



# newsletter

Volume 12, Number 2, Dec./Feb. 2005

## Upcoming Events

### Wednesday, December 8, 7:00 p.m.

Olav Chris Henriksen, as part of the MFA Guitar History Series, presents The Early Guitar-Part IV: American Traditions, featuring seminal American guitars by Scherr, Martin, and Ashborn, with music from John Coupa, Frederick Buckley, and Carrie Hayden. Co-sponsored by the Boston Classical Guitar Society. Musical Instrument Gallery, MFA, Boston.

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

Frank Wallace in concert at Pickman Concert Hall, Longy School of Music, Cambridge, MA. 617-876-0956.

See the Calendar section & page 5 for details

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## Letter to Members

### Dear Members,

Seasons Greetings! BCGS has had quite an exciting autumn. Our series collaboration at the MFA featuring Olav Chris Henriksen playing on period instruments from the Museum's fine instrument collection has enjoyed great success thus far. The final concert of the series is on December 8. Don't miss this last opportunity to hear a masterful player in an exquisite setting!

November brought our annual Festival and Competition to Northeastern University. Attendees were treated to wonderful performances by Nicholas Goluses, Dawn Blasco and Harry Scorzo, Randy Pile, and members of the local guitar community, including Berit Strong with flutist Janet Polvino, Bob Ward, David Wade with tenor Steven Beaudoin, and the Back Bay Guitar Trio. A talk on Alexander Technique was given by Linda Carmichael, and Dr. Goluses taught a very inspiring master class. The vendor fair featuring music merchants and local (as well as not-so-local) luthiers was a fascinating place to spend the unbelievably sparse bit of spare time between events (the event schedule was quite packed!) Our competition winners were Duo guitarists Corey Harvin and Ben Gateno, whose varied program of contemporary works for two guitars was both elegant and exciting. Second place winners Hiroko Kajimoto and Igor Golger of the Transcontinental Duo gave a dazzling performance of traditional folk music from Eastern Europe. Congratulations to all! Because the level of both performances was so high, we decided to bring both ensembles back for feature concerts next season (not unprecedented in BCGS competition history!) Huge thanks to our members who helped in so many ways to make this festival a success: to George Ward for endless help with organization, for artistic design of all our graphic materials, and for coordinating the vendors' fair; to Bob Ward for allowing us to bring the festival to Northeastern, and for his rockin' performance of Steve Reich's Electric Counterpoint; to Alec Bass for bringing together our volunteers. A very special thanks to one particular new volunteer, with whom virtually everyone attending the festival had the pleasure of interacting: Don Lambe, with his infectious humor and good cheer, manned the ticket table at every event on Saturday and sold a record number of CD's for the performing artists. Thanks also to our competition judges Bill Buonocore and Glorianne Collver Jacobson, and finally, a special thanks to the musicians who volunteered their talent at the Guitar Gala concert.

We look forward to more great concerts and events in the coming months. This winter, guitarist/composer/troubador Frank Wallace will give premiere performances of new works, including his "Father Said:" a cycle of sixteen self-accompanied songs on the eloquent poetry of Wallace's grandfather about life, wit and

*Continued on page 2*

wisdom on the 19th century plains of Texas and “Duo Sonata I,” an extended work of three movements for two guitars written for the composer’s long-time friend and colleague Robert Ward, who will join the composer for this performance. Ithaca guitarist Pablo Cohen will come to town in the spring with his Duo Remeleixo (guitar and soprano sax) and Paul Galbraith will be returning from Brazil to play a solo concert for BCGS this July, a concert well worth the wait! The Hingham Library Series continues to bring local talent to enthusiastic audiences, and our regular Performance Parties allow players of all levels to gather and perform for one another throughout the year.

Wishing you all a very happy holiday season,

Sharon Wayne  
Artistic Director

## Your Contributions Welcome!

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 Charlie Carrano a line at [c.carrano@comcast.net](mailto:c.carrano@comcast.net).

## Tell them you saw it here ...

Please tell our advertisers you saw their Ad in our newsletter when making a purchase! This helps strengthen our advertising revenues, which we rely upon to bring you this newsletter, concerts and festivals.

