



newsletter

Upcoming Events

Tuesday, December 31, 6:00 & 7:00 p.m.

Jeffrey Steele performs "Recuerdos Españoles" at the Rockport United Methodist Church, 36 Broadway, Rockport.

Sunday, January 12, 7:30 p.m.

William Buonocore performs Fred Lerdahl's "Eros" with Collage New Music at the C. Walsh Theater, Suffolk Univ., Boston.

Monday, February 17, 8:00 p.m.

Robert Ward premieres a Guitar Concerto by Francine Trester at the Edward Pickman Concert Hall of the Longy School of Music, 27 Garden Street, in Cambridge. See pg. 2.

See Calendar Section for Details

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Letter to Members

Dear Members,

Welcome to the BCGS winter 2002 newsletter. In this issue, it is our pleasure to recount the BCGS 2002 Contemporary Music Guitar Festival, which took place on November 9th. I believe it was a big success, from beginning to end. For those of you who were able to make it, I truly hope you enjoyed your time.

In hearing three different performances of new music during the recent festival, it reminded me how diverse contemporary music is. From Duo LiveOak's beautiful original song cycles, to the competition finalists' individually dynamic programs, to David Leisner's flawless and moving interpretations of masterworks old and new, it was clear that, today, we must be experiencing the broadest spectrum of musical styles in history. Indeed, when you say, "I want to go to a concert of new music for classical guitar," you might not know what to expect.

My hope is that, from attending festivals and concerts like this, we all become more aware and interested in modern music for the classical guitar. On this note, please read this issue's several articles describing the events of our festival in full detail.

Also in this issue, you will find an article about the experiences of four BCGS members (myself included) and their recent outreach tour in rural Kentucky. In another article, we are proud to announce the world premiere of a new concerto for guitar by Composer in Red Sneakers member Francine Trester on February 17th with Robert Ward as soloist. Finally, be sure to check out our events Calendar, Society Speaks column, and Richard Cyr's interesting article on guitar strings.

In the spring, we look forward to two BCGS concerts that are sure to be great: Benjamin Verdery, in March, and William Kanengiser, in April. Also be on the look-out for the return of BCGS' own, Luiz Mantovani, who will be on a tour in April which will include a performance at Longy's Pickman Hall. You will hear more about this concert and, as always, other concerts in the upcoming newsletters and on our website, www.bostonguitar.org.

All the best and Happy Holidays.

Sincerely,

Nicholas Ciraldo
Artistic Director

Robert Ward Premieres Guitar Concerto by Francine Trester

By Charles Carrano

The concert will take place Monday, February 17 (President's Day) at 8:00 p.m. at the Edward Pickman Concert Hall of the Longy School of Music, 27 Garden Street, in Cambridge. See the Calendar section for details.

In February, guitarist Robert Ward will premiere a Guitar Concerto by Francine Trester. This exciting new work is contemporary in style while embracing the romanticism that traditionally has been associated with the guitar. Composers in Red Sneakers member Francine Trester, herself a violinist, also looked toward the lyricism of the violin concertos of the Romantic Era, works that stand at the very heart of the violin literature. In many ways, this romantic language is the shared legacy of both solo string instruments. Mr. Ward and Ms. Trester recently collaborated on her Sonata for Violin and Guitar, a work that was premiered this past October at the Edward Pickman Concert Hall of the Longy School of Music.

The Concerto is divided into three movements: *Marcato*, *Lento (with nostalgia)*, and *Allegro*. The first movement begins with an energetic announcement by the orchestra, heralding the entrance of the solo guitar. This robust first theme frames the subsequent contrasting themes expressed by the soloist. The movement culminates with a vigorous coda that builds upon previously stated material. The second movement is slow and lyrical, almost elegiac in its wistful evocation of the past. The final movement is an exuberant *Allegro*. Its asymmetrical rhythmic patterns charge the material with a propulsive energy that carries the piece to its spirited conclusion.



Francine Trester attended the Juilliard Pre-College Division as a violinist and received her B.A. at Yale University. Studying with Jacob Druckman and Martin Bresnick, she received her masters and doctoral degrees in composition at the Yale School of Music. Francine received a Fulbright Scholarship to study composition with Alexander

Goehr at Cambridge University, and the ASCAP Foundation Morton Gould Young Composer Award. Francine has been Assistant Professor at Austin College and faculty at Yale. Currently, she is an Associate Professor of Composition at Berklee College of Music and visiting faculty at Longy School of Music.



