



newsletter

Volume 11, Number 4, June/August 2004

Upcoming Events

Saturday, June 12, 8:00 p.m. Maurice Cahen, guitar & Ricardo Frota, percussion, performing Brazilian music at Springstep Art Center in Medford Sq., 98 George P. Hassett Drive, Medford, MA.

June 20 - July 16, 2004: The Killington Music Festival The renowned Killington Music Festival announces its third annual classical guitar workshop. Gerald Klickstein director.

Wednesday, July 14, 7:30 p.m. Aaron Larget-Caplan performs a recital at the Concord School of Philosophy at Orchard House, home of the Alcotts, 399 Lexington Rd, Concord, MA.

See the Calendar section for details

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Letter to Members

Dear Members,

Summer is finally here and there are changes in the air. Our Artistic Director, Sharon Wayne, and her husband Frank just welcomed a new baby into the world. Little Benjamin Wayne is but a month old now, and is already in midst of a move with the rest of the family to Syracuse, New York. I am writing to you this issue, in place of Sharon, in order to give her a little break from her busy schedule.

Sharon has been Artistic Director of the BCGS since last summer, when Nicholas Ciraldo left us to pursue his musical career in Texas with his wife and musical partner, Rachel Taratoot-Ciraldo. Prior to that, Sharon had served as the BCGS Publicist since moving to the area from California in 2002.

Sharon was particularly prolific as Artistic Director. In the fall of last year she began coordinating our 2003-2004 concert season, starting in October with Dan Lippel, winner of the 2002 New England Guitar Competition. In November, Sharon helped coordinate one of our most successful BCGS Guitar Festivals ever, featuring a concert and masterclass by the distinguished performer Adam Holzman with near record turnout. Also featured was the 2003 Boston Guitar Festival and Competition, with powerful performances by South Carolina-based Rossignol Duo and the extremely talented Ciraldo Duo. In January, Sharon helped bring the Amadeus Duo to Boston for a concert (on one of the coldest nights I can remember!) and a masterclass. In April, she brought the fabulous Greek guitarist Antigoni Goni to the Boston Conservatory for a performance to another full audience, and then soon afterward the 2003 Competition winner Rob MacDonald, who delivered a very strong program. Finally, Sharon helped coordinate a concert and masterclass for our last performer of the season, Andrew Zohn, within days of delivering her new baby!

Thanks for all your hard work Sharon, we'll miss you.

The BCGS is currently in search of a new volunteer to take the helm from Sharon, effective immediately. This position is an excellent opportunity for a creative, motivated and responsible professional guitarist, enthusiastic student, or skilled individual interested in the field of arts management, to develop leadership skills, work with a really great staff, and have a lot of fun. Depending on the interests of the candidate, the BCGS will showcase the new Artistic Director with a sponsored recital. In addition, since Sharon also served as Publicist for the BCGS, this position is also available to an interested volunteer. Please contact Charles Carrano (c.carrano@comcast.net) or George Ward (g.ward@comap.com) for more information.

I wish you all a wonderful and musical summer!

Sincerely,

Charlie Carrano

Newsletter Editor

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 summer we would like to offer our special thanks to Frederic Bernstingle.

Be Heard!

The BCGS is always interested in member contributed articles and reviews of guitar concerts, scores and CDs. To find out how you can contribute to this newsletter, drop Charles Carrano a line at c.carrano@comcast.net.

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Sunday Sounds Special

by George Ward

The April 18 concert concluded the 2003/04 Sunday Sounds Special Guitar Music Series at the Hingham Public Library. The BCGS would like to thank all those who prepared and performed such wonderful music for the patrons and for making this series a success.

**Igor Golger & Hiroko Kajimoto, Sharon Wayne, Alan Wilson
Jozef Halajko, Joissance Renaissance Ensemble, Steve
Marchena, The New Group, The Back Bay Guitar Trio**

This free concert series was started in 1998 and has steadily gained in popularity. There are several reasons for this. First and foremost is that live guitar music is a genuine pleasure. People enjoy a live performance and do appreciate the time and effort a musician puts into a musical program, and the connection between audience and performer is magical. On page 3 is a letter from library patrons that speaks for itself.

This is a wonderful opportunity for developing guitarists to gain performance experience as well as for part time guitarists who just love to play. It also serves as a venue for professional soloists and ensembles to sharpen their performance skills in front of a live, receptive audience.

(continued next page)



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The library concerts also fulfill an important objective of the Boston Classical Guitar Society: to bring an awareness of the beauty and diversity of the classical guitar to communities and individuals in the greater Boston area.

