



# newsletter

Volume 11, Number 1- Sept./Nov. 2003

## Upcoming Events

Monthly Performance Parties  
September 20, 2003 through January 17, 2004  
New England Guitar Competition winner  
Dan Lippel in concert ..... October 25  
The BCGS Guitar Festival 2003  
at Northeastern University .... November 7 & 8  
The Small\*Torres Duo performs  
as part of the WCRB Copley Square  
Concert series ..... September 4  
*See Calendar Section and Insert for Details*

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Guitar by Aaron Green, Luthier

## Letter to Members

### Dear Members,

Greetings! Autumn is rolling in and with it an exciting year of BCGS concerts, classes, and activities. This summer brought us an influx of new volunteers, as well as some transitions within the Board of Directors.

We would like to welcome Alec Bass, our newest board member, to his new position. After many years serving as Membership Director, Sally Dibble announced her decision to step down. Alec, a relatively new BCGS member, appeared at one of our open board meetings this summer and immediately offered to take over the responsibilities. He and Sally have been working together to make a smooth transition. Fortunately for us, Sally will remain active on the board, contributing her valuable thoughts and opinions, and providing us with a lovely meeting place.

This summer, Bob Margo, who has been contributing insightful and informative articles to the newsletter for years now, generously offered his expertise at grant writing. Thank you Bob! He has also founded a new column for the newsletter entitled, "The Fourth String."

In an effort to revitalize our program of sponsoring performance parties, this fall we will begin hosting them at regular locations and at regular monthly intervals. While members will always be welcome to host performance parties in their homes, by hosting them in other venues as well we can ensure that we keep a full schedule. Thank you Ben Arditi and Larry Spencer for coordinating the upcoming season's performance party schedule.

We are pleased to announce the 2003 BCGS Guitar Festival and Competition, taking place on November 7-8 at Northeastern University. The theme of this year's festival is "Five Centuries of the Guitar." Adam Holzman's not-to-be-missed concert on Friday night will kick off the festival, followed by his master class on Saturday morning. South Carolina-based lutenists Christopher Berg and Hazel Ketchum's Rossignol Duo will perform on Saturday afternoon, just before the public final round of the competition. Stay tuned to hear which mystery musician will play the closing concert on Saturday night.

Other highlights of our upcoming concert season include a recital by the 2002 New England Guitar Competition winner Dan Lippel in October, and the remarkable Amadeus Duo in January. Please see the Calendar section of this newsletter for details, or visit the BCGS Web site, [bostonguitar.org](http://bostonguitar.org).

I look forward to seeing you at these events and wish you a happy and peaceful fall season.

Sincerely,

Sharon Wayne, Artistic Director

## Performance Parties

Performance Parties are a way to share your enjoyment of the guitar with others. The BCGS provides a relaxed atmosphere in which players of all levels, ranging from absolute beginners to seasoned professionals, perform before an audience of their peers. You'll meet other members and people who just like to listen.

The BCGS is continually inspired by your dedication and spirited performances. Performance Parties are an excellent way to show your commitment to artistry, music and the guitar. This is a great opportunity for everyone to play, gain performance experience and earn enthusiastic applause and encouragement.

### *Performance Party Guidelines*

- You are encouraged to play 2 pieces, not necessarily consecutively. More can be played should the time allow.
- Please bring a snack or non-alcoholic beverage to share with the group.
- Please help clean up before you leave the premises.

ENJOY THE PARTY!

## Directions to the New Performance Party Venues

### *Arlington Center For The Arts*

*41 Foster Street Arlington, MA 02474, ([www.acarts.org](http://www.acarts.org))*

From Cambridge/Somerville: From Cambridge take Mass. Ave. toward Arlington past the Capitol Theatre (on your left). Go about 6 blocks past the theatre and take a right at the Getty Gas station onto Tufts St.

From Lexington: take Mass. Ave. through Arlington Center. Right after the Walgreen's (on your right), take a left at the Getty Gas Station onto Tufts St.

From Rt. 2 East / West : Take Rt. 60 exit toward Arlington/Medford (away from Belmont). Follow Rt. 60 until it intersects with Mass. Ave.. Take a right on Mass. Ave.. Go about 5 blocks, and right past the Walgreen's (on your right), take a left at the Getty Gas Station onto Tufts St.

Once on Tufts Street: Almost immediately after turning onto Tufts, you will take a left into the parking lot - we are in the big old brick schoolhouse building. From the lot go up a few stairs into the fenced-in playground area and go into the building. Once inside, go up 1/2 flight of stairs so you get to the "main" level. Walk down the hall past some lockers, and take your first hallway to the left. Then on the right you will see stairs. Go down into the hall. The auditorium is on your left.

Before you go into the building check the garden entrance of the auditorium by the parking lot (left facing the building from the lot) the door will probably be open for BCGS members.

### *Christian Education Center of Crossroads Community Church 1301 Edgell Road, Framingham, MA*

From the east: From Route 128, take Exit 26 (Route 20). Follow Route 20 for 8.2 miles into Sudbury. You will see a Friendly's Restaurant on the left. At the next light (only a few yards later), turn left onto Nobscott Road. (The left turn is opposite the Clapper Company store. If you see Kappy's Liquors on the right, or Sullivan Tire on the left, you've gone a little too far.) Nobscott Road becomes Edgell Road. The church is on the left, 1.4 miles from the intersection of Route 20 and Nobscott Road. We will not meet in the main church building; instead we will meet in the building next door, to the south. The building is a very large, white, colonial house.

From the west: From Route 495, take Exit 24 (Route 20) toward Marlborough. Follow Route 20 for 5 miles, into Sudbury. After you see Sullivan Tire on your right, turn right at the next light onto Nobscott Road. From there, follow the directions in the preceding paragraph.

## Thank You!

The BCGS would like to thank its membership and all who support the society by volunteering their time and/or donating funds to ensure our future success. This fall we would like to offer our special thanks to Karen Jacques.

## Come Play W. Mass!

The Pioneer valley is not only beautiful and close but also the valley's history is steeped in artistry, with only one thing lacking, the guitar. Every so often there is a classical guitarist who finds their way out here, and usually they find a packed house. My intention is to start a regular guitar venue here, featuring BCGS guitarists, etc.. A Sunday afternoon or Saturday night would be best. I am working with both Smith & Amherst Colleges to host it with the BCGS. My question to everyone is, would you be interested and how? Would you like to play and what kind of compensation do you need? Just some thoughts for now to help me approach the next step in making this a reality. E-mail me your ideas, [bob@bobhealey.net](mailto:bob@bobhealey.net).

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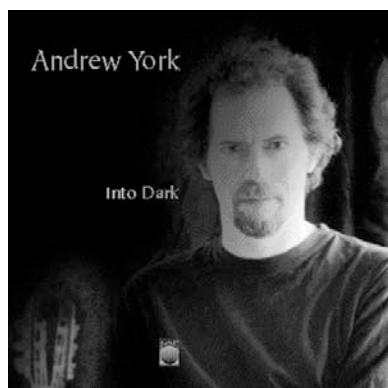
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## Considering Chamber Guitar

By Robert Booth

CLASSICAL GUITAR magazine's editor, Colin Cooper, over the past two or three years has suggested, rather strongly, that classical guitarists need to get out and play with other musicians.