Robert Ward holds degrees in guitar performance from the San Francisco Conservatory of Music, BM, and the University of California San Diego, MA. He has studied with Angel, Pepe and Celin Romero, Michael Lorimer, Lee Ryan, and George Sakellariou. He served for two years as the Artistic Director of

the Boston Classical Guitar Society and remains active with the society as both a performer and an honorary board member. Robert Ward is a faculty member at Northeastern University, The Brookline Music School and The New School of Music.

The Concerto will be conducted by composer **Eric Sawyer**, also a member of Composers in Red Sneakers. Mr. Sawyer's *Bagatelles for Cello and Piano* will also be featured on the program along with works by Howard Frazin, Michael Gandolfi, Margaret McAllister, Lansing McLoskey, and Kurt Stallman.

Composers in Red Sneakers
presents ★ ★ ★ ★



A WORLD PREMIERE: CONCERTO for GUITAR

by Francine Trester

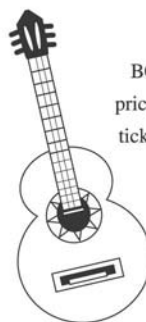
with Robert Ward, soloist

February 17, Pickman Hall, Longy School of Music, 8 p.m.

Programs will feature works and premieres by
**Howard Frazin, Margaret McAllister,
Lansing McLoskey, Eric Sawyer and Kurt Stallmann**

★ ★ ★ ★

BCGS members receive two dollars off the admission price (\$12 general/\$8 students & seniors) by pre-ordering tickets. Subscribe to all three CRS concerts for the price of two!! For further information, please contact:



Howard Frazin (617) 876-9101
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Highlights from the BCGS 2002 Contemporary Music Guitar Festival

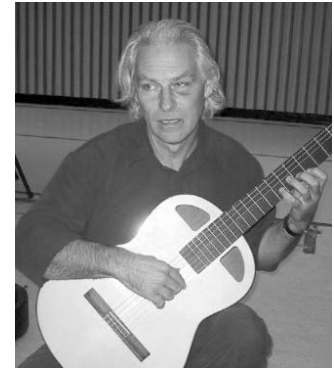
Contemporary Lutherie: New Trends in Guitar Making

By Oscar Azaret

Kenny Hill, Stephan Connor, Alan Chapman, and Thomas Knatt were the featured luthiers on the discussion panel. Each spoke a few minutes about the craft with emphasis on emerging trends. Kenny had flown in from his home in California the day before, while the other three gentlemen are part of our rich New England lutherie community.

Kenny Hill talked about how he started as an independent builder over 30 years ago, but has in recent years moved to shops with workers. He has shops in California and in Mexico, and he experiences with these associates the ability to "try out" more things. One innovation he presented was a laminate top. No, not plywood. This top consisted of an inner and outer layer of spruce sandwiching an inner core of very fine lattice material from the airplane industry. Sounds wild? But the neat thing is that the thickness of the overall sandwich is the same as a regular top – about 2.5mm, and the interior strutting can be made whatever traditional pattern or lattice pattern one prefers. The result – a top which looks just like a conventional top but is lighter and stiffer.

Stephan Connor continued the discussion noting that we are in a Golden Age of the classical guitar with greatly improved playing techniques and lots of instrument innovation. He quickly surveyed a number of innovators – Wagner, Humphrey, Gilbert, Kasha/Schneider, Smallman, and others. Stephan's work currently implements lattice type bracing, but his goal is to take the power which this bracing can bring while also achieving the nuances in sound of the traditional bracing patterns. He talked about some recent experiments with techniques such as making the soundboard thicker around the



perimeter to improve sustain and variations in soundhole placement. Stephan demon-

strated one of his guitars with a second sound hole on the bass side of the upper bout rib and a very clever sliding magnetic wooden cover which allows the player to modulate the effective opening from 0 to 100%.

Stephan made the observation that some modern guitars are very responsive to the high frequencies of string noise, and players need to learn how to control this negative effect. This then brought him to the topic of practicing with a lampshade on your head ... yes you read that right. Several people tried this at his vendor fair table, including me. Quite astounding really,



Aaron Green, Luthier
 The Spanish Guitar Workshop
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aarongreenguitars.com



imagine sticking your head in the soundhole while you play. He also recommends this for people with hearing loss.

Alan Chapman followed, showing a variety of soundboard lattice type bracing patterns. Alan has explored many variations and has innovated on the Smallman and Fischer designs. He talked about the results he has achieved with diagonal lattice bracing, perpendicular lattice bracing, flat square braces, and bracing with balsa wood laminated with graphite. He noted that mixing a little Kevlar with the graphite tends to produce a sweeter sound. And for owners of some of these modern lattice braced guitars he warned that the soundboard can be as thick as 24 thousandths of an inch—no golpes on these instruments please.