The series will continue this fall and conclude in April 05. There are just 3 dates open so touch up your favorite pieces this summer and put a 1 hour, strong intermediate program (2, 25

minute sets) together and contact me at the email address below to work out the details.

Your participation is appreciated and you'll be glad you did it. The BCGS will reimburse you for travel expenses. The Fall Concert Series begins Sunday, October 10, 2004. Available dates are: January 9, February 13, and April 10, 2005.

George Ward, g.ward@comap.com

THEANA & THEODORE EVANGELIDES

19 April 2004

Mr. GEORGE WARD
The Boston Classical Guitar Society
66 Indian Trail
Scituate, MA 02066

Dear George:


We don't know where to start - so we will start with yesterday's performance: **THE BACK BAY GUITAR TRIO**, composed of John Mason, Steve Marchena and David Newsam was outstanding. Individually and collectively, as a trio, they were fantastic. They did a great job to entertain the crowd (by crowd we mean the nice people of Hingham) assembled at the Library.

Okay, now lets talk about all of the other performances throughout the season: all of your performers have done a great job. Not only did they produce fine music but that music was superb. Their musical notes went clear up to the Sun and caused sunspots and these produced vibrations on earth - Oh! Maybe it was the audience's feet tapping on the floor that created those vibrations. Even song-birds in flight came down to the windows to listen to the music.

Your Society members have produced great music in Hingham library and for that we both say "**THANK YOU**". We both hope that your group comes again next year. One thing for sure - we will be there to listen.

Thanks again.

Most sincerely,


Theana & Ted Evangelides

Society Speaks

Compiled by Bob Healey

What can be done to better promote concert attendance?

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.

From my own experience with the BCGS and other organizations, concert attendance seems largely dependent on creative publicity. For example, here in Austin, Texas the classical guitar society advertises major classical guitar concerts by placing huge, city-approved banners over strategic street corners for traffic and passers-by to see. Another example is leveraging a performer's heritage in publicizing events, i.e., calling the leading hispanic radio or television station and having them advertise a Latin-American guitarist's upcoming concert. Normal publicity, in this age of cutting-edge media and advertising, just doesn't seem to cut it any longer. *Nicholas Ciraldo*

The most important factor in my decision to attend a concert, or not, is the program being played. If half of it is music I've heard a dozen times before, then I'll skip the concert.

Another big factor for me is the expense and hassle of the trip itself. If transportation and parking will cost more than the ticket, the concert would have to be VERY special in order for me to attend.

Finally, there's the performer himself or herself. If he or she has won some contests, or has a great reputation among people I know, I'm willing to risk an evening on the concert. Even better is when I know the performer personally. The music is always more meaningful when you know the heart that offers it.

My suggestion, then, is to have concerts that feature talented, local people playing innovative programs in convenient locations with free parking. Life doesn't get any better than that.

Larry Spencer

That is a very interesting question for me because my wife and I were discussing just that when we went to the last BCGS guitar concert. She mentioned the "business and the arts" program at Bentley College as a resource that could be used to do better marketing for our events. Artists tend to be already busy with performing, practicing, and studying that they usually are not as good at the commercial aspects of performing. I believe that

partnerships with business colleges like the one I just mentioned could be excellent for improving marketing and attendance at events. Also I think that artists, in general, should take more time for dealing with marketing than they usually do. Pablo Casals, the great Spanish cellist, according to one of his biographies, was great at both playing and marketing himself. I think we should strive for that balance. *Robson Goulart*

The next survey topic is as follows:

Would you be interested in a CD of music played by BCGS members? If you were to contribute to it what would you play?

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 by August 1 and receive a FREE set of D'Addario strings (while supplies last), courtesy of D'Addario.

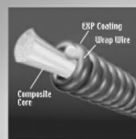
The BCGS would like to acknowledge its appreciation to the D'Addario company, who graciously donated a set of its strings to each contributing author of this issue's Society Speaks column.

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The Fourth String

My Favorite Guitar Websites

By Robert A. Margo

The Internet is a fantastic resource for classical guitarists. As Internet savvy goes, my skills are pretty rudimentary. But even a web neophyte can fill (waste?) many hours of the day browsing classical guitar sites of value.

Probably the best place to begin (or end), after firing up the computer, is www.worldguitarist.com. This is a comprehensive site that provides “daily news” for the classical guitarist. At the top of the homepage one will find “Artists,” “Instruments,” “Events,” “Publishers,” “Supplies,” “Societies” (here is where you will find the BCGS) and further “Links.”

