



newsletter

Volume 8, Number 2

December 2000/February 2001

Letter to Members

Dear Members,

From December 6 through February 25 there will be a number of guitar concerts, lectures, and demonstrations at the Museum of Fine Arts in Boston, in celebration of their new exhibit, "Dangerous Curves: Art of the Guitar." The guitar concerts will take place every other Sunday afternoon and an occasional Wednesday night. I would like to remind you that current BCGS members receive a 20% discount to all six Sunday concerts (\$16 instead of \$20). Don't forget to renew your membership if you haven't already.

During the week of November 15-19 the classical guitar took center stage in Boston with ten concerts, lectures and a masterclass presented by Northeastern University and the MFA. On behalf of the BCGS Board and our members I want to extend a special thanks to Tanya Contos of the MFA and Robert Ward of NEU for organizing this inspiring festival. Please check our calendar listings and biographies for details on guitarists Chris Henriksen, John Muratore, Paul Galbraith, New World Guitar Trio, and jazz guitarists Gene Bertoncini and Michael Morris. Each performance shows a different aspect of our beloved companion, the guitar.

If you haven't seen the MFA's exhibit yet, please do. It will knock your nails-oops I mean socks off! I am contacting out of state friends and inviting them to come see it. I have never heard of such an extensive collection of guitars in a museum before. Please read Charlie Carrano's review and then make plans to bring your family or friends along.

In early March the BCGS will be presenting the composer/guitarist Sulaiman Zai in concert at the New School of Music in Cambridge. Mr. Zai was born in Afghanistan, and emigrated here at the age of twelve. He was the first guitarist to be accepted into the Artists Diploma program at the University of Indiana in Bloomington. He has performed with the Indianapolis Symphony Orchestra and toured Australia and the Midwest. He will perform a program including his own compositions and conduct a masterclass at the South Shore Charter School in Hingham. We will keep you posted as the date approaches.

Happy holidays,

Berit Strong, Artistic Director

Dangerous Curves: Art of the Guitar, in Review

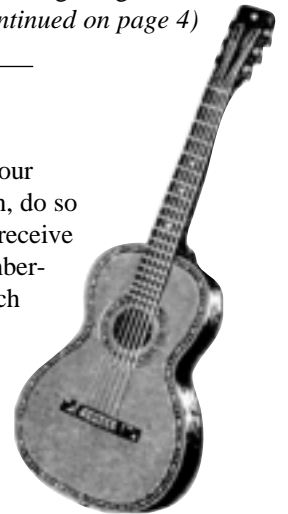
By Charles Carrano

As you've probably heard by now, the Museum of Fine Arts, Boston is currently showcasing an exhibit entitled, "Dangerous Curves: Art of the Guitar," celebrating the guitar and chronicling its evolution over the past four hundred years. Thanks to the generous gift of a ticket from a fellow BCGS member and good friend, Ramón Alonzo, I was able to attend an advance screening of the exhibit in time to share these comments with our membership.

The moment I entered the museum it became clear that this was more than a guitar exhibit—it was a guitar invasion. Each window in the lobby and gift shop adorned a guitar, as well as the glass doors of the Gund Gallery hosting the guitar exhibit. A rock band was *(continued on page 4)*

Laggards Alert!

Please, if you have not yet renewed your membership for the 2000-2001 season, do so promptly so that you can continue to receive the newsletter and all your other membership benefits. Memberships expire each year on August 31. If you are unsure of your status, contact Sally Dibble at sibble@springmail.com. This season is full of events that you will not want to miss.



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Frank Wallace, His Own New Works

by Lou Arnold



The new CD, “Frank Wallace, His Own New Works,” gyre 10012, by Frank Wallace is a vital and uplifting creation by an artist who has persistently focused his energies to bring audiences music that enriches life. Mr. Wallace has been performing for more than a quarter century. He is a formidable classical guitar-

artist, as one realizes upon listening to this CD. His activities as a performer of early music, singing, playing lute, vihuela de mano, and early guitars are well known by many from his work with singer Nancy Knowles (they are husband and wife) and the evolutionary incarnations of the Live Oak Ensemble that have been active since the early 1980’s.

This CD is made up of compositions completed during the last two years. The liner notes supply concise information about the circumstances surrounding the compositions. The statement, “While I do not consider my musical works programmatic,” is interesting because many of Frank’s compositions do have descriptive titles. The three-movement composition, “From the Windy Place,” that opens the CD is a good example of pieces with such titles. However, upon repeated hearings, it becomes

clear that the purely musical values that we have here result from experiences that left a profound impression on the artist’s whole being. The pieces themselves are not intended to transport listeners to different times, places or climates but I believe do share the sense of wonder, beauty and inspiration that the composer experienced with us, the listeners. Rather than list all of the compositions by title, I suggest that people get a copy of the CD and enjoy this music directly. You can get this disc from amazon.com, or guitar9.com. Gyremusic.com will give you information on other releases put out by gyre.

The diversity in Wallace’s composition is impressive. Besides pieces that have evocative titles, we have Blues, Fugues, Preludes, an etude, a chorale and compositions with other characteristic titles (Estampie, Cantiga, Complainte). There is music based on Shaker hymns and music inspired on the occasion of the loss of a loved one. What the music has in common is a well-developed sense of melody. This is evident in the simple monophonic “Etude 7” played on a guitar by Manuel Soto y Solares of Sevilla from around 1860. It is equally evident in the elaborate contrapuntal textures found in the Fugue’s other movements that are masterfully written and expertly played. In fact, counterpoint is meaningless if melody is weak. It is the strength of Wallace’s melodies in both content and rendering that make this CD a joy for this reviewer.

The beautiful sound of the artist’s Fleta guitar built in Barcelona in 1964 has to be mentioned when writing about this CD. Most guitarists know the reputation of these instruments. In short, for anyone who does not know, even during Ignacio Fleta’s lifetime, the demand for his instruments was such that they were hard to get and his waiting list out lived him. There are highly respected luthiers today that have models based on Fleta’s guitars, Richard Bruné being one. A true Renaissance person, Wallace did the recording and engineering himself for this production. His choice of a great acoustic environment in which to record really brings forward the richness of the Fleta’s sound in Frank’s hands.

It is important to note Frank Wallace’s acknowledgement of his late mentor, Marleen Montgomery. She introduced him to the Shaker tune, “The Stubborn Oak,” which has become the title of a composition that is an homage to Ms. Montgomery. This brought back memories, for this reviewer, of a wonderful period in Boston’s recent musical past and of people who have devoted their lives to music and the service of the beautiful.