Tom Knatt, long time luthier and teacher in the Boston area, wrapped up the presentations with some of his observations. Tom has taught scores of students the craft of lutherie, including several professional luthiers. He emphasized that through his students many different techniques and innovations have been realized. He urged the audience to listen to some of John Williams' recent and older recordings in which he performs the same composition on a Smallman guitar (recent) and Fleta guitar (older). Tom argued that some of the attributes of these modern designs—very crisp even response across the fingerboard—as contrasted by perhaps a more lush sound from, say a Fleta, may lend themselves to certain types of music more than others. A sound optimal for Bach may not be the best for a romantic Spanish piece.

Facing page top:
Dennis Coster of Wakefield Music.

Middle: Luthiers, left to right - Kenny Hill, Stephan Connor, Alan Chapman, and Tom Knatt.

Bottom: Frank Wallace, Luthier Kenny Hill.

Top left to right: Larry Rawdon, Rawdon Hall Guitars and Steve Terry, luthier Aaron Green, Union Music exhibit, Robert Margo.

Bottom left to right: luthier Stephan Connor, Richard Cyr of Strings By Mail, Nick Ciraldo and Linda Carmichael demonstrate the Alexander Technique, Alan Chapman, luthier.

Tom mentioned that his work was in the school of Bouchet and Friederich. He favors the sustain and the full piano-like sound that these designs can achieve. Tom also talked about his work analyzing resonant modes of the guitar top using glitter patterns excited by sinusoidal sound waves, and some recent work in the area of removable adjustable necks, which would allow the player to adjust the neck angle.

The presentations were followed by a lively set of questions from the audience. Perhaps the most surprising was the question asked of Kenny Hill about the current availability of tone woods. Kenny answered that his experience is that tone woods are more available now than ever before. "Just when people start talking about the scarcity of certain woods, new sources appear."

(continued on page 10)



Calendar

BCGS December-February Calendar

PERFORMANCE PARTIES

Saturday, February 1, 2:00 p.m.

Local luthier Stephan Connor hosts his 2nd "Connor Guitar Extravaganza" at the Cataumet Arts Center on scenic Cape Cod. Detailed driving directions are available at www.cataumetartscenter.org/directions.htm, or send mail to steveconnor@juno.com. This event will be a performance party, a luthier exhibit, and an opportunity for everyone to try out some of Steve's new and innovative guitar designs.

For information about hosting a performance party, contact Charles Carrano by email (c.carrano@att.net) or regular mail (BCGS Newsletter Editor, 70 George St., Norwood, MA 02062).

BCGS SPONSORED EVENTS

Friday, March 7, time TBA

The Boston Classical Guitar Society sponsors a masterclass with Benjamin Verdery. Details will be listed on www.bostonguitar.org as they become available.

Saturday, March 8, 8:00 p.m.

The Boston Classical Guitar Society presents Benjamin Verdery in concert. Details will be listed on www.bostonguitar.org as they become available.

Monday, April 28, 8:00 p.m.

The Boston Classical Guitar Society sponsors a recital by William Kanengiser. Details will be listed on <http://bostonguitar.org> as they become available.

BCGS DISCOUNTED EVENTS

Monday, February 17, 8:00 p.m.

Robert Ward performs Francine Trester's new Concerto for Guitar as part of Composers in Red Sneakers' "Party Lines" program on Presidents' Day. Pickman Hall, Longy School of Music, 27 Garden St., Cambridge. Also featuring new compositions by Howard Frazin, Margaret McAllister, Lansing McLoskey, Eric Sawyer, and Kurt Stallman. \$12 general admission; \$8 students and seniors. BCGS members receive two dollars off the admission price by pre-ordering tickets. Call (781) 769-0147 for more information. See page 2 in this newsletter.

Wednesday, April 2, 8:00 p.m.

Luiz Mantovani, Guitar, performs works by Paladino, Moreno-Torroba, J.S. Bach, Coste, and Ginastera in a concert sponsored by Pro Musicis. Weill Recital Hall at Carnegie Hall. For tickets and information, call (212) 787-0993 or email: promusicis@aol.com. BCGS members receive a discounted ticket for \$15. See page 14 in this newsletter.

Saturday, April 5, 8:00 p.m.

Luiz Mantovani, Guitar, performs works by Paladino, Moreno-Torroba, J.S. Bach, Coste, and Ginastera in a concert sponsored by Pro Musicis. Pickman Concert Hall, Longy School of Music, 27 Garden St., Cambridge. For tickets and information, call (617) 566-5218 or email: promusicis@aol.com. BCGS members receive a discounted ticket for \$15. See page 14.