## Teacher's List Update

Because so many entries in the Teacher's List that we maintain are outdated, we've decided to start it anew. In the spring, we will publish a new Teachers List that will include only those entries that have been verified for accuracy or updated by the teacher. To be added to the new list, please send your verification or updated information to Charlie Carrano at [c.carrano@comcast.net](mailto:c.carrano@comcast.net).

## Warm Thanks!

As always, the BCGS would like to offer its gratitude to those members and friends who help the Guitar Society thrive by making financial contributions and by donating their time and talents. This winter we would like to thank Peter & Elsie Macaulay, Steve Donhowe, David Madisen, Steven Gerritsen, Ronald J. Juels, Arthur Ness, Richard Lucash, Paul Analoro, Lawrence Fine, Gerald T. Coletti, and Alan Carruth.

## Music Reviews

By Alex Lehar

BCGS has received the following recently published scores from Guitar Solo Publications.

*“The Great Guitarists of Brazil, The Guitar Works of Laurindo Almeida, vol 3.” 15 Solos edited by Ron Purcell, GSP 158. 35 pages, \$12, received Feb 25, 04.*

Some of these pieces are relatively easy to read, others more challenging, but all are characteristic of Almeida, in that they exploit the harmonic possibilities of the guitar. It is nice to see Almeida’s works gradually being published in final clean form, after being available from Guitar Solo in various facsimile copies over the years.

*“20 Estampas de Mexico, (20 Mexican Sketches), Stylistic Studies for Solo Guitar,” Julio César Oliva,*

*GSP 231, 45 pages, \$12, received July 28, 04.*

This book is full of interesting ideas, explorations in anharmonicity, which are very pleasing to the student guitar-score reader. A particularly simple and effective piece is Rio Grijalva. This book is full of rewarding sounds and ideas.

*“9 Jazz Etudes for Classical Guitar,” Matthew Dunne,*

*GSP 239, 38 pages, \$12 received July 28, 04.*

There is some challenging reading here, but even at first pass some tunes stick in the mind, like study VIII which flows like the beautiful work of Sergio Assad to whom this work is dedicated. A good book to have as a resource for exploring the range of Jazz styles which have influenced contemporary guitar playing.

*The BCGS continually seeks contributors to this column. Both sheet music and CD reviews are welcome. Please send your reviews and/or inquiries to Charles Carrano at [c.carrano@comcast.net](mailto:c.carrano@comcast.net), or mail them to: Charles Carrano, BCGS Newsletter Editor, 102 Manchester Road, Newton, MA 02461.*





# Calendar

## Performance Parties

### Saturday, March 12, 2:00 p.m.

Charlie Carrano hosts a performance party in Newton, (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).*

*Visit [bostonguitar.org](http://bostonguitar.org) for the latest news on additional parties as they are scheduled!*

## BCGS Sponsored Events

### Wednesday, December 8, 7:00 p.m.

Olav Chris Henriksen, as part of the MFA Guitar History Series, presents The Early Guitar-Part IV: American Traditions, featuring seminal American guitars by Scherr, Martin, and Ashborn, with music from John Coupa, Frederick Buckley, and Carrie Hayden. Co-sponsored by the Boston Classical Guitar Society. \$10/15, Musical Instrument Gallery, MFA. (617) 369-3306 or (617) 369-3341.

### Sunday, December 12, 3:30 p.m.

Gerry Johnston performs music from the Great American Songbook at the Hingham Public Library’s Sunday Sounds Special Concert Series. 66 Leavitt St., Hingham, MA. Call 781-741-1407 for information. Free admission.

### Sunday, January 9, 3:30 p.m.

George Little performs at the Hingham Public Library’s Sunday Sounds Special Concert Series.

66 Leavitt St., Hingham, MA. Call 781-741-1407 for information. Free admission.

### Sunday, February 13, 3:30 p.m.

Steve Marchena performs at the Hingham Public Library’s Sunday Sounds Special Concert Series. 66 Leavitt St., Hingham, MA. Call 781-741-1407 for information. Free admission.

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

Frank Wallace in concert at Pickman Concert Hall, Longy School of Music, Cambridge, MA. 617-876-0956. See page 4 and 5 of this issue for more information.