Usually I click on “Instruments” first. Like most guitarists I know, I am perpetually “looking” for the perfect classical guitar. Since my day job is economics professor, I also like to keep track of prices. All the major American dealers, and many of the relevant European shops, can be found here. I like to check the listings at Bruce Bannister’s “Fine and Rare Guitars” (www.classicalguitarnet.com), especially if I am in the mood to look at rare items (Fleta, Hernandez y Aguado, Dammann). The New York Guitar Salon, (www.theguitarsalon.com) is always worth checking out, as is “Guitars International” in Cleveland (www.guitars-int.com), or the Guitar Salon in Los Angeles (www.guitarsalon.com). The LA Salon is also a full-service site—you can order strings, CDs, music scores, furniture, and the like.

After “Instruments” I typically go to “Publishers.” Here you can find all the major publishers as well as many sheet music dealers. I always check out the Guitar Gallery of Houston (www.guitargallerymusic.com). It features a “New Issues” page, and offers a twenty percent discount on new items. Larry Cooperman’s “New Millenium Guitar”

(www.newmillguitar.com) is a lot of fun. Ditto Matanya Ophee’s site, www.orphee.com; this includes a complete catalog of the works that he publishes as well as his provocative online magazine “Guitar and Lute Issues.” Guitar Solo (www.gspguitar.com) is here (I’ve bought lots of music from them over the years) but the Spanish Guitar Centre in Nottingham, England is not; you’ll find the SGC in “Instruments” under “Guitarnotes” (www.guitarnotes.co.uk). “Supplies” I usually check only when I need them—like strings from “Strings by Mail” (www.stringsbymail.com) or “Just Strings” (www.juststrings.com). I check out “Artists” less often, maybe once every few months, to keep up with recital schedules, recordings and the like. If you need to find a guitar magazine or miscellaneous site, go to “Links.”

Of course, the Web isn’t only about commerce; there’s a lot of free music out there and free information. For free music the best place to begin is to go back to “Publishers” at worldguitarist.com and click on “Jubal’s Free Classical Guitar Music” at the bottom. Most of the relevant sites can be found here. I also highly recommend www.mutopia.org and icking-music-archive.org. You can also find on-line chat groups at worldguitarist.com, a good source of free information. Many of the “Artist” sites offer valuable technical advice; check out, for example, Stanley Yates’ site (www.stanleyyates.com) which also includes music.

Probably my favorite guitar site is “Ebay.” Ebay? Yes, Ebay. Vast amounts of classical guitar related items are for sale on Ebay. Some of this is mass merchandise, but a lot is one-of-a-kind and rare. I’ve never bought a classical guitar on Ebay, but I do check what’s out there on a regular basis (and I have been sorely tempted). I do buy sheet music along with the occasional recording. At more or less regular intervals some guitarist, somewhere, will be selling off a collection of sheet music. Not too long ago, for example, I scored a pristine copy of Roberto Gerhard’s “Fantasia” for solo guitar, out of print for ages, for \$4.00. Other similarly inexpensive purchases include the scores to Pierre Boulez’s “Le Marteau Sans Maitre,” the Castelnuovo-Tedesco “Sonatina” for flute and guitar, the Richard Rodney Bennett guitar concerto, and Geoffredi Petrassi’s duo “Alias” for guitar and harpsichord. Generally, I do not bid on an Ebay item unless I can use the Paypal payment service.

The Internet is so vast that I haven’t even scratched the surface. If there is a classical guitar site out there that you particularly enjoy, send the URL to me—I’d like to check it out, too!

Robert Margo,
robert.a.margo@vanderbilt.edu





Calendar

Performance Parties

Saturday, June 12, 2:00 p.m. Jimmy Lanzillotta hosts a performance party at his home at 86 Hawthorne Rd., in Wayland, MA. Call (508) 655-0706 for directions.

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

New England Area Events

Tuesday, June 1, 10:00 a.m. Aaron Larget-Caplan presents The Spirit of Spain at Macy Elementary School, in Bellingham, MA. The program will feature music of Albeniz, Brouwer, Castelnuovo-Tedesco, Torroba, and traditional flamenco. The concert is sponsored by Young Audiences of Massachusetts, (617) 629-9262 or www.yamass.org. Admission is free to preview.