Having grown up with a guitar in my hand, I found Mr. Cooper's assertion hard to envision: a guitarist who does not wish to play with others? For me, the greatest gift of music has always been playing with other people. Many, many were the nights when kitchens or porches became magically transformed into centers of sound—voices mixed with guitars, chords banging off lead runs, bass riffs entwined with keyboard backups. Wonderful sound. What made the classical guitarist so different?

One of my life-long loves has been classical music and a few years ago, with the family grown, and some time on my hands, I decided to put the steel string aside, take up classical studies and find out. Armed with Mr. Cooper's admonishment, I hit the floor running—but what does one do with a classical guitar if one wishes to play with others. Simple, chamber music, right?

Alas, as my recent forays into this discipline will attest, the road is not nearly as straight forward as it would seem.

Assuming one has the musical partners and has or can develop the technical skills for ensemble work, there is the music to consider. In my case I was lucky enough to meet up with members of a chamber music workshop who were interested in playing from the guitar repertoire. I was fortunate again, when, after two years of general guitar studies, I become the student of an instructor with national awards in guitar ensemble performance. That left the music.

Hey, this is the age of the Internet. How hard could it be to find music? The answer, in a word, is ... HARD.

Consider Segovia's perception as related by the twentieth century composer Mario Castelnuovo-Tedesco:

When Segovia came to Los Angeles to play in 1950, Alfred Leonard, the director of the Los Angeles Music Guild, asked him to participate in a concert of chamber music with guitar, scheduled for the following season. Segovia was reluctant to accept the invitation because of the limited repertoire in the field.

Segovia's solution was, of course, to commission Castelnuovo-Tedesco's Guitar Quintet OP. 143.

My first forays into the form served only to reinforce Segovia's view. My searches yielded a Boccherini quintet in e-minor, some items for guitar and flute and a few with violin. A further year's investigation wrought Vivaldi's Lute Concerto transcribed for guitar, lead to the awareness of eight extant Boccherini quintets and "The Schubert" and located some of Paganini's duets. Where were all the "Classical" works—the quartets and

quintets of old, that I should play with others?

Current catalogs were not really a help. Theodore Presser Company's 2001-2002 Guitar Catalog, for example, listed 554 solo pieces, 56 pieces for flute and guitar, 25 other duos with various instruments, 4 trios, 5 quartets, and 2 quintets.

Edition's Orphee's 2002 offering identified 35 solo pieces as compared to 1 quartet, 1 quintet, and 3 items for guitar and chamber orchestra. The general guitar repertoire, it seems, is extremely slanted; works for solo performance or duet far outweigh those for quartet or quintet.

Could it be that within classical music, the guitar had just not been accepted as an instrument of ensemble performance? Early *prima facie* evidence appeared to support the premise.

Forsyth's *Orchestration* (1935 Macmillan and Co., London/Dover Publications, NY, reproduction 1982) introduced the instrument with these words, "The guitar can scarcely be regarded as a regular orchestral instrument ..." Forsyth goes on to relegate the guitar to use as "local flavor" in certain operatic settings or in the production of chords.

Lester too. In his award winning *Compositional Theory of the Eighteenth Century*, (Harvard University Press) the only mention of guitar is in association with early chord inversion theory and, in particular, with the "alphabet" approach of strummed



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chord identification prominent in the 1600's. Of the mid-eighteenth century, when the quartet and quintet forms of chamber music were coming into their own, no trace of guitar mention is found.

These omissions, coupled with the Segovia incident, brought me to the conclusion that while a few novelty or experimental works may have been written, the primitive nature and subdued sound of the small bodied "Renaissance" and "Baroque" guitars negated the possibility of serious composition for the instrument.

This is now the twenty-first century and guitar development and amplification technology has reached "golden age" proportions. Could I, perhaps, be moving in the wrong direction on time line? Picking up the threads with Segovia's Castelnuovo-Tedesco commission, I set off to explore a different chronology to find out.

My method, though somewhat haphazard at the onset, settled into three rather distinct steps: (1) read music reviews in subject related periodicals such as Classical Guitar or Guitar Review; (2) read reviews of recordings with guitar and string arrangements, both in the aforementioned publications and also Schwann Inside Jazz & Classical and Chamber Music; and (3) browse CD listings, such as those offered at CDNOW.com or Amazon.com, for descriptions of guitar recordings which mentioned string ensembles in the credits.

The raw data will shake out as follows: (1) A promising review of a published work; (2) A promising review of a recorded work; (3) A title of a CD which includes a work with strings.

Of these data points, the first condition would appear to be the more promising. But, what does the music sound like; how do reviewer's terms such as "highly important" or "deserves to be heard" equate to my tastes? Has the piece been recorded?

Generally, finding the answer to the last question is my next step. If it has been recorded, I order a copy. If not, I file the review for future consideration. If the recorded version suits my taste (or is otherwise intriguing), I order the score/parts for my library.

The second and third data points essentially lead to the same place: a recorded piece from which one must work backwards. The first question here is: has the music been published? Recording credits seldom mention a publisher and quite often new contemporary works reside only with the composer. If it has been published and remains in print, finding it is a relatively easy exercise—take for example Leo Brouwer's *Quintet for Guitar and Strings*. Recorded by Miguel Trapaga and the Moscow string quartet on Opera Tres Edicions Musicales, S.L., a short Internet search turned up the published work of score (with parts) available from G. Schirmer.

Unpublished works are a far different beast. Consider Maximo Pujol's *Tangata De Agosto*, recorded by Maria Siewers on ASV, Ltd. A full year of nosing about on web sites and music pub-

lishers' listings, of corresponding with Mr. Pujol's current and previous publishers as well as music wholesalers and distributors on both sides of the Atlantic returned nothing. The closest I had come was an unverifiable rumor that someone in England had a pirated copy of the "score" available on a site somewhere.

I had about given up when a non-related interview in Classical Guitar concerning Australian guitarist Karin Schaupp yielded a solution. Ms. Schaupp's discography, featured in the article, indicated she had recorded some of Mr. Pujol's solo works. A web search turned up Ms. Schaupp's site and a quick e-mail explaining my quest resulted in contact information for Mr. Pujol and ultimately a copy of Mr. Pujol's manuscript from the composer himself.

Similar sleuthing landed *Berceuse* for guitar and string quartet by Jorge Morel. Recorded by Hilary Field on Yellow Tail Records, *Berceuse* was not contained in any of Mr. Morel's various publishers' catalogues. Again, some time, correspondence and patience was required, but eventually I found a link on Mr. Morel's web-page to Cheska music. Cheska music forwarded my question to Mr. Morel who responded by e-mail and who then took the time to finger the score manuscript, photocopy his originals, and provide copies of both score and parts.

Joy, it appears, may be found in Mudville. So, I had my system, however tedious, and it appeared to pay benefits.

Enter Vincenzo Pocci.

Vincenzo Pocci? One of the true joys of exploration are unexpected turns, the un-looked for discoveries. My search for the Pujol piece, it seemed, had taken such a turn: Simon Turnbull, of Ashley Mark Publishing, in responding to my query had made reference to a "Pocci's excellent Repertoire Guide" of which I was completely unaware.

