



# newsletter

Volume 11, Number 3, March/May 2004

## Upcoming Events

### Thursday, March 4, 4:00-7:00 p.m.

Masterclass with Antigoni Goni at the Boston Conservatory, Rm 3B.

### Friday, March 5, 8:00 p.m.

The BCGS is proud to present a recital by acclaimed guitarist Antigoni Goni in the Concert Room at Boston Conservatory, 8 The Fenway, Boston.

### Saturday, April 17, 8:00 p.m.

2003 BCGS Competition winner Rob MacDonald performs at the New School of Music, 25 School St. in Cambridge.

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## Letter to Members

### Dear Members,

As spring approaches we look forward to some fantastic BCGS events, starting with a return concert appearance on March 5 by "one of today's most compelling young talents," (Guitar Review Magazine) Greek guitarist Antigoni Goni. Winner of seven international guitar competitions throughout the world, she is currently head of Juilliard's pre-college guitar department, and Associate Professor at Columbia University and at the Royal Academy of Music in London. Her performances are always colorful, dynamic, expressive, and show a depth and subtlety of musical understanding that is never limited by the instrument. Those of you who have had the opportunity to hear Ms. Goni in concert before know that this concert is not to be missed! And if you've thus far only heard her recordings, you must experience this powerful musical presence live. Her concert, as well as a masterclass the day before, will take place at the Boston Conservatory.

On April 17, 2003 BCGS Competition winner Rob MacDonald will return to Boston for his Winner's Concert, which will highlight contemporary works for the guitar and include the premiere of a new work by Christopher Pierce. His concert will take place at the New School of Music in Cambridge. See the Calendar section of this newsletter or visit our Web site, [bostonguitar.org](http://bostonguitar.org), for more details on both events.

The Boston Classical Guitar Society is extending its reach westward, thanks to Northampton-based member and Society Speaks columnist Bob Healey. Bob has started a new satellite Sunday afternoon Guitar Concert Series at Edwards Church in Northampton, which kicks off this month with a concert by local favorites Frank Wallace and Nancy Knowles' *Duo LiveOak*. The series will present five concerts per season, featuring talent from the New England area. Those interested in performing in the series should contact Bob Healey.

As always, I invite any BCGS member wishing to share his or her individual talents with the Society to contact me or any other member of the board and join us for a board meeting. Opportunities to help out abound and are always greatly appreciated by this friendly group!

Wishing you a peaceful spring,

Sharon Wayne  
Artistic Director

# Performer Spotlight



*“One of the most compelling young talents today”*

*(Guitar Review Magazine)*

*Antigoni Goni “has it all: beautiful tone, exquisite phrasing, great timbre and dynamic range and an engaging presence”*

*(Soundboard Magazine)*

**The Boston Classical Guitar Society**

*Presents*

*Antigoni Goni*  
***In Concert***

**Friday, March 5, 8:00 p.m.**

Concert Room  
at Boston Conservatory, 8 The Fenway,  
Boston, MA

Concert tickets  
\$15 general admission  
\$10 students, seniors, and BCGS members  
(free to Boston Conservatory students.)

Program will include pieces by Brouwer, Barrios, Rodrigo, Assad, as well as a new piece by Augusta Reid Thomas.

\* \* \*

## Masterclass

**Thursday, March 4, 4:00-7:00 p.m.**  
The BCGS sponsors a masterclass with Antigoni Goni at the Boston Conservatory, Room 3B.

## Performer Spotlight *(continued)*

Greek guitarist **Antigoni Goni** has performed extensively in Europe, Russia, Canada, the Far East and the United States. As a recitalist she regularly performs in concert Halls such as the Concertgebouw in Amsterdam, the Weill Recital Hall in Carnegie Hall, Alice Tully Hall and the Juilliard Theater in New York City, Spivey Hall in Atlanta, Benaroya Hall in Seattle and Herbst theater in St. Francisco, the Covent Garden in London,



Gasteig Hall in Munich and the Athens Megaron as well as the Cappella Sale in St. Petersburg and the Bolshoi Theater in Moscow. Regularly featured on National Greek Radio and Bavarian Radio her music can also be heard on NPR as well as on two of New York City's most prominent classical music stations, WQXR and WNYC. As a guest artist and a lecturer she regularly participates in numerous USA festivals such as the Aspen Music Festival, the GFA Festival

and Eastman's Guitar Fest, the Portland Guitar Festival, the Banff summer festival and the Stetson International workshop as well as International Guitar Festivals in Puerto Rico, Santo Domingo, Mexico Japan, Malaysia, Russia, Tokyo and Greece.