NEW ENGLAND AREA EVENTS

Sunday, December 15, 1:00 p.m.

The Ciraldo Duo (Rachel Taratoot Ciraldo, flute; Nicholas Ciraldo, guitar) perform the music of Bathioli, Rodrigo, Leisner, Shankar, and Piazzolla at the Center for the Arts in Natick: 31 Main Street, Natick (Rt. 27, downtown). Call (508) 647-0097 for more information. After hours information: 508-647-0179 or <http://www.natickarts.org>.

Sunday, December 15, 3:30 p.m.

Guitarist Paul Abbot performs the music of Brower, Hand, Paganini, & DeFalla at the Hingham Public Library, Leavitt St. Hingham. Call 781-545-7863 for more information.

Tuesday, December 31, 6:00 and 7:00 p.m.

Jeffrey Steele performs "Recuerdos Españoles" at the Rockport United Methodist Church, 36 Broadway, Rockport (a "New Years Rockport Eve" event). Music by Narvaez, Sor, Tarrega, Albeniz, de Falla, Llobet and Rodrigo — featuring the Adagio from the latter's Concierto de Aranjuez (orchestra part synthesized by the performer).

Tuesday, December 31, 7:15 p.m.

Groton First Night will present Berit Strong in Concert. Place TBA: please email Nancy Prevost at njcprevost@hotmail.com or call (978) 448-3001. Works about Natural Landscapes by Sommerfeldt, Brouwer, Cullen and several latino duets with 13 yr. old advanced student Sarah Chodorow. Call for ticket info.

Friday, January 10, 8:00 p.m.

The Connecticut Classical Guitar Society sponsors the Paco Peña Flamenco Ensemble at the Bushnell - Autorino Great Hall, Belding Theater, 166 Capitol Avenue, Hartford, CT. Directions: (860) 987-5900. Visit www.ccg.org or call (860) 249-7041

Sunday, January 12, 7:30 p.m.

William Buonocore performs Fred Lerdaahl's "Eros" with Collage New Music at the C. Walsh Theater, Suffolk Univ., Boston. Tickets are \$20; \$7 for students and seniors. Free admission to students at Boston Conservatory, Boston Univ., Harvard Univ., Longy, MIT, N. E. Conservatory, Tufts Univ., Suffolk Univ., Walnut Hill School for the Arts. For more information call (617) 325-5200 or www.collagenewmusic.org.

Sunday, January 12, 3:30 p.m.

Linda Rossman, guitarist & Claudia Yapp, flute, perform at the Hingham Public Library, Leavitt St. Hingham. Call 781-545-7863 for more information.

Friday, January 24, 8:00 p.m.

"Lachrimae, or Seven Teares: Music of John Dowland." Carol Lewis, Janet Haas, Paul Johnson, Mai-Lan Brokman and Alice Mroszczyk, viols, will join Olav Chris Henriksen, lute, in a performance of selections from John Dowland's instrumental masterpiece. Lindsay Chapel, of First Church in Cambridge, Congregational, 11 Garden St. (entrance on Mason St.), \$16/\$11, (617) 776-0692.

Sunday, January 26, 3:00 p.m.

"Lachrimae, or Seven Teares: Music of John Dowland." Same program as 1/26 concert. Somerville Museum, at corner of Central Street and Westwood Road. \$14/\$9 (617) 666-9810.

Sunday, February 9, 3:30 p.m.

Guitarist Gerald Johnson performs at the Hingham Public Library, Leavitt St. Hingham. Call 781-545-7863 for information.

Sunday, February 14, 7:30 p.m.

Jeffrey Steele plays "Aranjuez, Mi Amor." Music by Narvaez, Sor, Tarrega, Albeniz, de Falla, Llobet and Rodrigo — featuring the Adagio from the latter's Concierto de Aranjuez (orchestra part synthesized by the performer). Depot Square Gallery, 1837 Massachusetts Ave, Lexington. Admission \$8. For more information call (978) 282-3106 or visit <http://jeffrysteele.com>.

Saturday, February 22, 8:00 p.m.

"L'Echo du Danube: Sonatas, Toccatas and Suites from 17th Century Germany." Duo Marsienne (Carol Lewis, viola da gamba; Olav Chris Henriksen, theorbo and Baroque lute) will perform works by Buxtehude, Schenk, Kapsberger and others. Lindsay Chapel, of First Church in Cambridge, Congregational, 11 Garden St. (Mason St.entrance), \$16/\$11, (617) 776-0692.

Sunday, February 23, 3:00 p.m.

"L'Echo du Danube: Sonatas, Toccatas and Suites from 17th Century Germany." Same program as 2/22 concert. Somerville Museum, at corner of Central Street and Westwood Road. \$14/\$9 (617) 666-9810.