## New England Area Events

### Friday, February 4, 8:00 p.m.

Music for Viols and Friends present “Musique de Joye:” chansons, fantasies, and dances from Renaissance France by Le Jeune, Sermisy, Janequin, Certon and Le Roy. Anne Azéma, soprano with El Dorado Ensemble: Carol Lewis, Janel Hass, Paul Johnson, Mai-Lan Broekman and Alice Mroszczyk, viols; Olav Chris Henriksen, Renaissance guitar and lute. Tickets \$18/\$14 Lindsay Chapel, 1<sup>st</sup> Church in Cambridge, Congregational, 11 Garden St., Cambridge. Call (617) 776-0692 for info.

### Saturday, May 7, 8:00 p.m.

Music for Viols and Friends present “Galanterie:” Virtuoso concertos and fugues, elegant partitas and sonatas by Telemann, Kühnel, Weiss, Lauffensteiner and J.S. Bach. Duo Marsienne: Carol Lewis, viola de gamba; Olav Chris Henriksen, Baroque lute. Tickets \$18/\$14 Lindsay Chapel, 1<sup>st</sup> Church in Cambridge, Congregational, 11 Garden St., Cambridge. Call

## Festivals & Workshops

### FESTIVALS AND WORKSHOPS

#### April 7-10, 2005: The Long Island Guitar Festival

The Long Island Guitar Festival is an annual international festival presented by the Department of Music of the School of Visual and Performing Arts at the C.W. Post Campus of Long Island University. The Festival represents the continuing commitment of Long Island University to reach out to the artistic community and continue an established tradition of excellence in guitar performance and pedagogy. The 13th annual Long Island Guitar Festival will highlight “The Guitarist-Composer.” Scheduled performers include Roland Dyens, Carlo Domeniconi, Frederic Hand, Benjamin Verdery and David Leisner. Details are available at [www.liunet.edu/gfest/](http://www.liunet.edu/gfest/).

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## Frank Wallace

Frank Wallace, performer/composer, will bring his *tour de force* performance of **Father Said**: home to Texas, the land of his ancestors, in the fall of 2005. **Father Said**: is an important contribution to the literature for voice and classical guitar as well as to the culture of Texas. It is a powerful combination of the profound folk wisdom of Wallace's great-grandfather pioneer Joel Sylvanus Wallace (b. c.1845), as remembered in the elegant poetry of grandfather Frank C. Wallace (b. Chico, Texas, 1888) and the compelling compositions and performance of the grandson (Frank A Wallace, b. Houston, 1952).

An extraordinary image of early American life and its connection to nature, the cycle is dedicated to Wallace's father, Earl Wallace (b. 1917, Waco), who only met great-grandfather Joel once or twice as a child, remembering an old man with a long white beard once knocking on the door. *"The stars / May fall, but look again and you will see / The fixed stars shining on as if to shame / Our fears."* So the saga begins with the setting of the great outdoors that pervades the piece. It continues, *"We threaded tangled trails that wound the brakes / And creeks in sleeves of endless turns and twists. / When one is lost, the right turn seems the wrong."*

Father, Mother, Brother and Aunt Tabitha all inhabit the 25 minutes of song in which Father muses, *"Shall I / Fret at the summer sun when it distills / The nectars in the lush Elberta peach / For me?"* and ponders *"The spears / Of pungent odor from the wild horse-mint / Have wounded me with poisoned tips until / I drowse."* His stout independence proclaims in **Ingenuity** – *"He found no shade, but made his own, / So shade and shine he had together; / He turned his back to break the sun, / Or face it, so to change his weather."*

**Father Said**: has a marvelous structure as set out by the poet in which short triptychs of wise sayings come between longer stories of childhood scenes. It concludes:

*"And, too, I wondered if  
My Mother's words were children of her wish  
That she might go at some full harvest time;  
And Father's that he ride away with Death  
At grass-rise time, beginning with the flush  
Of Spring his new adventure in a land  
Of youth, eternal morning, growing things,  
Somewhere among the pastures of the stars."*

Frank Wallace's compositions for guitar, lute and voice are the fruit of a colorful career in music that has been unlike any other of his generation of guitarists. Wallace has distinguished himself not only as a dynamic soloist and accompanist on classical and romantic guitars, but he is also recognized as a lead-

ing player of the *vihuela de mano* and lute. He is a master of self-accompanied song. With his rich baritone he sings and plays the solo songs of renaissance Italy and Spain, Elizabethan England, Schubert and his own compositions with equal attention to the subtleties of melody, words, and accompaniments.