Antigoni Goni was the First Prize Winner at the 1995 International Guitar Foundation of America Competition, her success leading to a sixty-five North American concert tour and a contract with NAXOS records. Her impressive list of first prizes and awards include:

The 1995 Stotsenberg International Guitar Competition

The 1993 Artists International Competition.

The 1991 Julian Bream Competition.

The 1988 International Guitar Competition in the Cuban capital of Havana - Prize for Best Interpretation of Latin American Music.

A NAXOS recording artist, her CD's are praised for demonstrating "supple musicality and vigorous temperament" as well as for being "expressively poetic and technically exciting."

An enthusiastic supporter and interpreter of contemporary music, Antigoni Goni has commissioned a number of works for solo guitar or guitar and flute. Composers such as Stanley Silverman, Sergio Assad, Jon Eliot, Calliope Tsoupaki, and Dan Coleman have dedicated music to her.

Ms. Goni studied with Evangelos Assimakopoulos at the National Conservatory in Athens and with John Mills and

Julian Bream at the Royal Academy of Music in London and subsequently with Sharon Isbin at the Juilliard School of Music from where she received her Masters degree.

These days, Ms. Goni resides in New York, where she currently heads the Guitar Department of the Juilliard Pre-College Division. In addition to her academic positions at the Juilliard School of Music and Columbia University, she is also an Associate of the Royal Academy of Music in London, England.

## \*Program\*

### El Decamerón Negro

Leo Brouwer (b. 1939)

El arpa Del Guerrero

La huida de los amantes por el

Valle de los Ecos La ballada de la doncella enamorada

### Three Pieces

Agustin Barrios-Mangoré (1885-1944)

### Three Spanish Pieces

Joaquin Rodrigo (1901-1999)

Fandango

Passacaglia

Zapateado

## INTERMISSION

### Three Greek Letters (C. 2001)\*

Sergio Assad(b.1952)

Psi

Pi

Sigma

\* Composed for Antigoni Goni

### Suite Compostellana

Federico Mompou (1893-1987)

Prelude

Choral

Cuna

Recitativo

Canción

Muñeira

### Sonata, Op. 47

Alberto Ginastera (1916-1983)

Esordio

Scherzo

Canto

Finale



# Society Speaks

Compiled by Bob Healey

**Where do you practice? Describe the space and how you feel about it.**

*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.*

\*\*\*

My wife and I turned a bedroom into a music studio, and for me it is the best place to practice. Surrounded by hanging art and musical instruments, I find inspiration easily when I sit down to work. Furthermore, a fine stereo, a computer, and recording equipment all certainly help enhance my learning experience. Finally, the door is always closed, so that I am not distracted by household noises. *Nicholas Ciraldo*

\*\*\*

I have a finished room in my basement, complete with wood burning stove and television. This, for me is the most comfortable room in the house so it is where I like to practice most often, sometimes with the television on. I work better with some distractions. Although it is probably not ideal, it is comfortable and I get quite a bit done. *John Williams*

\*\*\*

I practice during the winter in what my wife and I call our office. During the summer, fall and spring I practice in our uninsulated porch when it is not too cold. To inspire me, I created what I call my "shrine" with pictures and books about my favorite composers, many who have passed away already. I usually choose pictures of them when they were young or when they were practicing themselves. I have a picture of the Brazilian composer Jobim practicing that really inspires me. He is seating at the piano with all his practicing material around him. I also have a Picasso print that is really beautiful, a woman and her guitar. I light a candle and sometimes say a prayer for these artists. *Robson Goulart*

\*\*\*

I have an office at home. It is a warm grey color with natural pine moldings and plenty of light. The room has hardwood floors so the sound reverberates. My guitar is next to my desk. There are plenty of file cabinets in the room to store my music library. *Jimmy Lanzillotta*

\*\*\*

In our home I use what was a small dining room as a music room. The outside wall has a double window with inside shutters and a southern exposure. The music stand, light, and chair face the window so I have a beautiful view while practicing on weekend mornings. Evenings I generally close the shutters for privacy. Guitar cases line the right wall along with a small book case that holds music and guitar necessities. By the left wall is a very comfortable sofa, and several guitar posters accent the walls. The location of the music room affords a measure of pri-

*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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vacy while the music can be heard around the house. But the major benefit to this location, I believe, is the positive, calming effect the music has on the family and me after a busy day.