Sunday, March 9, 3:30 p.m.

Guitarist Larry Spencer performs at the Hingham Public Library, Leavitt St. Hingham. Call 781-545-7863 for information.

Friday, April 11, 8:00 p.m.

Gil Shaham, violin and Göran Söllscher, guitar, perform at NEC's Jordan Hall as part of FleetBoston's Celebrity Series. Shaham teams up with celebrated Swedish guitarist Göran Söllscher for a special program featuring works by Schubert, Paganini and Piazzolla. Prices: \$50, \$45, \$40.

Sunday, April 13, 3:30 p.m.

The Back Bay Guitar Trio performs at the Hingham Public Library, Leavitt St. Hingham. Call 781-545-7863 for information.

Sunday, April 23, 8:00 p.m.

The Connecticut Classical Guitar Society sponsors William Kanengiser at the Carol Autorino Center of Saint Joseph College, 1678 Asylum Avenue, West Hartford, CT. Tel: 860-232-4571. Tickets: \$32, \$28 CCGS Members. Visit www.ccg.org or call (860) 249-7041.

Sunday, March 16th, 7:30pm

Guitar duo Sharon Wayne and Glorianne Collver-Jacobson perform works by Granados, Albeniz, DeFalla, Bellinati, Cardoso, Fleury and others. New School of Music, 25 Lowell Street, Cambridge, MA. Free Admission.

Thursday, March 20th, 12:00 noon

Guitar duo Sharon Wayne and Glorianne Collver-Jacobson perform works by Granados, Albeniz, DeFalla, Bellinati, Cardoso, Fleury and others. MIT Chapel, 77 Mass. Ave., Cambridge, MA. Free Admission. For more information call 617 253-2906

Sunday, April 27, 3:30 p.m.

Jouissance, five member ensemble performs at the Hingham Public Library, Leavitt St. Hingham. Call 781-545-7863 for info.

**ONGOING EVENTS****Thursday evenings 7:00- 10:00 p.m.**

Eric Anthony performs classical guitar repertoire with emphasis on Spanish composers (Albeniz, Tarrega, Sor, Rodrigo, etc.) at the Tasca Spanish Tapas Restaurant, 1612 Commonwealth Avenue, Boston, MA. Free valet parking, no cover charge. (617) 730-8002.

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, N.H. Flamenco and classical guitar. All welcome. lgunder@attglobal.net.

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

*Send your listings to Larry Spencer at
lspencer777@hotmail.com, or mail them to:*

*Larry Spencer,
BCGS Webmaster/Calendar Coordinator, 1200 Concord Rd.,
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Deadline for the Mar-May issue is Feb 1.

**Listings submitted after the deadline
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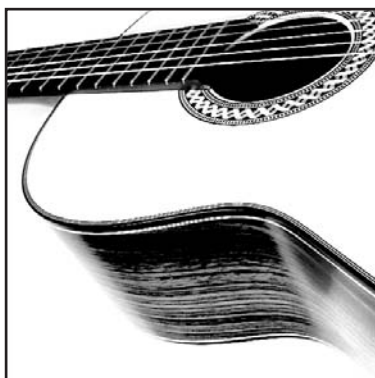
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Brooklyn College

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Peter Argondizza
Royal Scottish Academy of Music
and Drama

Society Speaks

Compiled by Charles Carrano and Bob Healy

How do you practice? What techniques have you discovered to improve your playing in the least amount of time?

Thanks to those who responded to this survey! These surveys give all members the opportunity to express their personal opinions on a variety of subjects, and they provide a wealth of information for the readership. Please note that the opinions expressed are not necessarily those of the editor.

I think it is a common struggle to find sufficient time to practice. Recently, in my own case, I realized the need to “compartmentalize” my daily guitar studies, and subsequently altered most of my practice habits. I do maintain a thorough warm-up routine, to prevent injury. Additionally, I “mentally” practice. Of course, there are many ways to do this, but generally I try to envision the technical or musical aspects of a given piece without using the guitar. Usually, if I can see it or hear it in my head, I can play it.