Titled *Guitar Reference—Guide to the Guitarist's Modern and Contemporary Repertoire* this compilation of 400 pages spans the twentieth century and lists 7,000 composers and 35,000 pieces arranged by Author's name or by instrumentation.

(continued on page 9)



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# Society Speaks

Compiled by Bob Healey

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## Have you tried alternate methods of playing, i.e., standing, using knee supports, cello style, amplified?

Thanks to all of you 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.

\*\*\*

In my opinion, there is no one position for playing the guitar. The human body gets used to everything and reference points are developed as one plays in his/her preferred position. As time passes and our body gets used to these reference points it becomes difficult to make changes. I play the classical guitar in the "classical position," as there are reasons why we should do certain things; I think it is this position that allows most control over the instrument and the proper guitar technique is best applied in it. Also, the "classical position" allows us to have a more "dignified" posture when playing. Remember that the guitar is a very charming instrument; combined with the right posture it looks "esthetically correct" in a concert hall. *Ben Arditi*

\*\*\*

I've tried them all, and I'm still trying. I come from a jazz background, so crossing my right leg over my left and playing Paco de Lucia style (with the guitar on the right leg) works ok, except I need a massage after, and it is not the best for the left hand. I tried the A-frame, except it was always falling off. The pillow for the left leg never worked for me either. Recently I've tried a Gitano, a sort of mini-version of the A-frame, and it works pretty well. When I perform, I use a footstool and play with the guitar on my left leg, in the standard classical manner. *Bob Margo*

\*\*\*

I like to hold the guitar a bit higher than typical. This requires a fairly high footrest setting, which in the past had led to some problems—in particular, lower back pain and sore spots on my south side due to bone pressure. For some years now I have been using the Dynarette cushion plus a footrest elevated by only two inches or so. It would be even better if no footrest were needed at all, but this would require a lower than optimal chair height. The optimal chair height is mostly a function on the length of your legs. Ideally you want your weight supported by the back of both thighs and rear end as symmetrically as possible. The A frames allow you to vary the height to your particular

need and circumvent the need for additional footrest elevation. But then you've got to suffer the extra time to put the thing on and take it off. *Oscar Azaret*

\*\*\*

## The next survey topic is as follows:

**What is the most difficult piece you have ever played, where did you perform it, and what are your thoughts now that it's in your past?**

Please keep your responses brief—50 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 Healey, [bob@bobhealey.net](mailto:bob@bobhealey.net), by November 1.

The BCGS would like to acknowledge its appreciation to the D'Addario company, who graciously donated a set of its strings to each contributing author of this issue's Society Speaks column.

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# Calendar

## 🎵 Performance Parties

*Directions to the new performance party venues are listed on page 2.*

### **Saturday, September 20, 2:00 p.m.**

The BCGS sponsors a performance party at the Arlington Center for the Arts, organized by Ben Arditi.

### **Saturday, October 18, 2:00 p.m.**

The BCGS sponsors a performance party at the Christian Education Center of Crossroads Community Church, organized by Larry Spencer.

### **Saturday, November 8, 2:00 p.m.**

The BCGS sponsors a performance party at the Arlington Center for the Arts, organized by Ben Arditi.

### **Saturday, December 13, 2:00 p.m.**

The BCGS sponsors a performance party at the Christian Education Center of Crossroads Community Church, organized by Larry Spencer.

### **Saturday, January 17, 2:00 p.m.**

The BCGS sponsors a performance party at the Arlington Center for the Arts, organized by Ben Arditi.

*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

### **Saturday, October 25, 8:00 p.m.**

The BCGS is proud to present the 2002 New England Guitar Competition winner Dan Lippel in concert. St. Ann University Parish. See [bostonguitar.org](http://bostonguitar.org) for details.

### **Friday, November 7, 8:00 p.m.**

The BCGS sponsors a recital by Adam Holtzman. See [bostonguitar.org](http://bostonguitar.org) for details as they become available.

### **Saturday, November 8, 10:00 a.m.**

Masterclass with Adam Holtzman. See [bostonguitar.org](http://bostonguitar.org) for details as they become available.

### **Friday, January 3, time TBA**

The BCGS sponsors the Amadeus Duo in concert. See [bostonguitar.org](http://bostonguitar.org) for details as they become available.

## 🎵 New England Area Events

### **Thursday, September 4, noon**

The Small\*Torres Duo performs as part of the WCRB Copley Sq. Concert series. Featured will be music of Scarlatti, Machado, de Falla, Gnattali, and more. The concert is outdoors in Copley Square and is free.

### **Saturday, September 13, 8:00 p.m.**

Ensemble Chaconne (Peter Bloom, baroque flute; Olav Chris Henriksen, baroque lute & English guitar; Carol Lewis, viola da gamba) perform "*A Musical Portrait: Thomas Gainsborough and his Circle*," featuring works by J.C. Bach, Abel, Straube, Fischer & Giardini. Lindsay Chapel, 1<sup>st</sup> Church in Cambridge Congregational, 11 Garden St. Cambridge MA. Admission \$16/\$12. Call (617) 776-0692 for more information.

### **Sunday, September 14, 3:00 p.m.**

Ensemble Chaconne (Peter Bloom, baroque flute; Olav Chris Henriksen, baroque lute & English guitar; Carol Lewis, viola da gamba) perform "*A Musical Portrait: Thomas Gainsborough and his Circle*," featuring works by J.C. Bach, Abel, Straube, Fischer & Giardini. Somerville Museum, Central St. at Westwood Road, Somerville MA. Admission \$14/\$9. Call (617) 666-9810 for more information.

### **Thursday, October 9, 7:30 p.m.**

Chapel Arts Center. St. Anselm College. Manchester, NH. Admission is free. For more info/directions call (603)641-7000 or go to [www.anselm.edu](http://www.anselm.edu).

### **Sunday, October 19, 2:00pm**

Sharon Wayne and Friends, featuring the Bay Back Guitar Trio present a recital. The New School, 25 Lowell St. Cambridge, MA. For more info/directions call (617) 492-8105 or go to [www.cambridgemusic.org](http://www.cambridgemusic.org). Admission is free.

### **Wednesday, October 22, 12:30 p.m.**

Guitar duo Glorianne Collver-Jacobson and Sharon Wayne present "*Desde el Corazón*" (From the Heart) Musica et Poesia de España y Latinoamerica. Program to include Argentine milongas, Venezuelan joropos, Afro-Brazilian dances, Cuban lullabies, and fiery Spanish dances by composers de Falla, Granados, Cardoso, Bellinati, and Brouwer. The program will also include selected readings from works by Jorge Luis Borges, Blanca Varela, and Federico García Lorca. Jewett Auditorium, Wellesley College. Admission is free. Call (781) 275-6686 for more information.

### **Saturday, November 15, 8:00 p.m.**

Olav Chris Henriksen, lute, and Bruce Fithian, tenor, perform music from their new CD of music by Francis Pilkington, "*Music Dear Solace to My Thoughts*." Boston Conservatory Concert Room, 8 The Fenway, Boston MA. Admission is free. Call (617) 912-9142 for more information.