I believe that all guitarists need to be aware of Frank Wallace’s compositions. You can obtain information about this music by emailing info@gyremusic.com. The Stubborn Oak is published by Tuscany and is available at all music stores that carry publishers represented by Theodore Presser.

Let’s celebrate the fact that FrankWallace is emerging as a performer and composer who is creating music of substance and beauty. We are fortunate to witness this creative process. Add this CD to your collection and enjoy it often.

Introducing The RAWDON HALL Guitar

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“ Rawdon Hall guitars will inspire young guitarists and amateurs to play into the wee hours. Even after moving on to a concert instrument, the Rawdon Hall will always occupy a special place in the person’s heart because of its remarkable tone and playability.”

Ben Verdery
Yale University

“ I am happy to enthusiastically recommend Rawdon Hall guitars. They are an exceptional value and are ideal for the beginning-intermediate student. I have not seen any other guitar in their price range that comes close to comparing with their quality of sound, craftsmanship, materials, appearance and playability. They are truly unique.”

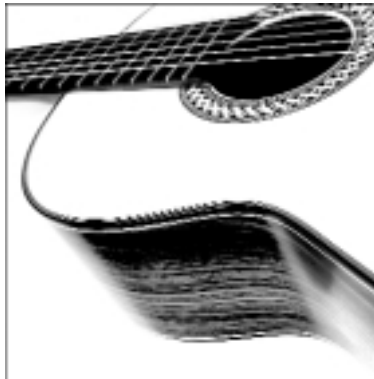
Frederic Hand
Mannes College of Music

“ Superb quality at an amazing price? If you think that this is impossible think again! The Rawdon Hall guitar has it all and ... a lot more. The perfect instrument for the beginner and the intermediate guitarist. An excellent practice and teaching guitar for the professional. (You want my advice... don’t think twice.)”

Antigoni Goni
The Juilliard School

“ Finally, a concert quality instrument that is built for the majority of guitarists’ hands. The Rawdon Hall guitar is comfortable to play, enticing in tonal qualities, and attractive to hold. I find myself drawn to the instrument, continuing to play even after a long practice session on my concert instruments. An incomparable instrument for the price.”

Dr. Robert Trent
Radford University, Virginia



“ When playing a Rawdon Hall guitar one is inclined to compare it, often favorably, to the sound and feel of concert guitars which currently sell for many, many times the price of the Rawdon Hall. It makes an ideal student guitar, and many professional musicians will enjoy playing on a Rawdon Hall as well.”

Lars Frandsen
Brooklyn College

“ The Rawdon Hall is certainly the best guitar I have seen in its price range, even a bargain at twice the price. The Rawdon Hall would make an excellent first guitar for those starting out and an enjoyable second guitar for the more experienced player.”

Steven Novacek
University of Washington

“ The Rawdon Hall Guitar is peerless among student guitars. It’s a fantastic instrument.”

Dr. Guy Capuzzo
Texas Tech University,
School of Music

“ The Rawdon Hall Guitar is the ideal instrument for the serious student. I’ve not before encountered any classic guitar in this price range that delivers the professional playability and tone of these instruments.”

Peter Argondizza
Royal Scottish Academy of Music
and Drama

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Dangerous Curves

continued from page 1)

blasting tunes in the lobby (sadly, nobody could tell me their name) and Jozsef Halajko was giving a classical recital in the gift shop upstairs. A lecture on the history of the guitar was in progress, and posters advertising upcoming guitar concerts were everywhere. It was enough to make a guitar lover believe his ship had come in.

The exhibit itself was well organized and thoughtfully laid out for a pleasurable viewing and listening experience. Five rooms of guitars were presented in chronological order, with the gut/nylon string variety comprising roughly a third of the exhibit, and steel string acoustic and electric guitars making up the rest. Included with the exhibit is an audio guide narrated by James Taylor and other notable guitar performers and historians. Be sure to take the audio tour when you visit so that you can hear the sound of the instruments—even complete pieces played on some of them. If you need to sit and rest for a while, in the side pockets of each couch you'll find a copy of the Museum's "Dangerous Curves: Art of the Guitar" guide to the collection for you to browse at your convenience. The guide is full of great photos of the guitars on display as well as additional information about the guitar maker, and sometimes its owner. If you're not in the mood to browse the book, you can watch the large screen video showing historical highlights of the guitar world, including performances by rock legends Stevie Ray Vaughan, Jimi Hendrix, and the Brazilian composer and classical guitarist Paulo Bellinati. On the lighter side, this video is probably your only chance to see the maestro Segovia perform, followed by the infamous "Can I help you?" guitar-riff scene from the movie *Wayne's World*.

The gut and nylon string guitars of the Museum's collection range from delicate Baroque guitars, highly ornamented with ivory, bone and mother-of-pearl, to Lyre guitars, harp guitars, and the traditional Spanish classical (Torres) style. The oldest guitar in the exhibition was built by Jacopo Checchucci as early as 1628. In the year 1680, Alexandre Voboam II constructed one of the guitars now on display at the exhibit, at a

time when the guitar enjoyed great popularity in the Parisian court of Henry Louis XIV. In 1700 Antonio Stradivari, the virtuoso violinmaker, constructed the spruce/maple guitar now at the exhibit, adorned with ivory and the maker's name carved on back of the headstock. Only two of Stradivari's guitars survive to this day. The Boston area's own early guitar expert, Olav Chris Henriksen, may be heard describing the Museum's 1703 Joachim Tielke on the audio guide. My personal favorite was the Louis Panormo 1830 spruce/maple guitar adorned with pearwood and cedar. The audio guide features a complete performance of Fernando Sor's "Study in E minor" performed on this instrument, which historians tell us closely resembles the instrument on which the piece was originally conceived.

Several of the early guitars in the exhibit featured some astonishingly modern designs. For example, the nine-string guitar made by René Lacôte for guitarist Napoleon Coste touted three harp bass strings in addition to the usual six. Another remarkable guitar was the three necked Harpo-Lyre spruce top guitar, adorned with walnut, ebony and ivory, and built by André Chévier as early as 1830! It seems that the outrageous multi-neck guitars of the rock guitar world, such as the five necked electric guitar owned by Cheap Trick (also on display) had been conceived over 150 ago. These days, many classical guitar makers have been experimenting with alternatives to the usual location of the soundhole. During the exhibit I was surprised to see that Francisco Simplicio had built a guitar with semicircle soundholes on both sides of the fingerboard as early as 1929 or 1930.