*George Ward*

\*\*\*

Basically, I practice whenever and wherever I can. But my favorite place to practice is sitting at my dining room table early in the morning, a cup of tea in front of me, music spread out over the table top, as well as pencils, nail files and tuner. Hopefully, this is a weekend morning and I have no obligations so that I will be able to practice uninterrupted for hours. With any luck, the sun is streaming in the window, and the sound of the guitar is bouncing off the wood floor. This is the place and time in which, refreshed of body and mind, and with no sense of urgency or time constraints, I can freely follow the inner logic of my guitar pieces. If I have to practice in a room that does not have good acoustics, I try to practice facing a window so that the glass will reflect the sound back to me in a strong, direct fashion. *Mark Davis*

**The next survey topic, graciously proposed by  
Aaron Larget-Caplan, is as follows:**

**“How do you find out about new music and musicians?”**

*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 your response to [bob@bobhealey.net](mailto:bob@bobhealey.net) by May 1 and receive a FREE set of D’Addario strings, courtesy of D’Addario.**



## It's Finally Happening!

The Northampton Guitar Series is officially on it's way, starting Sunday Feb 22nd with the wonderful Duo Live Oak, ans continuing with Jose Lezcano on April 9. The series will have 5 concerts per school year at the Edwards Church, 129 Main St., Northampton, MA. The concerts will begin at 2:00pm.

Anyone wishing to make the trip, please contact Bob Healey at [Bob@bobhealey.net](mailto:Bob@bobhealey.net) or 413-247-5321 and he'll help make your trip an enjoyable one. Bob Healey's website is [www.bob-healey.net](http://www.bob-healey.net).

## Warm Thanks!

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 spring we would like to offer our special thanks to Michael Hurley, Eric Anthony, and Emanuel Soucek.



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# Calendar

## 🎵 Performance Parties

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

Charlie Carrano hosts a performance party at his home in Newton, MA, (617) 332-6500. Accessible by public transportation—take the “D” train of the Green Line to the Newton Highlands T-stop. Walk north up Walnut street about three blocks and turn left down Dunklee Street. Take your second right at the bottom of Dunklee St. onto Manchester Road. Our house is a yellow cape, 102 Manchester Road. By car, take Beacon St. into Newton Highlands and turn South onto Walnut Street. Turn right onto Dunklee St. and follow the directions above.

*For information about hosting a performance party, contact Ben Arditi (barditi@comcast.net).*

## 🎵 BCGS Sponsored Events

### **Thursday, March 4, 4:00-7:00 p.m.**

Masterclass with Antigoni Goni at the Boston Conservatory, 8 The Fenway, Boston. Room 3B.

### **Friday, March 5, 8:00 p.m.**

The BCGS is proud to present a recital by acclaimed guitarist Antigoni Goni in the Concert Room at Boston Conservatory, 8 The Fenway, Boston. Concert tickets are \$15 general/ \$10 students, seniors, and BCGS members (free to BC students.) Program will include pieces by Brouwer, Barrios, Rodrigo, Assad, as well as a new piece by Augusta Reid Thomas.

### **Sunday, March 14, 3:30 p.m.**

The New Group, guitar, flute and percussion ensemble, performs at the the Hingham Public Library [http://www.hingham-ma.com/html/public\\_library.html](http://www.hingham-ma.com/html/public_library.html), 66 Leavitt St, Hingham, MA. Free admission. Call (781) 741-1407 for more information.

### **Friday, April 9, 2:00 p.m.**

Jose Lezcano performs a recital as part of the new Northampton Guitar Series. Edwards Church, 129 Main St., Northampton, MA. For more information, contact Bob Healey at [Bob@bobhealey.net](mailto:Bob@bobhealey.net) or (413) 247-5321, or visit [www.bob-healey.net](http://www.bob-healey.net).

### **Saturday, April 17, 8:00 p.m.**

2003 BCGS Competition winner Rob MacDonald performs at the New School of Music, 25 School St. in Cambridge. Program will include a new piece by Christopher Pierce and

works by Weiss, Giuliani, and Gilbert Biberian. Admission is \$10 general, \$7 students, seniors, and BCGS members. Free parking is available at the school.