### **Sunday, October 16, 3:00 p.m.**

Olav Chris Henriksen, lute, and Bruce Fithian, tenor, perform music from their new CD of music by Francis Pilkington, "*Music Dear Solace to My Thoughts*." Somerville Museum, Central St. at Westwood Road, Somerville, MA. Admission \$14/\$9. Call (617) 666-9810 for more information.



## 🎵 Festivals & Workshops

### November 1-8, 2003

Acoustic Guitar Cruise, Norwegian Cruise Line. In order to participate in Acoustic Guitar events, this cruise must be booked only via Acoustic Guitar/The Cruise Authority. To book or learn more about the Acoustic Guitar cruise, visit our web site at [www.acousticguitarcruise.com](http://www.acousticguitarcruise.com). For other questions, call 1-800-707-1634.

## 🎵 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 Ave., Boston, MA. Free valet parking, no cover. Call (617)730-8002.

### Friday evenings 6:00 - 9:00 p.m.

Alan Lee Wilson plays regularly at the Original Weathervane in Readfield, Maine on beautiful Lake Maranacook on Rt. 17, approximately ten miles north-west of Augusta, Maine. His schedule for August is as follows: Friday, August 1st 6:00-9:00 p.m.; Friday, August 15th 6:00-9:00 p.m.; Friday, August 29th 6:00-9:00 p.m. For more information go to [store.mixon.com/alanleewilsonguitarist](http://store.mixon.com/alanleewilsonguitarist) or call (207)774-1374.

### Every other Saturday evening

Paul Abbot plays classical guitar at the Zeitgeist Gallery's "Subconscious Cafe," 1353 Cambridge Street (Inman Square). Log onto [www.mp3.com/paul\\_abbot](http://www.mp3.com/paul_abbot) and click on live events for more details.

### 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. For more information, contact Lance at [lgunder@att.global.net](mailto:lgunder@att.global.net).

### Sunday brunch, 11:00 a.m. - 2:00 p.m.

Alan Lee Wilson performs classical and modern guitar at Lauria's Restaurant on the River in Augusta, Maine. (53 Water St.)

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

Send your listings to Larry Spencer at [lspencer777@hotmail.com](mailto:lspencer777@hotmail.com), or mail them to: Larry Spencer, BCGS Webmaster/Calendar Coordinator, 1200 Concord Rd., Marlborough, MA 01752.

Deadline for the December-February issue is November 1.

Listings submitted after the deadline will be posted on the BCGS Web site,

[www.bostonguitar.org](http://www.bostonguitar.org)

## Chamber Guitar

(continued from page 5)

I was enthralled and immediately ordered and received a copy. Guitar Foundation of America codes medium of performance, titles, instrumentation, years of composition, duration, catalog numbers, it is all here. Even addresses, e-mail and Web sites of publishers and/or the composer. The kicker, the real find for me, was more pieces for chamber ensemble than I could ever hope to play in the remainder of my lifetime.

Here, at last, it seems was a solution to my repertoire dilemma. Or was it?

There is another side to repertoire development which must be considered. The musicians—remember them—the ones one shares the music with? String playing, dyed-in-the-wool CLASSICAL musicians all. Who, in my case anyway, are very much aware of those few guitar chamber compositions of the late Classical and early Romantic periods and, who, due to a lack of guitarists willing to tackle chamber performance (Mr. Cooper is correct again) had never managed to add these to their dance cards. They very much desire to play Boccherini and Schubert.

In the end, development of the chamber repertoire comes back full circle to the reason for choosing the form to begin with: to play with others. Considering what to play, and finding the music are both challenging and fun. Compromise works wonders and I will often offer a Boccherini for a Morel in selecting or suggesting what to play during any given workshop. I am by no means a professional musician and preparing a new major work takes me months, so I often work up, say, a Vivaldi or Boccherini for one workshop and then a shorter but more modern piece which complements the mood of the major piece for the next, adding slowly. The tools are there, modern composition is there, sources of the older music are there, and players hungry for guitarists to share them with are there.

Each outing takes me back to the beginning—wonderful sound shared with wonderful people. Share.

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# The Fourth String

By Robert A. Margo

## Mando Fever



I've caught a bad case of mando fever. Mando fever happens when a guitarist becomes infatuated with one or more instruments of the mandolin family. Members of this family (generally) have four courses—eight strings—tuned in (unison) fifths.

Mandolin-like instruments first came to prominence during the baroque period. The mandolino had four courses, was tuned exactly like the modern mandolin (from top to bot-

tom, EADG, the same as violin), and was played with a quill. The mandolino, on the other hand, had five or six courses, a tuning somewhat like the lute, and was played with the fingers (like the lute) as well as with a quill. The Vivaldi concertos, beloved by guitarists and frequently performed on the modern mandolin, were actually written for the mandolino. Scarlatti, as well, wrote several sonatas for this instrument with basso continuo. A substantial amount of four-course mandolin music survives from the Classical period. Beethoven wrote four (short) duos with piano. Mozart composed songs with mandolin accompaniment (including a famous aria in "Don Giovanni") and Hummel wrote a concerto.

The mandolin fell into disfavor during the first half of the nineteenth century but revived mightily later in the century. Migrating from its ancestral home—Italy—along with a significant share of the population, the mandolin became enormously popular worldwide. Thousands of mandolin "orchestras" were formed, and virtuosos proliferated in the United States, Europe, and even Japan. Vast quantities of music were published, much of it—like guitar music of the era—bad (or worse) but the best of it of high artistic quality. The preludes of Raffaele Calace, perhaps the early twentieth century's greatest mandolin virtuoso, are exquisite romantic pieces, fully the equal of the best works of the solo guitar literature of the period.

For the classical guitarist, adjusting to the mandolin requires more than a few modifications to one's technique. The scale length is much shorter and the fingerboard much narrower than on a classical guitar. The orientation of the left hand—angled slightly—is closer to violin than to accepted guitar practice. Left hand fingers cover two frets instead on one as on the guitar. Strings are plucked with a pick rather than the fingers. I played jazz guitar for many years prior to playing classical guitar, so using a pick was not a completely foreign experience.

The tuning is obviously different than the guitar although, being written in treble clef, mandolin scores are easier for the guitarist to negotiate than are scores for the mandola (written in viola clef) or the mandocello (bass clef).

Tremolo is a charming, if sparingly used, "special effect" on the classical guitar. On the mandolin, an expressive (and flexible) tremolo is an essential part of technique, particularly in the sometimes far-reaches of the solo literature known as "duo-style"—the simultaneous performance of melody, played tremolo, with an accompanying bass line, played staccato. Correctly performed, duo-style gives the illusion of a continuous melodic line with harmonic underpinning.

Mandolins come in a bewildering array of shapes and sizes. Generally, the "classical" mandolin has a bowl-back like the lute and a fairly short scale length (330mm is common), while mandolins intended for popular styles are more likely to be "flat-back" and have longer scale lengths. The lines (unlike the case with classical and steel-string guitar) are not resolutely drawn, however, and one can play most of the classical mandolin literature with few difficulties on a flat-back instrument (as I am, currently).