Nicholas Ciraldo

To make the most of a one and a half-hour guitar practice with nothing specific to prepare for (auditions, performances, etc.), I'd recommend the following. Determine where weaknesses lie before practice, e.g. right hand articulation, slurs, and memorization. Choose exercises that affect these areas: 3 Giuliani right-hand studies, 2 Segovia slur exercises, memorization of Sor's Study in B minor. Practicing slowly, with and without a metronome, studying both hand postures and listening to sound quality (e.g. even slurs, rhythmically and sonically) will make the most of what little time there is. Introduce the Sor between each exercise memorizing 2 bars at a time. Practice will be less

tedious and your left hand won't cramp up from 20 minutes of practicing the C to G Major progression of the Giuliani study. With the time remaining practice, a piece you are currently working on—one that has shed light on the problem areas. Hopefully, it'll make a difference. Regarding memorization, Fred Hand showed me a great way to thoroughly memorize a piece, contact me on this. www.mp3.com/paul_abbot.

Paul Abbot

The next survey topic is as follows:

What was your best or worst moment while performing, and what influence did it have?

Please keep your responses brief—150 words or less! Responses may be condensed if they exceed brevity. Indicate whether you wish to include your name with your response or prefer to comment anonymously. If you have suggestions for future surveys—send them along!

Send responses to Bob Healy, bob@bobhealy.net,
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Festival Highlights (*continued*)**Duo LiveOak's Afternoon Performance***By Robert Margo*

Many of the best guitar ensembles are related by blood or marriage. The Duo Assad and the Katona Twins are examples of the former (brothers) and the Presti-Lagoya Duo is an example of the latter. Assuming the "fundamentals" (technique and musicianship) are right, growing up together or living together as a couple seems to impart an advantage. In some lines of work familiarity might breed contempt but not, it seems, on the guitar.



The husband and wife team of Frank Wallace (guitar, lute, and voice) and Nancy Knowles (voice) make up Duo LiveOak. They gave a superb afternoon concert at Wellesley's Jewett Auditorium. The concert was also notable in that all of the

music, some of it for solo guitar, was written by Frank Wallace.

The concert began with "Voices in the Dark" for baritone voice (Wallace's) and 10-course lute. Wallace has a wonderful baritone—dark, fast, agile, and never overbearing. The lute part was demanding throughout—one can only marvel how he can sing as well as he does and play the lute as well as he does, all at the same time. "Voices" was followed by "Woman of the Water," a premiere, for soprano and lute. Based on the work of the American poet Theodore Roethke, it had a mysterious quality that fit the poetry well. It, too, was sung superbly, this time by Knowles, with excellent diction, dramatic flair, great timing, and finely spun phrasing. The first half closed with a duet for soprano and baritone, "Pearly Everlasting," again performed simultaneously on the lute by Wallace.

The second half featured two of Wallace's compositions for solo guitar, the second of which ("Harlequin in Love") made a strong impression. It also featured another recent song cycle, "A Single Veil," based on poetry written at a workshop held at the duo's farm in southern New Hampshire, and another work based on Roethke's poetry, "Bestiary," for baritone, soprano, and guitar. These song cycles were also given outstanding performances.

If you have a chance to hear Duo LiveOak in concert, don't miss them. They are fully the equal of any of the best chamber ensembles active today. Wallace has developed a formidable compositional palette for voice and plucked string instruments, one that incorporates influences from early music to the latest avant-garde techniques. The twentieth century repertoire for voice and guitar includes many outstanding pieces by some of the century's best known composers (for example, Britten, Rodrigo, and Walton). Wallace's work in this genre stands up well to the competition.

David Leisner at the Houghton Memorial Chapel*By Raymond Poissant*

When David Leisner made his entrance at the front of the Houghton Memorial Chapel, about one hundred and fifty guitar enthusiasts were in attendance. After adjusting his guitar he began to play. His strong and precise playing impressed the audience from the start. The first selection was contemporary: "Serenade," by Lou Harrison. After that he performed the exciting "Hungarian Fantasy" by Johann Kaspar Mertz. Mr. Leisner is a recognized leader in reviving the neglected works of Mertz. Next came a David Leisner composition, "Freedom Fantasies," with movements named "Go Down, Moses," "Sometimes I feel Like a Motherless Child" and "Oh, Freedom." These soulful selections, skillfully woven, evoked gospel, blues, and rally feelings. The first half of the concert was closed with Villa-Lobos' "Mazurka-Chôro."



The second half opened with David's own arrangement of the Bach Chaconne. As with all of his selections, he displayed a complete command of the piece. Two selections by Franz Schubert followed: "Das Fischermädchen" and "Liebesbothschaft." At this point, David spoke to the audience about his collaboration with Alberto Ginastera of Argentina concerning his "Sonata Op. 47." After his explanatory remarks about each of the four movements, Esordio, Scherzo, Canto, and Finale, he performed the piece and came to the end of his program. Sustained applause brought him to the front once more for an encore. He selected his own composition "Billy Boy Variations," a charming ending for an interesting and enjoyable concert.