The Museum's collection includes several instruments from the most influential makers in the history of the modern classical guitar. These include a flamenco guitar made in 1858 by the Spaniard who contributed more than anyone else to the revolution in classical guitar construction, Antonio de Torres. Another was a cedar/rosewood guitar made in 1912 by Manuel Ramírez, the man whose workshop yielded generations of the world's finest luthiers. Also on display is a 1928 spruce/rosewood guitar by Hermann Hauser I, and cedar/cypress flamenco guitar made by Santos Hernandez in 1934.

(continued on back cover)

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*“Zai’s playing is virtuosic,
yet restrained and elegant.”*
Herald Times, Bloomington, Indiana

“A master guitarist.”
Sydney Morning Herald, Australia



The Boston Classical Guitar Society

Presents

Sulaiman Zai **Composer and Guitarist**

Featuring the works of Bach, Dowland,
Albeniz, DeFalla, Villa-Lobos,
and east coast premiers of
his own compositions.

Saturday, March 3, 2000 - 7:30 p.m.
New School of Music, Cambridge

Tickets are \$10 for BCGS members and students,
\$12 for the general public.

Biography

In 1973, at the age of sixteen, Sulaiman Zai gave his first public solo concert. He has been performing and teaching internationally as a soloist and ensemble member since that date to the present.

Born in Afghanistan, he moved to the U.S. in 1969 and began his musical education in earnest at the Indiana University School of Music under the musical guidance of cellist Janos Starker. Zai later became a faculty member of the same school and taught there for over a decade. Composition became a major interest to him in 1990 and he has been writing music and recording compact discs of his music since that time.

Zai is also a committed and accomplished martial artist and teaches in that discipline as well as in music.

Zai’s achievements as a musician are due to a multicultural background, diverse musical training and philosophy towards the art. His sensitivity and expression as an artist are attributed to “striving for an artistic ethic which compromises no one.” Canberra Pro Musica, Australia, has said, “Sulaiman’s playing illuminates a contradictory range of contexts and musical settings—one is left with the impression of powerful forces held in balance by a clear and cool mind, which operates effectively across musical genres.”

Directions: The New School of Music is located at 25 Lowell Street (across from the Mt. Auburn Hospital), a 10 minute walk from Harvard Square down Mt. Auburn Street. Wheelchair accessible and ample parking available. For reservations or information call 978-263-3418.

Performer Spotlight

This winter the Museum of Fine Arts, Boston will present a number of classical guitar concerts in celebration of their exhibit "Dangerous Curves: Art of the Guitar." The BCGS has gathered the following biographies to compliment our Calendar section for this issue. We are pleased to say that Boston is the home of many of these performers—in fact, several are BCGS members!

Claudio Ragazzi has recently performed the music of tango master



Astor Piazzolla with Gary Burton and Pablo Ziegler at Carnegie Hall and with world-renowned cellist Yo-Yo Ma among others. He writes music for ballet, including *Blue Tango*, performed by the Boston Ballet and scores music for film and television, including the Miramax feature film hit "Next Stop Wonderland" and the soon to be released "The Blue Diner."

A native of Argentina, Claudio Ragazzi grew up in Buenos Aires, where he started playing music at a very early age. Ragazzi first went to the U.S. with a scholarship to attend Berklee College of Music. While at Berklee, he founded the ensemble "Ananda" and recorded the Top 30 Album "Amazonia." Regarded by the Boston Globe as a "superb" guitarist, Claudio is also the recipient of the Boston Music Awards.

Aquiles Baéz has been acclaimed for his performances and workshops in Latin America throughout universities in the U.S., and in Europe, including Harvard, MIT, Indiana University, Georgetown University and Trinity College of Music in London to name just a few.



Baéz has had the opportunity to record with artists such as Paquito de Rivera, Danilo Perez, Farred Haque, Romero Lubambo, Solo Razaf, Gurrufio, Mike Marshall, Dave Samuels and Oscar Stagnaro. He has recorded five CDs of his own material. Baéz has collaborated with Bolivar Films, the National theater company of Venezuela, Avatar Records, GA 80 Group, Danzahoy and Daring Ballet Project of New York, composing music for guitar, theater, movies, contemporary dance choreographies and Latin jazz bands.

Baéz has been awarded with prizes for Arranger of the Year, Best Dance Composer, Best Theater Composer, Best Film Scoring Composer in Venezuela, and the William Leavitt Award at Berklee College. Baéz has extensively toured in Venezuela, Puerto Rico, Colombia, Curacao, Italy, England, Finland, Spain, and throughout the United States. He is currently on the faculty at Berklee College of Music.

Come and enjoy "An Evening with Claudio Ragazzi and Aquiles Baéz" on December 6, 2000 at 7:30 pm in Remis Auditorium at the Museum of Fine Arts, Boston. See the Calendar section of this newsletter for details.

Olav Chris Henriksen is one of America's leading early guitarists.



He has been acclaimed throughout Europe and North America as a soloist on lute, theorbo and early guitars with the Boston Camerata, Handel and Haydn Society, Mark Morris Dance Company, Boston Baroque, Emmanuel Music, St. Paul Chamber Orchestra, Tafelmusik Baroque Orchestra, Four Nations Ensemble, Les Idées Heureuses, and Chanticleer. His many performance credits include the Aston Magna Academy,

Tanglewood, the Boston Early Music Festival, Soirées Musicales du Château de Versailles, summer seminars for the Lute Society of America, and a concert tour of his native Norway sponsored by the Norwegian government as part of the *Rikskonsert* program. In March 2000 he joined The Violins of Lafayette (Washington, DC) in performances of Lully's *Acis et Galatée*, and he took part in the October 2000 Boston Baroque production of Monteverdi's *l'Incoronazione di Poppea*. In November 2000 he will perform with Trio Montparnasse at the Herne Festival in Germany, and in December 2000 he will perform a solo recital at the Museum of Fine Arts, Boston, using instruments from the museum's own collection.

Mr. Henriksen holds the soloist diploma from the Schola Cantorum Basiliensis in Basel, Switzerland. He has recorded for Nonesuch, Erato, Simax, Telare and Decca, and he teaches at the Boston Conservatory and the University of Southern Maine. He has lectured at Harvard University, Cambridge; Musikkhøgskolen, Oslo; Museum of Fine Arts, Boston; Nelson Atkins Museum, Kansas City; and Aston Magna Academy, Rutgers University. The Boston Herald praised his playing of Dowland and Kapsberger, saying, "Henriksen was able to dazzle with his virtuosity in the fantastical figurations of John Dowland's solo *Fantasy* for lute and Kapsberger's similarly brilliant *Toccata prima*."