### **Sunday, April 18, 3:30 p.m.**

The Back Bay Guitar Trio performs at the the Hingham Public Library [http://www.hingham-ma.com/html/public\\_library.html](http://www.hingham-ma.com/html/public_library.html), 66 Leavitt St, Hingham, MA. Free admission. Call (781) 741-1407 for more information.

## 🎵 New England Area Events

### **Tuesday, March 23, 12:00 noon, 1:15 p.m.**

Aaron Larget-Caplan performs “The Spirit of Spain” at Masconomet Regional High School, 20 Endicott Rd, Topsfield, MA. Grades: 9-12, but all welcome. FREE admission, but please contact school ahead of time, (978) 887-2323 or visit <http://www.alarget-caplan.org>.

### **Tuesday, March 23, 5:00 p.m., 5:15 p.m.**

Aaron Larget-Caplan performs “The Spirit of Spain” w/ Flamenco dancer Ines Arrubla at Masconomet Regional High School, 20 Endicott Rd, Topsfield, MA. All ages, adults included. Please contact school regarding admission, (978) 887-2323 or visit <http://www.alarget-caplan.org>.

### **Thursday, April 29, 7:30 p.m.**

William Buonocore (mandolin) performs Mahler’s 7th Symphony with the Boston Philharmonic at Sanders Theater in Cambridge. Call (617) 236-0999 or visit [www.bostonphil.org](http://www.bostonphil.org) for more information.

### **Saturday, May 1, 8:00 p.m.**

William Buonocore (mandolin) performs Mahler’s 7th Symphony with the Boston Philharmonic at Jordan Hall in Boston. Call (617) 236-0999 or visit [www.bostonphil.org](http://www.bostonphil.org) for more information.

### **Sunday, May 2, 3:00 p.m.**

William Buonocore (mandolin) performs Mahler’s 7th Symphony with the Boston Philharmonic at Sanders Theater in Cambridge. Call (617) 236-0999 or visit [www.bostonphil.org](http://www.bostonphil.org) for more information.



## 🎵 Festivals & Workshops

### July 1 - July 7, 2004: XII. International Biannual Guitar Competition, Czech Republic

Both Czech and international guitarists can participate in the competition provided they meet the entry criteria and have studied the competition program. All candidates must apply by submitting a binding application form along with the attached copy of the payment form by March 31, 2004. The binding applications can be sent by mail or by fax. Preliminary applications can also be made over the internet.

The competition is being supported by an increasing number of embassies, whose countrymen are involved in the competition either as contestants or as members of the jury panel. The support of the German and Austrian embassies has become a tradition. Information and application forms are being distributed to the United States and Canada. Cultural leaders, ambassadors of the mentioned countries and representatives of the organizations involved regularly take part in the opening ceremony. Top prizes include a master guitar by Peter Matousek plus 2,000 Euro. More information is available at [guitar.kutnohorsko.cz](http://guitar.kutnohorsko.cz).

### July 26-30, 2004: National Guitar Workshop Classical Summit, Connecticut

Nathaniel Gunod, Artistic Director, Martha Masters, Assistant Director. Concerts, Classes and Lectures with Ricardo Cobo, Julian Gray, Nathaniel Gunod, Adam Holzman, Andrew Leonard, Martha Masters, Ronald Pearl, Richard Provost, Marija Temo. Special guest, Manuel Barrueco. For more information, visit the NGW website ([www.guitarworkshop.com](http://www.guitarworkshop.com)), or call 800-234-6479.

## 🎵 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.

### 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.mixonic.com/alanleewilsonguitarist](http://store.mixonic.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.)

\*\*\* 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 June-August issue is May 1.

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



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# The Fourth String

## Breathing

By Robert A. Margo

Chamber music is foreign territory for many classical guitarists. Lately I've been working with a singer, Wendy Silverberg. By day, Wendy is a teacher in the Cambridge public schools. She is a fine guitarist (and pianist), but her real love is voice. I met her last summer at the American Mandolin and Guitar Summer School (a.k.a. AMGUS), the wonderful week-long guitar and mandolin camp run by Marilyn Mair and assorted friends at Roger Williams University in Rhode Island.

Wendy takes weekly voice lessons with Pamela Wood at MIT. Pamela has sung professionally all over the world and has recorded for major record companies. Wendy asked if I would accompany her on guitar at her voice lessons. I've always loved voice and guitar but have had few opportunities to work with a singer before, so I eagerly accepted.