The Winner's Circle

Special thanks to all who participated in our guitar festival's guitar competition, and congratulations to the four finalists! Tied for first prize: *Daniel Lippel, New York* and *Rob MacDonald, Baltimore*. Third Prize and winner of the "Contemporary Music Interpretation Award:" *Parry Schack, Munich*. Fourth Prize: *Steven Lin, Boston*

Raffle Results

Congratulations to our two raffle winners!

First Prize (a dozen sets of strings): *Rob MacDonald*

Second Prize (Soft-shell guitar case): *Steve Terry*

The BCGS would like to thank all the prize donors for our guitar competition and raffle: Carl Kamp of Union Music: \$50 for 3rd prize in the guitar competition. Richard Cyr of Strings by Mail: one dozen sets of strings for the 1st prize raffle winner. Gloria Vachino (our former Director!): a soft-shell guitar case for the 2nd prize raffle winner.

The Quadrivium Guitar Quartet and the Louisville NPA Program



Nick Ciraldo, Will Reilly, Luiz Montovani, and David Wade

The Boston-based group, the Quadrivium Guitar Quartet, participated in an artist-in-residency in rural Kentucky last September. During their two-week residency, the quartet gave almost 40 concerts—several each day, reaching almost every student in the Marion and McCreary County School System, a total near 7,000 children.

The program, operated by the Louisville music outreach organization, New Performing Arts, was created in response to the Kentucky Education Reform Act, which requires, in part, a substantial level of musical proficiency from the students. The program aims to bring to life what students have learned in the classroom through live and interactive performance art. Over the past ten years, more than 600,000 children across Kentucky have enjoyed the NPA programs, and the majority of them experienced this type of music for the first time ever.

“I truly believe we made a difference in some of their lives—perhaps profoundly for a few, and for others, maybe simply making classical music more accessible,” said quartet member, Will Riley. “I think the fact that we are playing guitar helps a lot in that regard. The guitar is a very

good instrument for bridging classical music with other styles. The kids there are mostly very poor, with little access and exposure to classical music. But, with all the great bluegrass music going on around them, they are quite familiar with the guitar, so I think they were able to relate to what we were doing.”

After looking through the guidelines of the Education Reform Act, the quartet created programs for each student level (K-2nd grade, 3-5th grade, middle school, and high school) and highlighted many of the terms from the classroom. “With the younger children we worked on very simple concepts, such as melody, rhythm, timbre, and dynamics. We had them singing, snapping fingers, and trying different sounds with their own voices, being as interactive as possible,” according to Riley. For the middle schools, concepts included the different stylistic periods, imitation in music, and the use of folk music in classical works.

“In the high schools, we played the 4th Brandenburg Concerto of J.S. Bach, first discussing events during the 18th century—the age of reason, politics, cultural trends in art, and architecture—and why those things might matter now. Then we demonstrated counterpoint as a Baroque compositional device and took the piece apart by showing them how it was constructed from a three-note motive. It was clear the discussion helped make them feel more involved in the music. You could have heard a pin drop in an auditorium of 400 high school students while we played,” said Riley.

Riley says, “I think I’ve gained an even greater appreciation of the need for outreach programs after this residency. It was a reminder of how powerfully music can affect you when it is made that much clearer to you for the first time, and how important it is for people at any age to encounter that experience.”



String Basics

by Richard Cyr, *Strings By Mail*

The following is an excerpt from an article published on www.stringsbymail.com and is reprinted here with permission.

There are many factors to be considered when deciding which strings to buy. The characteristics of your guitar, your playing style, and the sound you're trying to achieve are the most important. String Basics is a list of general guidelines which will help you with your decision. It is important to realize, however, that these are generalizations and there will always be exceptions. In most cases you'll have to experiment with different brands and even mix basses and trebles from different brands until you get the best one.