Olav Chris Henriksen will perform "La Guitarre Royale" on Baroque guitars from the Museum's collection on Sunday, December 17, 2000 at 3:00 p.m. in Remis Auditorium at the Museum of Fine Arts, Boston. See the Calendar section of this newsletter for details.

John Muratore performs regularly as a soloist and chamber musician,



and as a concerto soloist throughout the USA, Canada, Europe, and the former Soviet Union. He has appeared with numerous leading ensembles including Boston Musica Viva, Alea 3, and the Boston Composers String Quartet. He has premiered new works by composers Dan Pinkham, Scott Wheeler and Jon Appleton. Mr. Muratore has been featured soloist at the Académie Festival des Arts, the Aspen Music Festival and the Atelier

International Concert Series in Paris. In 1996 he was awarded first prize in the Alpha Delta Kappa Foundation's National Competition for String Players. He has recorded for Arabesque Records and is often heard on WGBH radio's Classical Performances. John Muratore is senior lecturer in classical guitar at Dartmouth College and is on the faculty at the All Newton Music School.

John Muratore will perform "The Guitar Comes of Age" on Sunday, January 7, 2001 at 3:00 p.m. in Remis Auditorium at the Museum of Fine Arts, Boston. See the Calendar section of this newsletter for details.

Paul Galbraith first won public acclaim in Great Britain at age 17 when his performance at the Segovia International Guitar Competition was awarded the Silver Medal. Andres Segovia, who was present in the competition, called his playing "magnificent." The following year he went on to win BBC TV's Young Musician of the Year Award. These awards helped launch international engagements with some of the finest orchestras in Britain and

Europe, including the Royal Philharmonic, Scottish Symphony Orchestra, English Chamber Orchestra, BBC Scottish Orchestra, Scottish Baroque Orchestra, Ulster Orchestra, Halle Orchestra and Scottish Chamber Orchestra.

Galbraith's unique playing position was first revealed at the Edinburgh Festival in 1989. His eight string guitar is supported by a metal end-pin, similar to that of a cello, which rests on a wooden resonance box. Moreover, the bridge is slanted enabling the strings to differ in length, and the frets vary in angle along the fingerboard. Both Galbraith's playing style and his instrument's extraordinary design are considered ground breaking developments in the history of guitar playing.

Galbraith was recently featured on National Public Radio's "All Things Considered" and "Performance Today." He toured the U.S. in 1998 as soloist with the Moscow Chamber Orchestra, performing his own arrangement of Bach's F minor Keyboard Concerto. He also performed this concerto with the National Chamber Orchestra of Chile in Prague's Dvorak Hall. In 1999 Galbraith made his New York debut at the Frick Collection, was featured artist at the Los Angeles Bach Festival, and gave a return engagement at the Caramoor Summer Festival. Other highlights of his 1999-2000 season include recitals and concertos on Lincoln Center's "Great Performers" series and in Philadelphia, Miami, Seattle, Santa Barbara, Carmel, San Jose and many other cities.

Paul Galbraith will present a concert at the Museum of Fine Arts, Boston on Sunday, January 21, 2001 in Remis Auditorium. See the Calendar section of this newsletter for details.

The New World Guitar Trio is an eclectic, contemporary ensemble founded in 1988 by guitarist, David Patterson. The group has no first, second or third guitarist. But rather, exchange leading and subordinate roles that are tailored to each player's style. This allows for individual freedom of expression and also creates an exciting dynamic in live performances.

By commissioning composers to write new works as well as writing and arranging their own music, The New World Guitar Trio has struck a unique chord in the music world. On their acoustic debut recording they perform traditional classic works arranged by David Patterson as well as original works by the Dutch composer, Chiel Meijering. As in their live shows, this recording builds momentum through its programming. It flows from the lush tones and nuances of Claude Debussy to the virtuosity of Beethoven and Shostakovich. The CD reaches its climax with the string bending, power chords and burning chops of Chiel Meijering's music.



The New World Guitar Trio has won critical acclaim in the U.S. and abroad for its dazzling live performances and recordings. Prestigious periodicals such as Stereo Review and Audio Magazine have called the group "Hard driving ... exciting ... stylish ..." and "Sparkling ... refreshing ..." The group's musical diversity and range of expression have carried them from New York's Lincoln Center, Taipei's National Theatre and the Hawaiian Islands to places like CBGB's Gallery and the Five Spot Jazz Club. Their concerts and recordings have been aired nationally on hundreds of radio stations including NPR's Performance Today and All Things Considered. Their audience, like their music, represents different cultures, styles and interests from all reaches of the globe.

The New World Guitar trio will perform works from their latest CD, "Exiled," on Sunday, February 4, 2001 at 3:00 p.m. in Remis Auditorium at the Museum of Fine Arts, Boston. See the Calendar section of this newsletter for details.

Gene Bertoncini deservedly enjoys a reputation as one of the most accomplished guitarists performing today. With elegance and ease he bridges the jazz, classical, pop, and bossa nova styles, integrating his own spontaneous and tasteful improvisations along the way. He has earned the highest critical regard for his artistry on both classical and electric guitar.



Gene Bertoncini has performed with the Metropolitan Opera orchestra, the Benny Goodman Sextet; singers Tony Bennett, Morgana King, Vic Damone, Edy Gorme, and Lena Horne; jazz masters Buddy Rich, Wayne Shorter, Hubert Laws, Clark Terry, Paul Winter and Paul Desmond; and arranger/composers Lalo Schifrin and Michel Le Grand, among others. He has performed regularly on the Merv Griffin and Johnny Carson shows, and has been one of the most prolific and popular studio musicians in New York City.

Mr. Bertoncini currently teaches at Eastman School of Music, the New England Conservatory of Music, New York University and the Banff School of Fine Arts.

Michael Moore has given the bass a new position of prominence in the small group setting. As a leader of his own duo and trio, he brings to these settings his unique musicality and strong melodic sense, featuring the bass as a solo instrument. "Moore lifts his listeners into the realm of pure melody...he has an unflinching and always surprising rhythmic sense..." hails Whitney Balliett of *The New Yorker Magazine*. Michael Moore continues to be an innovator and prolific composer, much in demand by instrumentalists and singers worldwide.