The mandolin again fell into relative obscurity after the mandocraze of the early twentieth century. Kept alive by a handful of players, interest in the classical mandolin began to revive in the early 1980's. In the United States, Neil Gladd (Washington DC) and Marilyn Mair (Providence) are the best-known American classical mandolinists, while Alison Stephens (England), Richard Walz (US, but based in France), and Gertrud Troester (Germany) are prominent European performers. Troester, who frequently performs with her husband Michael, the classical guitarist, has released several CDs on the Thorofon label. Any of her duo recordings and, especially, her solo recording of the Calace preludes can be warmly recommended. These may be ordered from Plucked String, Inc. in Washington DC ([www.mandolincafe.com/strings](http://www.mandolincafe.com/strings)), which is also an excellent source for music. Another excellent source is Haus der Musik-Joachim Trekel ([www.trekel.de](http://www.trekel.de)) in Hamburg, Germany. The website for the Classical Mandolin Society of America (CSMA) contains much information and many useful links ([www.mandolincafe.com/cmsa](http://www.mandolincafe.com/cmsa)).

Many of the major composers of the twentieth century (for example, Boulez, Henze, Stravinsky, Schoenberg) incorporated the mandolin into ensemble works. Mandolin blends particularly well with classical guitar. A vast quantity of original music for guitar and mandolin exists, and one can often readily adapt pieces written for flute (or violin) and guitar. I'm in the process of accumulating a little library of such scores, and am eager to try them out (if interested, send me an email at [robert.a.margo@vanderbilt.edu](mailto:robert.a.margo@vanderbilt.edu)).

# Teacher Listing



*The teacher list is continually being updated. If you would like to be added to the list, send information to Larry Spencer, lspencer777@hotmail.com.*

**John Bigelow:** (617) 731-3257, JonLorPro@aol.com. P.O. Box 200343, Boston MA 02120. Instructor in classical guitar, renaissance lute, multi-strung guitar (i.e. more than six strings), technical analysis, music and fingerboard theory. All levels, beginner to advanced. Vocal instruction available from performance partner Lorraine Saltre. B.A. in Music and Guitar from Franconia College with studies at Mannes College of Music, NYC. Former Music Faculty (Guitar) at University of Vermont, Middlebury College, Johnson State College, and other institutions. Concert performances in U.S., Europe, Japan. Recordings and recording services also available.

**Audie Bridges:** (781) 245-8302, aubri@aol.com. Lessons taught at The Music Emporium, Lexington, beginners to advanced; Classical, Jazz, Pop, Improvisation and Arranging for Guitar.

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

**Brendan Burns:** (617) 782-6139, www.BrendanBurns.com. Learn the habits necessary to master the music that is most important to you. Under the direction of Brendan, you will explore the musical concepts and strategies that can transform your playing and help you fully understand the guitar. Whether this is your first time picking up the guitar or you've been playing for years, studying with Brendan can free you to play as you've always imagined! Call for your free introductory lesson.

**Maurice Cahen:** (781) 874-0224, mauricecahen@attbi.com. Teach Classical, Jazz & Latin guitar styles as well as harmony, ear training, composition and improvisation classes.

Lessons given at the Powers Music School in Belmont and Lexington, Winchester Community Music School or privately in Medford.

**Peter Clemente:** (508) 829-9213, pclemente25@hotmail.com. Faculty: Boston University, Tufts University, and Clark University. All levels taught; Classical and Folk.

**Glorianne Collver-Jacobson:** (781) 275-6686 collver@world.std.com. Faculty: Wellesley College. Private instruction also available. Lessons given in Classical and Flamenco Guitar and Renaissance Lute (all levels).

**Paul Cortese:** (508) 879-3508. Faculty: Winchester Community Music School, the Community Music Center of Boston. Private lessons also.

**Mark M. Davis:** (401) 528-2275, markdavis@yahoo.com. Mark Davis is the director of a multi-level classical guitar program at the Wheeler School in Providence, Rhode Island, and the music director of the Providence Mandolin Orchestra (www.mandolin-orchestra.org). A former student of Hibbard Perry

*(continued on page 14)*



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# Perspectives

## Manuel Barrueco Masterclass

By Paul Abbot, [www.mp3.com/paul\\_abbot](http://www.mp3.com/paul_abbot)



The world-renowned guitarist Manuel Barrueco offers a masterclass annually each summer at the Peabody Conservatory in Baltimore, MD. This series of lectures, performances, and masterclasses is a fun and fruitful learning experience. Whether you're a beginning or advanced player,

I'd recommend the serious guitarist to attend.

This year, the guest lecturers included the renowned teacher and author Aaron Shearer and guitarist Risa Carlson. Their classes were most enlightening. Hearing a fresh perspective on the analysis of the Bach Chaconne from Ms. Carlson, along with nostalgic and sometimes tragic stories from Mr. Shearer, offered not only great musical insight but lessons in life.

I often go to these events with a handful of questions along with preconceived notions of how one should practice, interpret, and perform. Afterwards, I find myself questioning the efficacy of my practice routine, asking the hard questions, and rethinking all strategies. It's a sort of reality check.

Speaking of reality checks, one discovers where one fits in with other guitarists. At this event, I simply enjoyed listening to the others. I was quite astounded by the level of playing here. Whether it's tone color, technique, or simply a piece I've never heard before—I always learn a great deal.

### *Left Hand Technique*

One thing Manuel emphasized throughout the week was the concept of total economy of movement. This matter was presented when I played the Scarlatti Sonata K. 491, an allegro piece of about five minutes with repeats. Through the fatigue and throbbing pain in my left hand, as I approached the second section, all I could think about was hitting the notes. Mr. Barrueco's advice rang with clarity. First, decide what the left hand can realistically do. Many of my fingerings didn't make sense to him, and he showed me alternate ones that were much easier on the hand. I was shocked at how effortless he made it seem as he produced this incredible sound. Secondly, micro-manage finger movement. Make note of extraneous movement and eliminate it. This is what hinders you when playing a long

and difficult piece. While I played the first 8 bars, he pointed out a flailing motion in my third finger as I reached for a difficult chord. He had me play it several times until the unwanted movement disappeared. It was concluded that I was asking my left hand to do too much, which in turn led to excessive movement, wasting the energy I needed to get through the piece.

### *Right Hand Technique*

In general, Manuel stressed the importance of spending the necessary time to work out right hand fingering, but particularly when it came to fast scales and arpeggio passages. He also emphasized the need for developing finger independence—easily calling upon a finger without disturbing the posture of the hand and other fingers. He cited examples where he'd practice scales, for instance using "*i,m,a*" rest stroke, and then he'd notice a significant improvement in his "*i,m*" rest stroke as a result. His advice was basically to practice scales with all possible right hand combinations to produce greater control, flexibility, and independence in each finger.

Another milestone in the area of right hand technique was to practice difficult passages with open strings. This is most challenging because the dissonance of the open strings puts your concentration to the test. Also, when placing the fingers, trying to control successive open string notes is a good deal more difficult than fretted notes. The lush chords, Latin dance rhythms and fast passages, contained within works by Sierra and Farinas and performed by students, exposed one's tendency to become a bit untamed with the right hand. Hence, the open string exercise is one way to rectify the technical side of the problem.

### *Musical Interpretation*

Mr. Barrueco's great talent lies in his ability of interpretation. As alluded to before, he makes reasonable technical demands to yield to the listener a sense of ease, allowing for greater musical ideas to flourish. He points out that listeners can easily tell when a guitarist is struggling. We guitarists know that what he is playing is difficult, but nonetheless well thought-out, superbly executed, and made to sound simple. The following highlights display his mastery of interpreting music through the ages.