1. Good strings are the ones that provide good tone, tune up quickly, stay in tune well, have good playability (feel secure under the fingers and respond well to the touch), and last a long time (about 3 months for a two hour a day player).
2. Differences in string brands, or differences in types within a brand, are usually the result of manufacturers trying to achieve the highest ratings possible in all the characteristics mentioned in the previous item, or because they are purposely trying to bring out a particular characteristic (bright sound vs. mellow sound, etc.). They do this by altering the material put into the string (less or more silver in the basses, carbon in the trebles, etc.), and the processes used to make the string. There are always positive and not so positive aspects to every brand of string. Each of the string brands has its own unique personality.
3. Getting advice about which string is "the best" is a good idea, but be careful. Different people will have different criteria for evaluating strings. For example, a luthier will probably favor a string that is neutral in tone (neither noticeably bright nor noticeably mellow) to allow the guitar's characteristics to come through unimpeded. A player, however, may have preferences for a certain sound (earthier basses, brighter trebles, etc.). Therefore, a neutral string may not always be the best choice.
4. Much has been said about string tension. Tension is the amount of force that must be put onto the string to bring it up to pitch. Generally speaking:
 - The tension rating is based on a scale length decided upon by the manufacturer (D'Addario uses 648 mm). If the string is put on a guitar with longer scale, more tension will be required. If put on a shorter scale, less tension will be required.
 - The higher the tension the thicker the string.
 - The thicker the string the more mellow the sound.
 - The harder the material the brighter the sound (carbon trebles, for example).
 - The lighter the tension the easier to fret, but the more propensity toward buzzing (it really depends on the set up of the guitar).
 - More tension does not mean louder. Higher tension strings may vibrate with more intensity, which may play a small part in increasing loudness. But the guitar itself, specifically the sustain of the guitar, will have much more to do with loudness. A case can even be made that an extra-hard tension string could put so much stress on the top of the guitar that the top becomes restricted which actually decreases loudness.
 - Before using extra-hard tension strings, always check with the manufacturer of your guitar to be sure the guitar can handle them. Many luthiers do not recommend extra-hard tension strings for their instruments.

The BCGS would like to offer its special thanks to Richard Cyr and stringsbymail.com for its generous donation of twelve sets of strings to the first prize winner of our recent Guitar Fest raffle. Enjoy them Rob MacDonald!



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Performer Spotlight

Pro Musicis Sponsors Luiz Mantovani in Concert

By Rachel Watkins

With a repertoire spanning five centuries of music, Luiz Mantovani's diverse programs range from his own transcriptions of early music for plucked instruments to works written for him by contemporary composers. Luiz Mantovani is one of the most brilliant Brazilian musicians of the new generation. An active chamber musician, Mr. Mantovani has performed with Brazilian flutist Michel de Paula for eight years, covering a significant amount of the guitar and flute repertoire. He has also recently co-founded the Quadrivium Guitar Quartet, a group that has already acquired a solid reputation in Boston's classical guitar scene and has just recently returned from a concert tour in September.

Luiz Mantovani holds an Artist Diploma from the New England Conservatory of Music. He was the first and only guitarist admitted into this prestigious program, the conservatory's highest award for artistic excellence. Mr. Mantovani also holds a Masters Degree with honors from the New England Conservatory and a Bachelors Degree from the University of Rio de Janeiro. He has studied guitar with David Leisner, Nicolas Barros and Antonio Guedes, and chamber music with pianist Stephen Drury and harpsichordist John Gibbons.

A celebrated prizewinner in both his country and the U.S., he has recently received the Pro Musicis International Award, one of the most coveted international prizes in recognition of artistic excellence. Only two other guitarists have received this award: Emanuele Segre from Milan, Italy, in 1987, and Ivan Rijos from Puerto Rico in 1994. Supported by the Pro Musicis Foundation, Mr. Mantovani will be performing in major concert halls in the U.S. and Europe, including a Carnegie Hall debut in April 2003.

Pro Musicis, founded in France by Father Eugene Merlet, was established in the United States in 1969. Dedicated to the discovery of concert soloists with world class talent, Pro Musicis gives artists the opportunity to enjoy flourishing international careers.

Together with each public concert in a major hall, Pro Musicis artists perform two community service concerts in prisons, substance abuse treatment centers, shelters for the homeless, hospitals, centers for the disabled, and homes for the elderly—for those who seldom, if ever, have access to concert halls. To date Pro Musicis has presented 68 award-winning artists in over 1,450 concerts worldwide.



Luiz Mantovani's upcoming appearances, under the auspices of Pro Musicis, will be April 2, 8 p.m. at Weill Recital Hall, Carnegie Hall in New York City; and April 5, 8 PM at Pickman Hall, Longy School of Music in Boston.

Thank You!

The BCGS is always pleased to accept donations in support of our mission to bring greater awareness of the classical guitar to the Boston area and nearby communities. This winter, the BCGS is indebted to Ramon Alonso, Oscar Azaret, Lawrence Brown, William Clinger, Steve Donhowe, Silvio Jose dos Santos, Larry Fine, Steve Gerritsen, Arthur Gold, Ronald Juels, Richard Lyon, Peter Macaulay, Robert Margo, and Arthur Ness.



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Classifieds are \$10 per issue for a 32 word ad (\$0.25 for each additional word). Send to Charles Carrano, BCGS Editor, by mail (70 George Street, Norwood, MA 02062) or email (c.carrano@att.net).

The deadline for the next newsletter is Feb 1.

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