His work has included recordings or live performances with: Marian McPartland, Bill Evans, Stan Getz, Chet Baker, Gary Burton, Jim Hall, Zoot Sims, Jimmy Rowles, Gene Bertoncini, Benny Goodman, Tony Bennett and John Scofield among others. *Rolling Stone Magazine* reports, "...Mike Moore is making some of the loveliest chamber jazz since...Bill Evans and Jim Hall..."

Come hear "From Ellington to Jobim" with Gene Bertoncini and Michael Moore on Sunday, February 18, 2001 at 3:00 p.m. in Remis Auditorium at the Museum of Fine Arts, Boston. See the Calendar section of this newsletter for details.

Calendar

BCGS December-February Calendar

PERFORMANCE PARTIES

SATURDAY, JANUARY 13, 2:00 P.M.

Berit Strong, 271 School St., Acton, (978) 263-3418. From Boston, take route 2 West until you get to the Concord rotary. Go 3/4 around rotary and exit onto Commonwealth Ave. The prison wall remains on your left. At the 1st stop sign take a right onto Lawsbrook Rd. My house is 1 1/2 miles down Lawsbrook; at my driveway Lawsbrook becomes School St. #271. Bring a snack or drink.

SATURDAY, FEBRUARY 17, 2:00 P.M.

Larry Spencer, 1200 Concord Rd., Marlboro MA, close to Marlboro, Sudbury, Hudson intersection. From Rte. 128 take Exit 26 onto Rte. 20W. 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 20E 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.

BCGS SPONSORED EVENTS

SATURDAY, MARCH 3, 7:30 P.M.

Sulaiman Zai, guitarist, works by Bach, Dowland, Albeniz, DeFalla, Villa-Lobos, New School of Music, Cambridge, MA. Tickets \$10/\$12. Call 617-492-8105 for directions, or 978-263-3418 for reservations or ticket info.

BCGS DISCOUNTED EVENTS

SUNDAY, DECEMBER 17, 3:00 P.M.

The Museum of Fine Arts Chamber Music Series presents "La Guitarre Royale" with Olav Chris Henriksen, Baroque guitars. The Museum's collection of musical instruments includes two important French guitars, a 1680 Voboam and a 1790 Champion. Here is an extraordinary opportunity to hear both instruments played in concert by one of America's leading early-guitar specialists. He performs music from his newly-released CD, *La Guitarre Royale: French Baroque and Classical Guitar Music*. Tickets are \$20 for the public, \$16 to MFA or BCGS members, students, and senior citizens. To charge tickets call 617-369-3770 or the MFA 24-hour recorded line, 617-369-3306. Call 617-267-9300 for more info.

SUNDAY, JANUARY 7, 3:00 P.M.

The Museum of Fine Arts Chamber Music Series presents "The Guitar Comes of Age," with John Muratore, guitar. The 20th century witnessed the emergence of the classical guitar as a concert instrument to be reckoned with. John Muratore demonstrates the richness and diversity of guitar repertoire from this vital period in the instrument's development, with works by Poulenc, Piazzolla, and Castelnuovo-Tedesco, and the world premiere of "Shadowbox," written for him by Scott Wheeler. Tickets are \$20 for the public, \$16 to MFA or BCGS members, students, and senior citizens. To charge tickets call 617-369-3770 or the MFA 24-hour recorded line, 617-369-3306

SUNDAY, JANUARY 21, 3:00 P.M.

The Museum of Fine Arts Chamber Music Series presents Paul Galbraith. Galbraith has created a sensation in the world of classical guitar with his unique eight-string instrument. His recording of his own arrangements of Bach's solo violin sonatas and partitas was nominated for a 1998 Grammy Award for "Best Solo Instrumental Album" and judged one of the year's two best CDs by *Gramophone Magazine*. This concert includes some of his Bach transcriptions and other works to be announced. Tickets are \$20 for the public, \$16 to MFA or BCGS members, students, and senior citizens. To charge tickets call 617-369-3770 or the MFA 24-hour recorded line, 617-369-3306.

SUNDAY, FEBRUARY 4, 3:00 P.M.

The Museum of Fine Arts Chamber Music Series presents, *Exiled*, with The New World Guitar Trio: David Patterson, Thomas Noren, and Thomas Rhode, guitars. These three dynamic guitarists make up a highly versatile ensemble, committed to playing and often commissioning new compositions for classical guitar. Highlights of their MFA debut include works from their latest CD, *Exiled*, written for the Trio by Claudio Ragazzi, David Leisner, and Fernando Brandao. Tickets are \$20 for the public, \$16 to MFA or BCGS members, students, and senior citizens. To charge tickets call 617-369-3770 or the MFA 24-hour recorded line, 617-369-3306.

SATURDAY, FEBRUARY 10, 8:00 P.M.

FleetBoston Celebrity Series presents Sharon Isbin, guitar, and Thiago de Mello, percussion at New England Conservatory's Jordan Hall, Huntington Avenue, Boston. Featuring Latin American works from Sharon Isbin's 1999 Grammy Award-winning recording "Journey to the Amazon" with Thiago de Mello and her latest solo release "Dreams of a World." Tickets \$30-\$42; \$20 for BCGS members. For more information call 617-482-2595 or visit www.celebrityseries.org.

SUNDAY, FEBRUARY 18, 3:00 P.M.

The Museum of Fine Arts Chamber Music Series presents Gene Bertocini, jazz guitar & Michael Moore, bass From Ellington to Jobim. Tickets are \$20 for the public, \$16 to MFA or BCGS members, students, and senior citizens. To charge tickets call 617-369-3770 or the MFA 24-hour recorded line, 617-369-3306

NEW ENGLAND AREA EVENTS

WEDNESDAY, DECEMBER 6, 7:30 P.M.

Claudio Ragazzi and Aquiles Baez, Latin Guitar Music, Remis Auditorium, Museum of Fine Arts, Boston, MA. Tickets \$35 MFA Members, seniors and Students, \$40 General Admission. Call 617-267-9300 for more information.

THURSDAY, DECEMBER 7, 8:00 P.M.

The Augustine Guitar Series, Gruber and Maklar Guitar Duo, Hubbard Recital Hall, Manhattan School of Music, New York City. Tickets \$15, \$5 students and seniors. Call 212-749-2802 EXT 428 for more information and tickets.

SUNDAY, DECEMBER 31

Stephen Robinson, guitar, performs at the FIRST NIGHT GUITAR FAIR, Hartford, CT. Sponsored by The Connecticut Classical Guitar Society, Downtown Hartford. Call 860-249-7041 for more information. All day /evening guitar fair featuring concerts, classes, workshops.