The lessons were an eye-opener for me. Wendy sings with the Boston Cecilia. She is a very, very good singer and a serious student, and these were serious lessons (but also relaxed and fun). We would perform and Pamela would interrupt us every few bars, instructing Wendy on the finer points of diction, volume, timing, dynamics—you name it—and most important to a singer, breathing.

Breathing in music does not come naturally to guitarists. Guitar scores rarely contain phrasing marks, yet phrasing is essential to effective musical performance. Like the piano, a guitar can theoretically sustain a musical line forever. But no one wants to hear a musical line forever. We want to hear it with its grammar intact—the phrases, the commas, and the period. We want to hear the guitarist "breathe."

I think there is no better way to learn how to breathe on the guitar than to work with a singer. One simply cannot accompany a singer properly without paying close attention to where the singer takes her breath and, thus, to the line's natural phrasing. Breathing adds space to music, something else that is all too often missing from guitar performances.

Pamela had lots of useful advice for me. She is not a guitarist and while she listened patiently to my explanations as to why this or that passage was difficult on the guitar, these were minor

technical details to her. What is important to her is musicality, and to have such an astute listener is absolutely invaluable to a guitarist. Over time, I noticed improvements in my solo performance skills—largely, I think, because I was paying much closer attention to breathing.

We worked on various pieces, but mostly on a cycle of folk songs set by the Spanish composer Roberto Gerhard. Gerhard, who was active in the mid-twentieth century, wrote extensively for the guitar in chamber ensembles, and authored one glorious solo composition, his "Fantasia" for guitar recorded splendidly by Julian Bream.

Gerhard's writing for guitar is spare, elegant, idiomatic—and intense. The songs fit Wendy's voice very well and we had a great time working on them.

The literature for guitar and voice is extensive. One could spend a lifetime performing English lute song (but if one did spend a lifetime, it would be better to play the lute!) There is a lot of early nineteenth century material, including many arrangements of Schubert (we worked on one of these). In the realm of twentieth century music, there are superb cycles by Benjamin Britten and William Walton, written

for Julian Bream and Peter Pears. Boston-area performer Frank Wallace has composed many beautiful pieces for guitar and voice, several of which are recently published. On the recording front, the gold standard for me has always been Bream and Pears, available (still) on compact disc. Christopher Parkening's recordings with Kathleen Battle are also worth checking out, as is a great new CD by the superb British countertenor David Daniels accompanied by the guitarist Craig Ogden (on Virgin Records).



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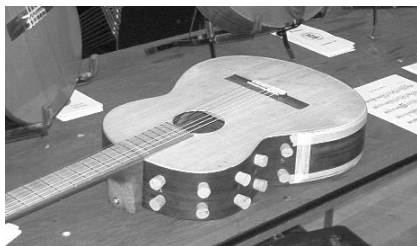
# Perspectives

*This next article, despite being submitted before the deadline for publication in the December/February issue of the newsletter, became temporarily lost in the editor's email "bit-bucket," and was recovered only recently. Sorry for the mishap and the delay, Oscar!*

## The BCGS Guitar Festival and Composition, 2003: Vendor Fair and Performance Party

By Oscar Azaret

As I wandered through a crowded NEU campus with guitar in tote searching for the location of the festival, I was aided by a gentleman who said—"I know exactly where you're going." He mentioned that he had just given directions to a fellow carrying a guitar with bottle corks stuck in the sides. Yep, that sounds like where I'm going. So off I went, limping on an injured knee across campus



on a very cold windy day—this after having suffered through a 45 minute "big dig" traffic jam getting onto Storrow drive from route 93. By the time I made it to 2<sup>nd</sup> floor of Ryder Hall, I felt like a survivor, and all I had energy for was to hang out at the vendor fair, and do the performance party next door.

Although I missed an awful lot with my stationary approach, I also learned a few key things. The vendor fair is like the rocks at the high water mark of a beach—the tide comes in, and the tide goes out. While the programs are ongoing, the fair is largely devoid of clients. As soon as the programs let out, the sea of curious eager guitar geeks invade and a cacophony of chords, arpeggios, scales, tremolos, and voices instantly fills the air. If you want to have the vendors all to yourself, just miss a program.

I should have known, there he was, with corked guitar in hand, good ole Alan Carruth with his experimental variable side port guitar. Alan was taking a survey to see what difference folks could hear on a guitar with one 3/4 inch hole in the side, or two, or three, up to about twelve. What I wanted to know (Alan) is where are all the wine bottles belonging to those corks. But perhaps before those were consumed Alan had time to complete the beautiful "Autumn Guitar" which he had at the

show. This guitar had over 1000 tiny maple leaves made of various wood veneers such as boxwood, blood wood, and purple heart inlaid as purfling; with cedar top and Brazilian back and sides, it also sounded great.