In reviewing the performances of J. S. Bach's Fugue in A Minor, BWV 1001 with a student performer, I found his treatment of dynamics quite logical and very musical. One such example was how he utilized crescendos in ascending passages, polyphonic or otherwise. He suggests that one should take the liberty to increase the volume as you move to the upper register. This may not always be the answer, but among other things, it may confront volume issues that guitarists experience in the concert hall. Along with several other dynamic-related ideas, he demonstrated this crescendo idea superbly.

Those who chose to play Villa-Lobos Preludes and Etudes shed light on a few important matters. I personally tend to stay away from his works in this setting. His music is familiar and the complexity of his work produces a daunting task for both student and teacher. Often times, a teacher may be able to focus on only one aspect of a Prelude or Etude due to the typical time constraints of the class.

Regarding rhythm, Manuel is convinced that most listeners can pick up rhythmic uncertainty in a performance. He can certainly tell if you've practiced a Villa Lobos piece in strict tempo. Understanding rhythm in straight tempo is fundamental. Once that has been achieved, you may add rubato and accelerando.

Bringing out the melody is essential. Mr. Barrueco encourages one to put down the guitar and sing Villa-Lobos as if you were singing a popular tune. So often he witnesses performances lacking a sense of melodic aim. He further emphasized this point by questioning those who play Prelude #4. What is the musical intent in the fast arpeggio section? Many guitarists ignore that there is a strong melody in the bass requiring proper phrasing. Instead, this section is usually played at lightening speed simply to convince the listener of one's impeccable right hand technique.

The week's classes ended with a question and answer forum. Numerous topics piqued my interest, however, a discussion about performance anxiety took center stage for a while. Manuel attributes nervousness mainly to one culprit—poor memory. He encourages the serious performer to do whatever necessary to improve memory. Good memory affects your confidence level, and hence, reduces nervousness. I can recall times where good memory has saved me. For instance, if I was playing a difficult passage when suddenly nerves (and deficient technique) got the better of me, I'd bounce right back to the piece. Whereas if it was a poorly memorized piece, I'd be flustered from the mistake, then I'd rely on my rote knowledge, truncating a large portion of the piece, or starting from the top of that section—not a good performance indeed. Manuel admits that he still gets nervous and has memory lapses. However, his excellent memory has gotten him to the point where such glitches are slight and barely audible.

Analyzing the Bach Chaconne in A minor BWV1004, a lecture by accomplished guitarist Risa Carlson offered more food for thought in the realm of interpreting. Ms. Carlson brought to light the many variables involved when one approaches such a monumental piece. Comparing a relatively mediocre guitar performance to David Russell's polished version, along with a famous harpsichord recording, our discussion ran the gamut. Bach's inspiration, supposedly the death of a relative, may explain the sad and serious mood of the piece. The varying degrees in treatments of melodic phrasing, dance rhythm influence (in this case the Sarabande), arpeggios, and capturing the general nuances of the instrument it was intended for (the violin), leads one to conclude that the field is essentially wide open. But at the end of the day, striking that balance between innovation and the essence of Bach's musical intent will produce great satisfaction for performer and listener.

Aaron Shearer's lecture on pedagogy was fascinating. From his humble beginnings to the many meetings with Andre Segovia and beyond, his stories depicted his ongoing struggle to provide a methodology to learn classical guitar from the beginning. At the heart of this discussion was the fact that there were volumes of practice pieces (Carcassi, Carulli, Sor, etc.), but certainly, nothing to link them together, and no explanation of a natural learning progression, even within a particular group of studies. Promoting a straight-forward guitar method was an uphill battle, for even Segovia rejected the first draft of Mr. Shearer's method book. The uncertainty of his own methods as well as those of his colleague, Sophocles Papas, fueled his desire to create a logical approach to the instrument, filling this pedagogical void for future aspiring guitarists. However, even in later decades, in the realm of higher education, the guitar and his teachings were met with skepticism and ridicule.

Aaron's ability to adapt to new attitudes reinforced the notion that one in this field must keep an open mind. When Manuel came to the Peabody to learn from Mr. Shearer, Aaron described it as rather bewildering. From the chuckles in the audience you can bet back then they disagreed on a few matters. The dilemma as to what to teach this awesome talent ultimately broadened the scope of his ability as a teacher. Another ironic story portrayed Mr. Shearer requesting permission from his publisher to make revisions and updates to one of his method books. The publisher refused. They were selling too many copies, over a thousand a week! So, I guess change isn't always good.

To this day, Mr. Shearer is pursuing new innovations. He had brought with him a type of guitar strap for the classical guitarist, to discuss and address the complex issue of posture. He credited the therapies of Alexander and Feldenkrais, expounding on the belief that a straight spine gives you optimum results as a performing musician.

Professor and moderator, Ray Chester tried out this uniquely designed strap for us, giving it the thumbs up.

Sadly, I missed Manuel Barrueco's performance at the outset of the event, but there were exceptional performance highlights throughout the week. Most noteworthy was the guitarist Franco Platino, and his performance of Grand Jota (Variations on a Jota Theme) by F. Tarrega. Franco captured the humorously playful side of the great composer, nicely balancing out the evening's program. I also enjoyed renditions of works from "Carmen," by the Aurora Guitar Quartet. Their unique approach to guitar arrangements, among other things, utilizing percussive sounds on the guitar with a Spanish flair was delightful.

The Barrueco team does all it can to make this event as enjoyable, fruitful, and comprehensive as possible. It was a great experience and I hope to attend next year's classes.

## Teacher Listing

(continued from page 11)

and Siegfried Behrend, Mr. Davis has extensive recording and international touring experience. Available for classes and ensemble coaching.

**Jon "Juanito" Pascual Gordon:** (617) 566-7157, jpasguitar@yahoo.com. Teaches flamenco guitar to all levels and ages, classical guitar for beginner to intermediate, as well as theory and solfege. Ten years teaching experience. International performance career with many top flamenco artists. Bachelor of Music degree with honors from New England Conservatory. Private teaching studio in Boston.

**Lance Gunderson:** (207) 439-7516 (Portsmouth, NH area) or (617) 527-4904 (Cambridge, Newton), lgunder@attglobal.net. 30 years experience. Private instruction, all levels in Classical, Flamenco, Jazz. Also: theory, composition and improvisation offered.

**Jozsef Halajko:** (617) 859-8117. Guitar lessons; classical, flamenco. 25 years teaching experience. First prize winner at Intl. Master's course. Boston area studio, all levels accepted.

**Gregor Harvey:** Teacher of classical guitar at the Cambridge Music Center (617) 547-8263 and at his home (617) 971-0978. Master's degree from FSU under Bruce Holzman. Also teaches Irish music on the guitar (Carolan, dance music, backing, some mandolin).

**Olav Chris Henriksen:** (617) 776-8688. Instruments: lutes (Renaissance, Baroque, theorbo, 20th-century lute), Early guitars (Renaissance, Baroque, 19th-century, vihuela), Classical guitar. Faculty: The Boston Conservatory, University of Southern Maine, Gorham. Private lessons in Somerville.