SUNDAY, JANUARY 14, 7:30 P.M.

Stephen Robinson, guitar, Greenwich Public Library, Greenwich, CT, sponsored by the Connecticut Classical Guitar Society. Call 860-249-7041 for more information.

JANUARY 19, 20, 21, 26, 27, & 28 (FRIDAYS AND SATURDAYS AT 7:30 P.M., SUNDAYS AT 3 P.M.)

"A Gift of Vision": The Life and Work of Fitz Hugh Lane 19th century Gloucester "Luminist", (painter). Music by Jeffry Steele. Jeffry Steele guitar, William Cashman, tenor, George Thompson, baritone, Kristina Maritn, Sarah Wetzel and Elizabeth Gilbert, sopranos. Program includes 30 dancers with projected images. Gloucester High School Theater, 32 Leslie O. Johnson Rd., Gloucester, MA. Admission \$12 adults, \$8 children and seniors. For more information call Dancers Courageous Studio at 978-283-2525 or visit the web at <http://jeffrysteele.com>.

SUNDAY, JANUARY 21, 7:30 P.M.

Paul Galbraith, master class, Williams Hall, New England Conservatory. Free Admission.

THURSDAY, JANUARY 25, 8:00 P.M.

David Leisner, soloist- the Rodrigo Concerto de Aranjuez, Youth Symphony of the New England Conservatory. Aaron Kula, conductor. Also includes Rodrigo music with Soprano Claire Sandler and chamber music with Robert Paul Sullivan, Chairman of the NEC guitar department. Jordan Hall, NEC. Free Admission.

SUNDAY, FEBRUARY 3, 7:30 AND 10:00 P.M.

Sol Y Canto. SEXTET, flamenco and Latin music, Regattabar, Cambridge, MA. For information call 617-876-7777 or visit www.concertix.com.

SATURDAY, FEBRUARY 3, 8:00 P.M.

Rory Block, blues guitarist, Wallace Stevens Theater, The Hartford Life Insurance Company, Hartford CT. Sponsored by the Connecticut Classical Guitar Society. Call 860-249-7041 for more information.

SUNDAY, FEBRUARY 4, 7:30 P.M.

New England Landscapes II, a concert by various professional members of the Connecticut Classical Guitar Society, Greenwich Public Library, Greenwich, CT. Sponsored by the Connecticut Classical Guitar Society. Call 860-249-7041 for more information.

SUNDAY, FEBRUARY 11, 1:00 P.M.

Sharon Isbin, Master Class, Williams Hall, New England Conservatory, Boston, MA. Free Admission.

SATURDAY, FEBRUARY 24, 8:00 P.M.

Providence Mandolin and Guitar Orchestra, New Music for Mandolin and Guitar Orchestra. Featuring Music of Gordon Jacobs, "Five Pieces in the Form of a Suite" with guest artists, Chris Turner, harmonica, Duke Robillard, jazz guitar, and Stephen Funk Pearson, guitar. Johnson and Wales University, Pepsi Forum, 8 Abbott Place, Providence, RI. Tickets \$15/\$10 students. For more information contact the Orchestra at 401-521-7766 or at www.madolin-orchestra.org.

SUNDAY, MARCH 11, 7:30 P.M.

Cavatina Flute and Guitar Duo, Eugenia Moliner and Denis Azabagic. Greenwich Library, Greenwich, CT. Sponsored by the Connecticut Classical Guitar Society. Call 860-249-7041.

FRIDAY, MARCH 23, 8:00 P.M.

The Boston Camerata, First and Second Church in Boston, MA. Call 617-262-2092 for information.

SUNDAY, APRIL 22, TIME TBA

Jason Vieaux performs at the Longy School of Music. Program will include the premiere of a piece by the Boston composer Arthur Hernandez.

SATURDAY, APRIL 28, 8:00 P.M.

Roland Dyens, Guitar, Wallace Stevens Theater, The Hartford Life Insurance Company, Hartford, CT. Sponsored by the Connecticut Classical Guitar Society. Call 860-249-7041 for information.

SUNDAY, MAY 20, 2:00 P.M.

Sol Y Canto, SEXTET, flamenco and Latin Music, Latinos Unidos Haverhill Benefit, Garr Park, Haverhill, MA 978-373-1126, ext. 6380.

EXHIBITIONS**NOVEMBER 5 – FEBRUARY 25, 2001**

Dangerous Curves, Art of the Guitar, A History of the Guitar, folk, rock, classical, blues, etc. Museum of Fine Arts, Boston, MA. Call 617-542-4MFA for tickets. For Information visit www.mfa.org.

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.

SUNDAY BRUNCH 11:00 A.M. – 1:00 P.M.

Lance Gunderson performs at Ciento, a Spanish tapas bar at 100 Market St. in Portsmouth, NH. Flamenco and classical guitar. All are welcome. lgunder@attglobal.net.

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

Send your listings to Scott Hacker at scott.hacker@citizensbank.com or call (h) 401-421-8435 or (w) 508-871-9157.

Listings may also be faxed to 401-282-4283

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Deadline for the March-May issue is February 1.

Listings submitted after the deadline will be posted on the BCGS Web site (www.bostonguitar.org)

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Luthier's Workshop



This is the second installment of a new multi-part series for the Luthier's Workshop column devoted to the autobiographical description of guitarmaking style by New England luthiers. The column is intended to assist guitar players with the selection of a new instrument by providing information from multiple luthiers about their guitarmaking philosophies and the characteristic sound they seek to achieve with their building techniques. In addition, the column is intended to support

our local luthiers and increase their exposure in the guitar community. If you are a New England luthier and would like to contribute to this column, contact Charles Carrano, BCGS Editor, by mail at 8 Stonewood Avenue, Stoneham, MA 01280 or by email (c.carrano@att.net).

THE ROSETTE

By Stephan Connor

One of the most conspicuous parts of the artistry of the guitar is the decorative ring that ornaments the soundhole—the rosette. The traditional Spanish-style rosette consists of a mosaic made of thousands of pieces of wood, usually bordered by concentric circles of veneer. I make my rosettes in the traditional manner: a design is created on graph paper, thin planks are sawn from sandwiches of colored veneers which correspond to each vertical column of the design, then the planks are glued into the log from which tiles are cut and inlaid into the soundboard. Each rosette is unique, unless a matched pair is requested. The design options are endless and I encourage design input from my customers.