Saturday, June 12, 8:00 p.m. Maurice Cahen, guitar and Ricardo Frota, percussion, present a night of Brazilian music. They will perform Bossa Nova, Samba and Chorino at Springstep Art Center in Medford Square, 98 George P. Hassett Drive, Medford, MA. Call (781) 395-0402 for more information or visit www.springstep.org. Tickets are \$15.00 at the door, \$12.00 for students with ID.

Wednesday, July 14, 7:30 p.m. Aaron Larget-Caplan performs a recital at the Concord School of Philosophy at Orchard House, home of the Alcotts. The program will include music Louisa May Alcott might have heard or imagined on her trips to Spain and abroad; music that incorporates the spirit of the original purpose of Philosophy House: education and, of course, music to enjoy a summer evening. Composers include J.S. Bach, Llobet, Schubert, Takemitsu and more. Tickets are \$10. Parking is free. For more information, contact Orchard House at (978) 369-4118, Nancy Gahagan (ngahagan@louisamayalcott.org). Orchard House is located at 399 Lexington Rd, Concord, MA 01742. A map may be found at www.louisamayalcott.org/directions.html.

Festivals & Workshops

June 20 - July 16, 2004: The Killington Music Festival The renowned Killington Music Festival announces its third annual classical guitar workshop. Gerald Klickstein will direct four weeks of intensive study from June 20 to July 16, 2004 in the beautiful Vermont mountains. Lessons and classes cover all aspects of guitar performance including musical interpretation, technique, practice methods, ensemble playing, performance preparation, musician wellness, and more. Students enjoy abundant performing opportunities and also attend numerous faculty, student and guest artist recitals. The \$2500 cost includes lodg-

ing in a private room, three meals a day, all lessons, classes and concerts. Scholarships are available. For more information and an application, log on to www.killingtonmusicfestival.org.

Ongoing Events

Thursday evenings 7:00 - 10:00 p.m. Eric Anthony performs classical guitar repertoire with emphasis on Spanish composers (Albeniz, Tarrega, Sor, Rodrigo, etc.) at the Tasca Spanish Tapas Restaurant, 1612 Commonwealth Avenue, Boston, MA. Free valet parking, no cover charge. (617) 730-8002.

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 NW of Augusta, Maine. For more information go to store.mixonix.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 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.

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 Street).

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

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

Deadline for the September-November issue is August 1.
Listings submitted after the deadline will be posted on the BCGS Web site.



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Classifieds are \$10 per issue for a 32 word ad (\$0.25 for each additional word). The fee includes posting on www.bostonguitar.org. Send inquiries to Charles Carrano, BCGS Editor, by email (c.carrano@comcast.net) or US mail (102 Manchester Road, Newton, MA 02461)

The deadline for the next newsletter is August 1.

Perspectives

From BCGS to ACGS: A Description of Austin Guitar

*By Nicholas Ciraldo,
former Artistic Director of the BCGS*

Since coming to Austin, Texas some ten months ago, I have become acquainted with the Austin Classical Guitar Society. It is a thriving bunch, labeled by the leading Austin newspaper as "one of the fastest growing arts organizations in Austin." For my first few months here, I was just a neophyte to the membership; now, as the ACGS's new Vice President of the Board and Publicity Director, I am an "embedded" volunteer. I take this opportunity to describe, to my old Boston friends, some of the great things going on down south.

The ACGS consistently presents first-class artists in its concert season. Just this year, we saw Pepe Romero, Jason Vieaux, Eliot Fisk, and Adam Holzman perform, mostly to sold-out audiences. This coming year, the ACGS will present John Williams and the Los Angeles Guitar Quartet, to name a few.

The ACGS runs several "outreach" programs that reach many schools, churches, and other venues. Two up-and-coming artists come each year and give ten concerts in less than two weeks' time. Additionally, there are schools in which the ACGS provides free private and class guitar lessons on a weekly basis—several of the high school students in this program will be pursuing guitar in college on scholarship.

The ACGS, led by Dr. Matthew Hinsley, has a full board of directors. Its membership is just shy of two hundred. Dr. Hinsley and others have procured an impressive amount of corporate and private sponsors. The organization's operating budget will exceed \$100,000 next year.

Not an ACGS program but still a rather interesting source for guitar entertainment, the local classical radio station, KMFA 89.5, broadcasts a program called, "Classical Guitar Alive!" Hosted by guitarist Tony Morris, the program includes interviews and live performances. It is available in select areas of the U.S.

The city of Austin has a small arts community compared to that of Boston; however, I feel that the Austin Classical Guitar Society helps to pave the way to an ever-growing interest in great classical music.

Nicholas Ciraldo, <http://www.nicholasciraldo.com>

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