**Grant Hooper:** (617) 876-6219. Classical guitar lessons given by experienced performer and teacher. All elements of classical guitar technique covered. All levels accepted. Harvard Square location.

**Karen Jacques:** (508) 655-8466, greatblue5@earthlink.com. Classical guitar lessons, all ages and levels through the Rivers Music School, Weston or privately in Wayland. Suzuki registered instructor.

**Carlton D. Kish:** (508) 877-6657, classicalguitar@juno.com. Faculty: St. John's Preparatory School in Danvers, Brookwood in Manchester-by-the-Sea. Students successfully competing in N.E.G.C. at Boston Conservatory. Private instruction available, all levels welcome.

**Jose Lezcano, Ph.D:** 603-358-2180, Associate Professor of Music, Keene State College, Keene, NH; Summer faculty, Apple Hill Chamber Music Center, Nelson, N.H. Private lessons in guitar; all levels accepted.

**John Morgan:** (508) 588-3671. Private lessons available in the Brockton, Dedham and Waltham areas. Fifteen years experience; beginning to advanced levels offered.

**John Muratore:** (617) 522-8582. Faculty: Dartmouth College, The All Newton Music School. Private Classical guitar instruction available, all levels welcome.

**Thomas Noren:** (617) 522-9527, Thilm@aol.com. Classical Guitar and Brazilian music instruction. Private lessons, or through Longy School of Music.

**Anne O'Connor:** anneoc@bicnet.net. Faculty: Fitchburg State College (adjunct), Performing Arts Schools of Worcester, Pakachoag Community Music School, private studio in Fitchburg, MA. Lessons given in Classical (all levels) and Folk (beginner) guitar.

**Apostolos Paraskevas:** (781) 393-0105, appar@bu.edu. Hold DMA in composition. Artist Diploma in guitar performance. Lessons at Boston College and Boston University. Private lessons in Medford. Advanced students only.

**Eleazer Perez:** (508) 365-4970. Lessons given at the Music Box in Fitchburg, beginning to advanced levels. Guitar class for adults also taught, Assabet After Dark, at the Assabet Regional High School, Marlboro.

**Sherri A. Phillips:** (781) 812-1657, sherri.phillips@comcast.net. Private classical guitar instruction. Specialize in children ages 5-12.

**Lisa Ricetti:** (978) 658-7990, Lricetti@aol.com. Faculty: Northern Essex Community College, Continuing Ed.. Private lessons also available in Wilmington/Tewksbury area, all levels and ages. Suzuki registered Classical Guitar Instructor for ages 4-12.

**Will Riley:** (617) 524-1458. Childbloom Guitar Program teacher for ages 5-12 at Ohrenberger Elementary School, West Roxbury.

**Andrew D. Robinson:** (781) 246-5497. Lessons taught at Sarrin Studio, Wakefield and Edgewood Elem. School in Stoneham. Private lessons also available in Wakefield.

**Joseph Scott:** (508) 539-0124, jscott@capecod. B.M. Boston Conservatory, 1985. Faculty: Milton Academy Private lessons, Classical and Folk fingerstyle, through Cape Cod Conservatory, Barnstable, (508) 362-2772, or by arrangement, private studio.

**Jeffry Hamilton Steele:** (978) 282-3106 www.jeffrysteele.com. Classical and other styles taught at the North Shore Conservatory at Endicott College, Beverly; and privately in Gloucester.

**Gene Stein:** efstein@hotmail.com. M.M., University of Wisconsin-Madison, studied under Javier Calderon; Perfezzionamento Degree, Civica Scuola de Musica, Milan, Italy, studied under Aldo Minella. Director of Classical Guitar Project at the S. Shore Charter School. All levels welcome. (617) 547-1106

**Berit Strong:** (978) 263-3418, beritstrong@hotmail.com. Lessons offered at private studio in Acton and Indian Hill Music Center in Littleton. All levels and ages welcome.

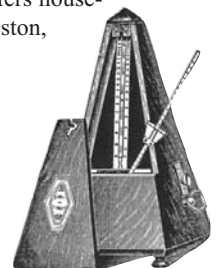
**Frank Wallace:** (603) 588-6121, liveoakmusic@hotmail.com. Guitar and Lute lessons, all levels. Also run Childbloom Guitar Program for 5-12 year olds in Antrim, Peterborough and Keene, NH.

**Robert Ward:** (781) 279-7960, rward@lynx.dac.neu.edu. Faculty: Northeastern University, The Brookline Music School and the New School of Music, Cambridge. Also, private lessons in Stoneham. Beginners to advanced.

**Seth Warner:** (207) 883-7115, signofraven@hotmail.com. Classical Guitar Instructor at the University of Maine at Farmington, and the Songbird Creative Center, Yarmouth Maine. Lessons available in the Portland area as well. Beginning to advanced levels, chamber music coaching, and basic musicianship and history.

**Sharon Wayne:** sharon@sharonwayne.net, www.sharonwayne.net. Faculty: Joy of Music Program in Worcester. Lessons also available for all ages and levels at the New School of Music in Cambridge and at home studio in Framingham. Suzuki certified. Former guitar faculty at San Francisco Conservatory and Santa Clara University. B.M., M.M. Guitar Performance from University of Southern California. Concert performances and recordings in U.S. and Japan.

**Peter Wiernik:** www.peterwiernik.com; (978) 440-8781. Berklee graduate with 15 years of teaching experience, currently studying with Charlie Banacos. Offers house-calls in Wayland, Weston, and Wellesley, and lessons in Sudbury studio.





# Classifieds

## Individual Guitars for Sale

2002 PETER TSITORBA Classical Guitar by New Hampshire luthier. Western Red Cedar top/Honduran Mahogany back and sides. French polished. Case included. \$1,800. Contact Peter at (603)355-6647 or tsiorba@hotmail.com.

Lance Gunderson — (207)439-7516; lgunder@attglobal.net — offers the following guitars for sale. Contact Lance for prices.

1969 RAMIREZ 1A, cedar/Brazilian, 664/54, "MM", excellent condition.

1983 RAMIREZ 1A flamenco blanca, cedar/cypres, 658/53, Fustero tuners, excellent condition.

1997 R.S. RUCK flamenco negra, Englemann/Indian, 655/52, as new.

2002 YAMAHA GC50, Romanian spruce/Brazilian (quarter sawn!) 650/52, Honduras mahogany neck. This is a new guitar. List price is over \$8000. I'm willing to sell it for much less. Inquire. This is an excellent guitar, a close copy of Aguado y Hernandez.

1989 ASTURIAS "Custom S," spruce/Indian, 650/51, excellent condition. This is an outstanding value, delightful to play, the finest workmanship. It compares very well to the Ruck, and is much cheaper!

1979 RAY NURSE baroque lute, 11 course, spruce/maple, identical to Paul O'dette's 10 course by Ray (it was made at the same time). Originally owned by David Rhodes. Mint condition, with custom case.

1963 GIBSON L5C archtop jazz guitar, DeArmond pickup, sunburst, OHSC, excellent condition. Owned by me since 1968.

1959 FENDER Telecaster, red custom finish, excellent condition, OHSC and strap! Never refretted. Owned by me since 1963. Perhaps the best one on the market.