**Frank Wallace-his own new works** (Gyre 10012), Wallace's debut recording of his own compositions, won him a 2001 Artist Fellowship grant from the Arts Council of New Hampshire. As an outstanding young classical guitarist from San Francisco Conservatory in the 70's, Wallace joined the guitar faculty at New England Conservatory, while also studying early music with Marleen Montgomery. He has performed at many of the leading early music festivals including Utrecht, Regensburg and Boston, and has also performed, lectured and taught at a number of Lute Society of America Seminars, the Holland Festival/Utrecht, Amherst Early Music Week and the Guitar Foundation of America Festival. Wallace tours with soprano Nancy Knowles as Duo LiveOak and records exclusively for Gyre Music, which released his second solo album, **Sketches**, in October 2004.



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# The Fourth String

## Guitar Magazines

By Robert A. Margo

The primary instruments of classical music all have their own magazines. The guitar may be a minor instrument in the pantheon of classical music but we do quite well on the magazine front. Even in the era of the Web, a conventional print-based magazine can be a great source of information about the guitar. What follows is a personal survey of five of the major English-language guitar periodicals currently available in traditional hard-copy form.

Surely the granddaddy of all English-language classical guitar rags is *Guitar Review* (GR). GR was started in the late 1940s and continues to this day under the sponsorship of Augustine strings. In its first few decades GR was closely associated with Segovia, routinely featuring articles about the Spanish maestro. Many of the early issues are very famous; some are collector's items that fetch very high prices in the secondary market. Perhaps not surprisingly, GR has traditionally had a focus on New York events and performers, a focus that, in today's world, can sometimes seem a bit parochial. Still, it is a well-written magazine, and every issue offers one or more articles that are, without question, worth reading. GR routinely features reviews of recordings and concerts, and it also routinely features new music (or arrangements), often by well-known composers from outside the guitar world. GR is published quarterly.

*Soundboard* is the official organ of the Guitar Foundation of America. The GFA is currently the principal North American organization for classical guitarists. *Soundboard* originated as a newsletter in the 1970s and gradually expanded to a full-length periodical. *Soundboard* is a quarterly. Unlike GR, *Soundboard* has a national focus, and every issue contains much useful information on concerts, festivals, and the like around the country. The quality of the articles is sometimes variable, but the best articles are scholarly and informative. *Soundboard* also publishes new music, old music (often reprints of obscure 19<sup>th</sup> century Americana), and transcriptions, along with interviews, and an extensive collection of record and publication reviews.

*Classical Guitar* is the leading British publication, and the only English-language publication appearing monthly. Geared primarily to a British audiences it contains extensive information about guitar happenings, mostly in England (and Europe) but often in North (and occasionally South) America. Each issue features a major interview, and often several shorter interviews. In recent years, there has been little in the way of music but the record, publication, and recital reviews are unmatched in quantity and quality (and unvarnished, the British being much more willing to skewer, in my experience, than their American counterparts). Also, the "Letters" section of *Classical Guitar* is typically much "juicier" than those in other guitar magazines.

Every so often a new magazine comes along. One such upstart is *Guitart International* (GI), a quarterly which is simultaneously published in Italy and in the US. The production is lavish, much more so than the other magazines. In my experience, much of the content of GI is redundant if one reads, say, *Classical Guitar* on a regular basis. However, there are other reasons to subscribe. Each issue contains new music, and, depending on how much one is willing to pay, there are also CD's (these come with the basic subscription), videos, and new publications (for example, a terrific new edition of the Legnani "Caprices"). Another new journal is *Guitar Forum*. Compared with the others, articles in *Guitar Forum* tend to be much more academic (as in densely written). But the authors are all first rate and if one is looking for deep musical insight GF is the way to go. Theoretically, GF is supposed to appear twice a year. The first issue, a very good one, has appeared (well over a year ago) and the second has apparently just been published.

