, email [wbuon@aol.com](mailto:wbuon@aol.com). Faculty: The Boston Conservatory. Private instruction available, all levels welcome.

**Maurice Cahen;** (617) 625-1966, email [mauricecahen@compuserve.com](mailto:mauricecahen@compuserve.com). Teach Classical, Jazz & Latin guitar styles as well as Harmony, Ear training, Composition and Improvisation classes. Lessons given at the Brookline Music School, Brookline; Powers Music School, Belmont; Robinson Studios, Marlboro or privately in Somerville.

**Glorianne Collver-Jacobson;** email [collver@world.std.com](mailto:collver@world.std.com). Faculty: Wellesley College. Lessons given in Classical and Flamenco Guitar and Lute (all levels). Private instruction also available.

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