In my opinion, the rosette and shape of the guitar are the most significant elements of the guitar's aesthetic beauty. All the details and proportions form the visual impact, but the rosette often draws attention first. The motifs in the rosette can be echoed in other parts of the guitar such as the tie-block inlay and the perimeter of the soundboard. This has been done by master luthiers of the past such as Francisco Simplicio and Antonio de Torres.

Now rosettes are being mass-produced and are available for about \$20. I could install a dozen of them in a day, the same time it takes me to make one of my own. So why do I make them? First of all, I enjoy it. Designing and making a rosette is extremely satisfying, even if I am cross-eyed the next day. Secondly, a hand produced rosette makes each guitar unique. Finally, making rosettes hones my craftsmanship, which I use in the more difficult parts of guitar building, such as shaping the tone of the guitar...



For a thorough description of how these mosaic rosettes are constructed, please visit my guitar demonstration at the Museum of Fine Arts, Boston from 1-4 p.m. on December 3 and January 7 in the Mabel Louise Riley seminar room.

Stephan Connor builds custom guitars at The Spanish Guitar Workshop, in Waltham, which he shares with luthier, Aaron Green. Visit connorguitars.com for more information. 781-647-9920, 681 Main St. 3-23, Waltham, MA 02452



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Society Speaks

Compiled by Bob Phillipps

What composers or pieces can you recommend to guitarists looking for "something different?"

Today's guitarist has incredible resources to keep his enjoyment of the instrument fresh. Not only is the repertoire broader and better than ever, but sources of new ideas abound: sheet music, CDs, concerts and, of course, friends in the Guitar Society. When I'm looking for something new, I'll often visit New England Sheet Music in Waltham and flip through the several thousand pages of guitar music they have in stock. We in the Boston area are incredibly lucky to have such a store. By the way, I hear that they've moved, so you might want to call them to get directions before you visit.

I also enjoy gambling a few bucks on the internet. I'm not talking about on-line casinos, but about buying a pile of music sight-unseen in the hope of finding one or two gems. For example, I bought a suite by Guiseppe Rosetta, whom I had not heard of, just because it was listed as a homage to Weiss and it was only \$1.75. What a treasure that turned out to be! It's true that out of every \$10 I spend on the internet, I might find \$4 worth of music that I decide to learn and \$6 worth that just provides sight-reading practice. But that's pretty cheap entertainment when you think how many hours of enjoyment I get out of the \$4 of "keeper" music. My favorite internet source is Guitar Gallery of Houston, www.guitargallerymusic.com.

If you want something fresh, you may have to go beyond the usual Bach, Sor, Tarrega, Villa-Lobos canon and take a risk on a new composer. Here are some whose music I have particularly enjoyed playing: From the Baroque: Francesco Corbetta, Francisco Guerau, Johann Anton Losy, Ludovico Roncalli, Silvius Leopold Weiss. From the Romantic Era: Johann Kaspar Mertz. From the 20th Century: Edmar Fencio, "Garoto," Davis Leisner, Manuel Ponce, Dilermando Reis, Guiseppe Rosetta.

Also, your love for the guitar will stay fresh if you play not just for yourself but for others. BCGS' Performance Parties are a wonderful forum for this. If you attend religious services, ask about playing at an appropriate time during the service, such as during the offering. Even a simple piece will be very well received. If you're up to it, try playing at the Hingham Public Library or one of the other venues the Guitar Society provides.

There has never been a better time or place to be a guitarist. Guitars are better than ever, the repertoire is blossoming, and Boston is a hub of guitar activity. Enjoy! *Larry Spencer*

Guitarists looking for something different would do well to investigate the world of the flamenco guitar. An excellent introduction would be Juan Martin's method *El Arte Flamenco de la Guitarra*, published by United Music in London. More advanced material can be found in Paco Pena's books *Paco Pena Toques Flamencos* and *Flamenco Music*, available from the Bold Strummer in CT. Still more advanced material is available from Alan Foucher in France; he offers transcriptions, more or less accurate, of Sabicas, Ramon Montoya, Pepe Habechuela, Moraito Chico and many others. Check out his web site: www.fishnet.co.uk/affedis/flamencoworld. Still more advanced material is available from Zen On in Japan, in the form of four books of tran-

scriptions simply titled *Flamenco*. Excellent sources are [Catalina's @aol.com](mailto:Catalina@aol.com) for videos, books and cultural odds and ends; Flamenco-World.com for general information and links; Flamenco-Teacher.com for on-line lessons, and [Flamenco Listserv@TempleU.net](mailto:Flamenco@TempleU.net). These are only a few of the many flamenco sites currently on the web. Follow your links and enjoy! Note also that you can play flamenco on your classical guitar; just avoid the golpes. You may want to lower the action; the occasional buzz is part of the flamenco sound. Good luck. *Lance Gunderson*

The classical guitarist seeking something different might want to explore what is often referred to as "Celtic fingerstyle guitar." In recent years, especially over the past decade, numerous steel-string guitarists have delved into the traditional fiddle tunes, harp melodies, and songs of Ireland, Scotland, and other regions of the British Isles. Pierre Bensusan's early work, from the mid-to-late 70's, certainly stands as among the best of the genre - see his recordings *Pres de Paris* and *Pierre Bensusan 2* www.pierrebensusan.com. More recently, Martin Simpson's *Leaves of Life* and *When I Was on Horseback*, are wonderful examples of steel-stringed virtuosity applied to Celtic and other traditional folk music www.shanachie.com. It should be pointed out that both of these artists perform in a variety of styles, and so their other recordings may or may not include examples of this style. In addition, a web search on "Celtic fingerstyle guitar" will turn up many other artists working in the genre.

While this style has largely been the province of steel-string players, there are some notable exceptions. Scott Tennant's recent release *Wild Mountain Thyme, Celtic Music for Guitar*, provides an excellent example www.rcf.usc.edu/~tennant. On the title cut (also known as Will Ye Go Lassie, Go) Tennant employs his classical technique in rendering an exceptionally beautiful arrangement of this traditional Scottish song. Demonstrating a respect for and an understanding of the tradition, he adds just the right touch of harmony, allowing the melody to sing out as achingly clear as a human voice. Also presented are two of Bensusan's early arrangements, *Return from Fingal* and *Irish Jigs (Merrily Kissed the Quaker and Cumla)*, in the original DADGAD tuning.