Subscribing to all of the above at once costs a pretty penny. At the moment, I subscribe to *Soundboard*, *Classical Guitar*, and *Guitar Forum*. The local university music library gets *Guitar Review* so I read it there. I used to subscribe to *Guitart International*, but more recently I just look for it at Tower Records (or Borders). The more general guitar magazines often feature articles of interest, such as *Acoustic Guitar* and (especially) *Fingerstyle Guitar*. Last, but certainly not least, there are several well-known foreign language publications but these, alas, require reading proficiency in the language (or a willing translator).

Websites for *Guitar Review*, *Soundboard*, *Classical Guitar*, and *Guitar Forum* can be found by going to [www.worldguitarist.com](http://www.worldguitarist.com) and clicking on "Links" at the top of the screen. Here you will also find websites for foreign-language publications plus various electronic-only magazines. Subscription and other information for *Guitart International* can be found at [www.guitart.it](http://www.guitart.it).



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# Classifieds

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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](http://www.aarongreenguitars.com).

HANDCRAFTED GUITARS BY THOMAS KNATT —\$1,000-\$2,700. Almansa guitars for serious students \$400-\$700. La Bella, Hannabach, D'Addario and other strings and accessories. Dynarette thigh cushions. Repairs and Guitarmaking class. 83 Riverside Ave., Concord, MA 01742, (978) 287-0464.

## Individual Guitars for Sale

YAMAHA GC50 Romanian spruce/Brazilian, 650/52, laquer finish. As new condition. This is the top of the line from Yamaha, a custom order. Currently GC50's are selling for \$9800 at Richard Glick, \$8400 on the net from a dealer, \$5600 at Zaveletas, and \$3000 from me. This is a top flight concert guitar at a great price.

R.S. RUCK FLAMENCO NEGRA 1997 #638. As new condition. 655/52, Englemann/Indian. Laquer finish. Gotoh deluxe tuners. Clear golpeadors. Very loud. \$8500.

RAY NURSE 11 COURSE BAROQUE LUTE 1979, spruce/maple. Made for David Rhodes. Excellent condition, with Nurse case. \$5000.

GIBSON L5C 1964 Sunburst, DeArmond, OHSC. Excellent condition. Owned by me since 1966. \$7000.

FENDER TELECASTER 1959 Custom red finish. OHSC and strap. Maple neck. Owned by me since 1963. Very good condition \$7000.

For further information on the above instruments contact Lance F. Gunderson at (207) 439-7516. E-mail at [lancefgunderson@yahoo.com](mailto:lancefgunderson@yahoo.com).

ALAN CHAPMAN 1995, Charming, playable, perfect for the aspiring professional. Cedar top, fine condition, one slight ding. Originally \$3500. Asking \$2700 (case included). Email Alex at [ahenryahenry@yahoo.com](mailto:ahenryahenry@yahoo.com), or call (617) 480-4870.

JORGE MONTALVO, classical guitar. German Spruce top, Indian Rosewood back and sides, Ebony fretboard, purchased from GSP in San Francisco. Very warm, full sound. In excellent condition. \$1200. Call Jason (617) 436-5449, eves.

## Luthiers and Dealers

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## Guitar Instruction

AARON LARGET-CAPLAN, (508) 764-4403: classical guitar, theory, history, and body-guitar mastery. Private lessons in Concord and South Central Massachusetts open to all ages and abilities with flexibility of length for younger students. Aaron performs regularly in schools, recitals, and chamber music settings throughout New England, and holds a BM from the New England Conservatory. Aaron is a roster artist with Young Audiences of Massachusetts, and on the faculty of the Community Music Center of Boston and The Fenn School of Concord. More info at [www.alarget-caplan.org](http://www.alarget-caplan.org).

CLASSICAL, FLAMENCO, JAZZ GUITAR. Private instructions, all levels. Prof. concert guitarist; 30 years exp. Theory/comp/improv. Guitar Accessories. By appt. Lance Gunderson (207) 439-7516 / (617) 527-4904, [lancefgunderson@yahoo.com](mailto:lancefgunderson@yahoo.com).

PRIVATE GUITAR CLASSES, acoustic or electric, classical, Latin, improvisation and theory in Medford. Call for an appointment: Maurice Cahen: (781) 874-0224 or e-mail [mauricecahen@comcast.net](mailto:mauricecahen@comcast.net).