2001 STEPHAN CONNOR. Spruce and Madagascar rosewood, 650mm, mint condition; \$3,900. 1999 DAKE TRAPHAGEN. Cedar and Honduran rosewood, 655mm, good condition, \$3,700. Call Frank Wallace at (603) 588-6121, frank@gyremusic.com.

## Luthiers and Dealers

ALAN CARRUTH, LUTHIER. Offering handmade guitars of all kinds and lutherie instruction at 51 Camel Hump Road, Newport, NH 03773. (603) 863-7064, www.alcarruthluthier.com.

STEPHAN CONNOR, LUTHIER. Handmade classical guitars and repairs. New studio location: 1090 County Rd., PO BOX-222, Cataumet, MA 02534. By appointment, please. (508) 294-1711, steveconnor@juno.com or visit www.connorguitars.com.

AARON GREEN, LUTHIER. Classical and Flamenco guitars. By appointment at The Spanish Guitar Workshop, 681 Main Street, Waltham MA 02452. (781) 647-9920, www.aarongreenguitars.com.

HANDCRAFTED GUITARS BY THOMAS KNATT—\$1,000-\$2,700.

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UNION MUSIC. Good selection of new and used classical guitars including Kenny Hill's "Master Series" models based on designs by Ruck, Ramirez, Rodriguez (USA), Hauser, Hernandez (flamenco) and his recently acclaimed Guitarras de Estudio models. Used and consignment models include a '97 Lester Devoe, a Cuenca (Spanish) and a Hofner HZ27. Other new instruments include Taylor's new cutaway electric classicals, new instruments by luthiers Gil Carnal, Brazilian Rodrigo Moreira, C.F. Martin's Humphrey Millenium (last one), Samick, Dean and Soloette guitars for travel and practice. Strings, accessories and excellent on-site repairs by luthier David Dick. For more information please contact classical guitarist Carl Kamp by phone: (800) 213-0013 or (508) 753-3702, email: info@unionmusic.com, web: www.unionmusic.com, or visit our climate-controlled showroom at 142 Southbridge St, Worcester, MA 01608.

## Guitar Instruction

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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 November 1.**



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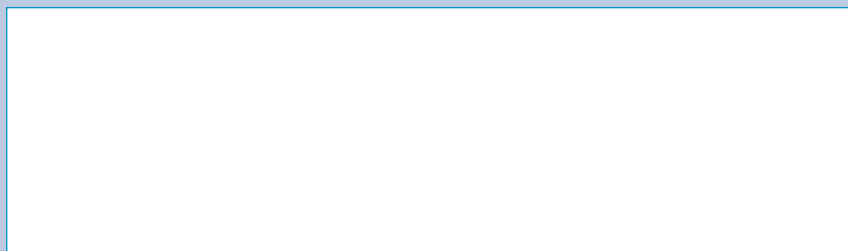
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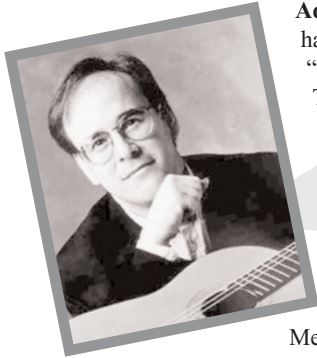
# The BCGS & Northeastern University

*Present*

## The 2003 BCGS Guitar Festival & Competition

*Five Centuries of the Guitar*

**November 7-8 at Northeastern University.**



**Adam Holzman**, international performing and recording artist, is hailed as "...polished and quite dazzling," by The New York Times, "...brilliant!," by De Gelderlander, Holland, and "...masterful!," by The Toronto Star. Five times he has been a winner in major international competitions.

Mr. Holzman has performed at the prestigious Concertgebouw in Amsterdam, distinguished New York venues such as Kaufman Hall at the 92nd St. Y, Merkin Hall, and Carnegie Recital Hall, as well as in music festivals and series from Miami to San Francisco, Boston to New Orleans. His extensive international performances have taken him throughout Europe, Canada, Mexico, Central and Latin America.

Mr. Holzman's commitment to new music has led him to co-commission Samuel Adler's first Concerto for Guitar and Orchestra. He has also premiered works by composers Robert Helps, Roland Dyens, and Stephen Funk Pearson among others.

Adam Holzman is founder of the Guitar Department at the University of Texas at Austin where, in addition to his active performing career, he heads a thriving guitar studio. From 1992-1994 Mr. Holzman held the title of "Maestro Extraordinario" given by the Universidad Autonoma de Nuevo Leon, Monterrey, Mexico, where he served as artist-in-residence. You can learn more about Adam Holzman at [www.adamholzman.net](http://www.adamholzman.net).



**Hazel Ketchum and Christopher Berg** formed the **The Rossignol Duo** in 1997 to explore the vast and beautiful Renaissance, Baroque, and 19th-Century literature for lutes, voice, and guitars in varying combination. As a duo, they have become known for their technical command, scholarly insight, and innovative programming. They have performed to capacity crowds throughout the Southeast and New England. The State newspaper wrote of a recent performance, "packed with pleasure... expertly played guitars and lutes, wondrously nimble passage work."

Hazel Ketchum is a lutenist, guitarist, and singer. Since receiving her Master of Music degree from the University of Southern California she has had a lively performing and recording career.

Ms. Ketchum has performed throughout the United States as soloist and at the Täge Alter Musik Festival in Regensburg, Germany as member of the medieval group SONUS with whom she has recorded three compact discs on the Dorian Discovery label. In addition to her work with SONUS and The Rossignol Duo, Ms. Ketchum performs original music with the Hungry Monks and Irish music with Donnybrook Legacy.

Christopher Berg received his training at the Peabody Conservatory of Music, in masterclasses with Andrés Segovia at the University of Southern California, and at the Schola Cantorum Basiliensis in Switzerland. His New York debut concert at Carnegie Recital Hall in 1981 was praised by the New York Times for its "special sensitivity." Since then he has performed hundreds of guitar concerts throughout the United States. To learn more about The Rossignol Duo visit [www.christopherberg.com/rossignol.htm](http://www.christopherberg.com/rossignol.htm)

**Friday, Nov. 7 at 8pm**  
**Adam Holzman Concert**  
**Raytheon Amphitheater**

**Saturday, Nov. 8**  
**9:00am**  
**Vendors Fair Opens**  
**Rooms TBA**

**10:00am**  
**Adam Holzman**  
**Master Class**  
**354 Ryder Hall**

**1:00pm**  
**Rossignol Duo**  
**(lute duo) Concert**  
**Raytheon Amphitheater**

**4:00pm**  
**Competition Finals**  
**Raytheon Amphitheater**

**8:00pm**  
**Closing Concert (TBA)**  
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Igor Golger & Hiroko Kajimoto

**~NOVEMBER 16~**

Sharon Wayne , Guitar

**~DECEMBER 14~**

Alan Wilson  
Soloist from Maine

**~JANUARY 11~**

Jozef Halajko, Solo Guitar

**~JANUARY 25~**

Jouissance  
Recorder/Guitar Ensemble

**~FEBRUARY 22~**

Steve Marchina, Solo Guitar

**~MARCH 14~**

The New Group  
Guitar, Flute & Percussion Ensemble

**~APRIL 18~**

Back Bay Guitar Trio