The compositions of Irish harper Turlough O'Carolan have been a favorite of Celtic fingerstylists. On *Wild Mountain Thyme*, Tennant performs the haunting O'Carolan's Farewell to Music, along with steel-string guitarist Matthew Grief, as arranged by William Coulter. The combined effect of the two instruments, in the hands of these players, touchingly conveys the sadness appropriate to this lament. Also included are two beautiful Welsh tunes, *Dafydd y Gareg Wen* and *Tros y Gareg*, arranged by Michael J. Lewis. The CD contains many other excellent and interesting pieces as well, including those by John Dowland, John Duarte, Andrew York, and others. *Bob Phillipps*

The next survey topic:

We'd like to hear from those who have attended either the Museum of Fine Arts *Dangerous Curves: Art of the Guitar* exhibit and/or the Northeastern Guitar Fest. Tell us what you particularly enjoyed at these events.

Please keep your responses brief—150 words or less! Responses may be condensed. Indicate whether you wish to include your name with your response. Do you have suggestions for future surveys?

Send to: bobphil@bellatlantic.net by February 1.

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Music Reviews

By John Morgan

Title: Ernest Shand: 23 Guitar Solos from Victorian England

Edited By: Stanley Yates

Publisher: Mel Bay Publications

Book: \$14.95, 79 pages



Ernest Shand (1868-1924) was the first English born virtuoso guitarist. He lived

in Victorian England and played in the English music halls at a time when revolution was in the air and Jack The Ripper was preying on the unfortunate.

I had never heard or played this composer's music before, and I must say I was delighted. The level is accessible to the intermediate guitarist. The music reminds me of parlor music, which is more convincing in intimate settings rather than the concert stage. It reminds me of a cross between Neopolitan folk tunes and the piano music of Chopin. The collection has 23 solos but the composer wrote 220 works. It is my hope that the publisher will supply us with the remaining works.

Congratulations!

Guitarist Will Riley won first prize in the National Classical Guitar Competition at East Carolina University in Greenville, N.C.. Riley's winning 25-minute memorized program included works by Bach, John Dowland, Enrique Granados, Astor Piazzolla, and Dusan Bogdanovic. Earlier this year, Riley won fourth prize at another competition in Portland, Oregon. He studied at the New England Conservatory with Eliot Fisk and recently became head of the guitar department at the University of Massachusetts at Dartmouth.

Thank You!

We have received, with much appreciation, donations from the following members. BCGS thanks their generosity:

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Title: Fur Elise; Jesu, Joy of Man's Desiring; Pachelbel's Canon; Moonlight Sonata; Two Minuets by Bach; Bridal Chorus; Wedding March; Ode To Joy

Arranged By: Robert T. Tarchara

Publisher: Santorella Publications

Each Piece: \$3.95 sold separately (with the exception of the Bridal Chorus and Wedding March which are sold together).



All of these pieces have been published various times in the past and are still widely available. You could probably find at least ten arrangements of most of them on the market. I don't see the point in publishing these pieces again unless they have been arranged in a new key or have been simplified or made more suitable for gig situations. Although these pieces are adequate, they have nothing new to offer.

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Classifieds are \$10 per issue for a 32 word ad (\$0.25 for each additional word). Send to Charlie Carrano at c.carrano@worldnet.att.net.

Deadline for the next newsletter is Feb 1



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Boston Classical Guitar Society
43 Spring Park Ave.
Boston, MA 02130

The BCGS Welcomes and Thanks You!!

Dangerous Curves *(continued from pg.4)*

There are hundreds of notable steel string guitars at the exhibition, far too many to be described here. You'll simply have to go and see for yourself. Since I can't resist mentioning a couple interesting examples, look for a 1920's guitar with a large metal horn spouting from it to boost the volume. I was very thankful that the audio guide had a sound sample for that one! Perhaps the most exotic of all was the "Pikaso" guitar made by Linda Manzer for jazz legend Pat Metheny. This instrument sports 42 strings on three necks and has two soundholes. This guitar simply screams to be heard, and thanks to the audio guide you can hear it played by Pat Metheny himself.

Many of us have one or more guitar "coffee table" that we enjoy browsing. If you like, you can add the "Dangerous Curves: Art of the Guitar" guide to your collection. In any case, this exhibit provides a rare opportunity to see and hear these historically important instruments first hand. After you visit the exhibit, don't miss your opportunity to hear some of these guitars in a concert setting. On Sunday December 17, Olav Chris Henriksen will perform "La Guitarre Royale," featuring French music of the Baroque and Classical Periods played on 17th and 18th century guitars from the Museum's collection (see the Calendar section for details). A compact disk of the program is already on sale at the Museum. Enjoy!



781-279-7960
617-834-9823
by appointment

CLASSIC GUITARS *of Boston* CLASSICAL GUITARS FOR THE BEGINNING STUDENT TO THE ADVANCED PLAYER ACCESSORIES

Classic Guitars of Boston is a new company founded with the mission of bringing quality student guitars to the greater Boston area and beyond. As a teacher and a performer in the area for the past 15 years I have found it to be a constant problem finding guitars on which students can develop proper playing skills. We specialize in a market that is under represented in the classical guitar field, guitars in the \$200-\$2000 range. If you are a beginner or have been playing for some time, let us help you in your selection of a new quality guitar. We operate by appointment out of the Boston-Brookline area. Give us a call at 781-279-7960 or 617-834-9823 and we will help you get the guitar that is right for you.



*Giulio Regondi,
The Infant Paganini*

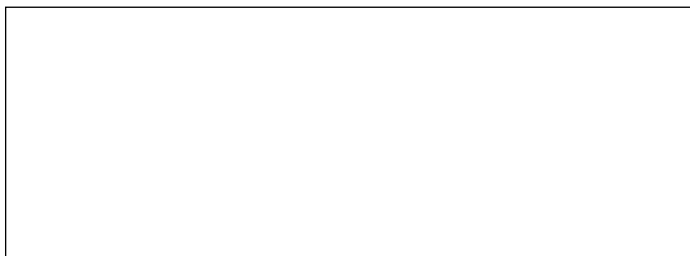
Bob Ward

Look for us on the web in the very near future.



Boston Classical Guitar Society
43 Spring Park Ave.
Boston, MA 02130

(Address Correction Requested)



Saturday, February 10, 8p.m.

Sharon Isbin, guitar

Thiago de Mello, percussion

FleetBoston Celebrity Series
NEC's Jordan Hall

30 Gainsborough St., Boston

Tickets: Celebrity Charge (617) 482-6661