Stephan Connor was there too. He had a couple of instruments. The most visually striking was a church door style Brazilian back and sides guitar with the sapwood pronounced on the back as well as the sides. It also had a beautiful curly maple neck. He mentioned that the experiment with the heavier stiffer maple neck was the theory of reducing neck vibration, thereby maintaining all the energy in the sound box. I found it interesting that the guitar felt perfectly normal at the playing position, the slightly heavier neck was not noticeable.



Of course, Carl Kamp was there from Union Music with a large selection of guitars, many from Kenny Hill. I spent some time playing the top of the line guitar. It was a double soundboard instrument. Kenny had explained the idea behind this soundboard at last year's luthiers panel. It is built of two extremely thin spruce sheets sandwiching a very thin internal lattice structure (think airplane wings). I found the guitar very loud, with great dynamic range. It was a pleasure to play.

It was nice also to see Frank Wallace there with his smiling face. He was featuring CD's and music books of original compositions. These small music books had wonderfully illustrated covers by his wife Nancy.

Cambridge Music Center's "Yesterday Service" was there with a great selection of sheet music, videos, method books, etc. They can be reached at 617/547-8263.



And last but not least, our area's veteran luthier and teacher—Tom Knatt—was there with a very nice flamenco instrument, and his usual wealth of knowledge and advice.

Now, on to the performance party—it was a most peculiar and enjoyable performance party. I showed up in the designated room, at the designated time, and found myself quite all alone. So I proceeded to play the pieces I had prepared in a most virtuoso and musical fashion...now what was that about a tree that fell in the forest? But the luck didn't last, in came a

*(continued on page 11)*

# Classifieds

## Individual Guitars for Sale

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.

**MATEO BENEDID** guitar for sale: circa 1840, Cadiz, shown in the Dangerous Curves exhibit at the MFA; gorgeous Brazilian; 63cm with friction pegs; \$6,000 or best reasonable offer; Frank Wallace, (603) 588-6121, [liveoakmusic@hotmail.com](mailto:liveoakmusic@hotmail.com).

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\* \* \*

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*Send to Charles Carrano, BCGS Editor, by email ([c.carrano@att.net](mailto:c.carrano@att.net)) or*

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*The deadline for the next newsletter is May 1.*

## Perspectives *(continued)*

couple of folks just to listen, no guitars in hand. So I was forced to play more music. This time the trees could be heard. And then, after the early afternoon session let out, people started dribbling in - Larry Spencer, Maurice Cahen, Erik Puslys, Marc Turgeon, Jimmy Lanzillotta, Emanuel Soucek, George Ward. The unusual thing was that no one had brought a guitar. So the whole party was played on my 1982 Tom Knatt guitar. It was quite a treat for me to sit back and hear the variety of tones that the different players could get from my trusty old ax. This went on until one of our area's budding luthiers, Richard Young from Medway, MA Brought a guitar he had recently completed. Then we had two instruments to play.

I think this performance party was notable because it seemed that, except for me, no one had really prepared pieces to play. Yet everyone seemed to eventually take their turn, and playing a non-familiar guitar, to boot. Very relaxed—kudos to everyone.



One of the really great things about the Guitar Festival is the opportunity to meet and chat with old friends, and this is just what one can do hanging out at the vendor fair and performance party.

And in closing, much thanks to Bob Ward who kindly went into his office and got me an official Northeastern University blank paper exam booklet and pen so that I could take these notes.

## Amadeus Duo Concert

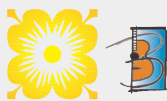
The evening of Friday, January 23 found the wind-chill factor well below zero on Newbury Street in Boston and the Church of the Covenant braced against the cold. Undaunted, the Amadeus Duo, in sweaters and scarves, with portable heaters nearby, performed brilliantly for approximately 100 dedicated attendees. The program ranged from the classics to the contemporary, Vivaldi to Garcia, and was played on guitars graciously loaned by luthier Stephan Connor.



*Luthier Stephan Connor (center) talks with Dale Kavanagh and Thomas Kirchhoff of the Amadeus Guitar Duo*



*Concert-goers try to stay warm in the beautiful, but FREEZING cold Church of the Covenant.*



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