\* \* \*

*Classifieds are \$10 per issue for a 32 word ad (\$0.25 for each additional word). The fee includes posting on [www.bostonguitar.org](http://www.bostonguitar.org). Send inquiries to Charles Carrano, BCGS Editor, by email ([c.carrano@comcast.net](mailto:c.carrano@comcast.net)) or US mail (102 Manchester Rd., Newton, MA 02461) The deadline for the next newsletter is February 1.*

## Strings and Accessories

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## Guitar Instruction

AARON LARGET-CAPLAN, (508) 764-4403: classical guitar, theory, history, and body-guitar mastery. Private lessons in Concord and South Central Mass. open to all ages and abilities with flexibility for younger students. Aaron performs regularly in schools, recitals, and chamber music settings throughout New England and holds a BM from the N.E. Conservatory. He is a roster artist with Young Audiences of Massachusetts, and on the faculty of the Community Music Center of Boston and The Fenn School of Concord. [www.alarget-caplan.org](http://www.alarget-caplan.org).

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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](http://www.bostonguitar.org). Send inquiries to Charles Carrano, BCGS Editor, by email ([c.carrano@comcast.net](mailto:c.carrano@comcast.net)).*



# Society Speaks

Compiled by Bob Healey

**To all our experienced players, how about a bit of advice for the new players, students or performers?**

*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.*

\*\*\*

PLAY IN TIME!!! Buy a metronome and a tape recorder and record yourself practicing along with the metronome. Listen back to the tape. Repeat. *Steve Marchena*

\*\*\*

I think the best advice is to break it down into small parts and have as much fun as possible. *Robson Goulart*

\*\*\*

Never underestimate the benefits of a lesson with a good teacher. It's very easy to inadvertently overlook problems with technique and musicality while one is busy with all of the other physical and mental aspects of playing. As an objective observer, a teacher can help identify problem areas that might have gone unnoticed for some time. If you don't have the time or money for lessons, at least try to make playing into a tape recorder a regular part of your practice regimen. You may be surprised at the disparity between what you think you sound like while playing and how you actually sound on the tape (especially with regard to legato and rhythmic evenness). *Charlie Carrano*

**The next survey topic is as follows:**

**"To amplify or not to amplify? If you have tried amplification, what was the venue like and what equipment did you use?"**

*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 February 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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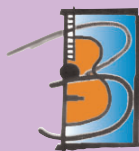
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# Performer Spotlight

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The Boston Classical Guitar Society

Presents

**Frank Wallace**

Composer, Guitar, Baritone

*In Concert*

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

**Pickman Concert Hall**

Longy School of Music, 1 Follen St., Cambridge, MA.

617-876-0956 [music@longy.edu](mailto:music@longy.edu)

Tickets \$20 regular admission

\$15 for Seniors, Students, and BCGS Members

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## Program

**Harlequin in Love** (2001)

He Fools  
He Pines  
He Loves  
On the Sol, in Mi  
He Flees

**From the Windy Place** (1997)

The pilgrim's road  
Sand and sky  
In the shadow of the church  
The gift

**Débil del Alba** (2003)

**Duo Sonata #1** (2002)

Allegro  
Adagio  
Finale

**Intermission**

**Four Prayers on Six Strings** (2001)

Mercy  
Reverence  
The Other  
Duende

**Orientele** (2001)

**Father Said:** (2003)

lyrics by Frank C. Wallace, 1888-1951

The stars  
The fixed course  
Sand dunes  
The cage  
The river  
Climbing cliffs  
The taste  
Pungent odor  
Shall I fret  
Shade  
Dusk  
Interlude  
Blue north  
Cool zephyrs  
A calm  
Cold winds  
Aunt Tabitha

Guitar by Stephan Connor, 2004

*(Program Notes continued on next page)*

## Program Notes

by Frank Wallace

All the music in this program is dedicated to men in my life: friends, students, sons and my father. Poetically, the first piece, **Harlequin in Love**, is dedicated to that eternal fool in all of us. **From the Windy Place** (1997) was written when my first son Gus was struggling with his first weeks in high school – to feel solidarity with his struggles and to reflect on his arrival on this earth, a truly joyous occasion. The “church” in movement three is the cathedral at Santiago de Compostela, Spain. **Débil del Alba** (2003) was intended as a gift to my son Adam to play himself as accompaniment to his friend Jessyca’s dancing. The two of them decided on the title of the piece, which means Weakness of the Dawn, the title of a Pablo Neruda poem.

**Duo Sonata I** is an extended work of three movements for two guitars written for the composer’s long-time friend and colleague Robert Ward, guitarist and teacher at Northeastern University, who will join the composer for this performance.

**Four Prayers on Six Strings** (2001) employs my favorite pedagogical technique: playing a melody on one string. The accompaniments are conceived around this “limitation.” **Orientele** (2001) was also written for my students, but has no greater purpose than to be fun. It is inspired by eastern European gypsy rhythms and harmonies.

**Father Said:** is a powerful combination of the profound folk wisdom of great-grandfather pioneer Joel Sylvanus Wallace (b. c.1845) as remembered in the elegant poetry of grandfather Frank C. Wallace (b. Chico, Texas, 1888) and presented in the compelling compositions and performance of the grandson (Frank A Wallace, b. Houston, 1952).

An extraordinary image of early American life and its connection to nature, the cycle is dedicated to my father, Earl Wallace (b. 1917, Waco). Earl only met great-grandfather Joel once or twice as a child, remembering an old man with a long white beard once knocking on the door. “The stars / May fall, but look again and you will see / The fixed stars shining on as if to shame / Our fears.” So the saga begins with the setting of the great outdoors that pervades the piece. It continues, “We threaded tangled trails that wound the brakes / And creeks in sleeves of endless turns and twists. / When one is lost, the right turn seems the wrong.”

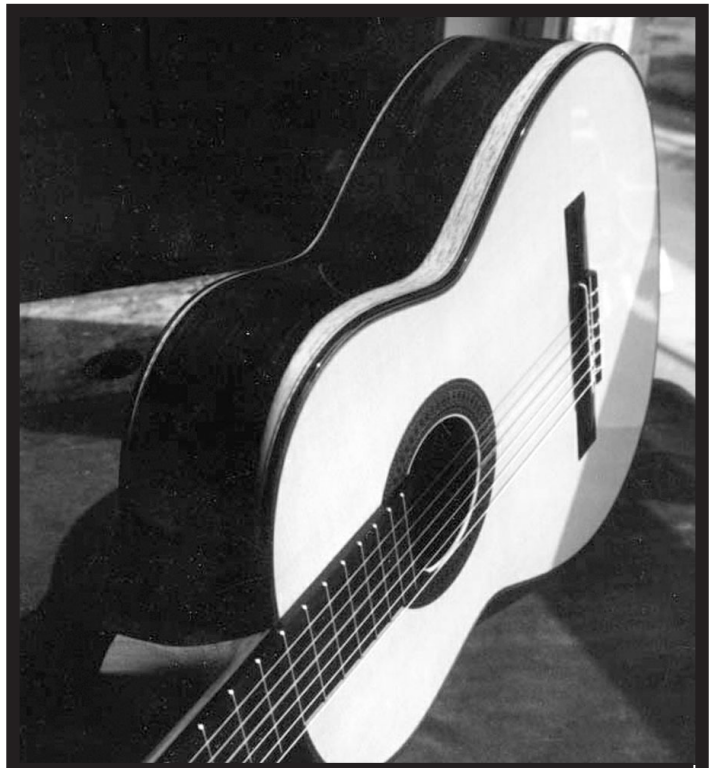
**Father Said:** has a marvelous structure as set out by the poet in which short triptychs of wise sayings come between longer stories of childhood scenes. It concludes:

“And, too, I wondered if

My Mother’s words were children of her wish  
That she might go at some full harvest time;  
And Father’s that he ride away with Death  
At grass-rise time, beginning with the flush  
Of Spring his new adventure in a land  
Of youth, eternal morning, growing things,  
Somewhere among the pastures of the stars.”

### Biography

Frank Wallace’s compositions for guitar, lute and voice are the fruit of a colorful career in music that has been unlike any other of his generation of guitarists. Wallace has distinguished himself not only as a dynamic soloist and accompanist on classical and romantic guitars, but he is also recognized as a leading player of the *vihuela de mano* and lute. He is a master of self-accompanied song. With his rich baritone he sings and plays the solo songs of renaissance Italy and Spain, Elizabethan England, Schubert and his own compositions with equal attention to the subtleties of melody, words, and accompaniments.



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