



# newsletter

Volume 12, Number 3, March/May 2005

## Upcoming Events

### Friday, April 1, 8:00 p.m.

Duo Remeleixo with guitarist Pablo Cohen and soprano saxophonist Steven Mauk. The Church of the Covenant, Newbury Street

### Wednesday, April 13, 7:30 p.m.

The Connecticut Classical Guitar Society presents John Williams at The Bushnell, Belding Theater, in Hartford, CT.

### Saturday, April 16, 8:00 p.m.

David Leisner and Luiz Mantovani, guitars, with guest flutist Lance Suzuki. Pickman Hall, Longy School of Music, Cambridge

### Late May: date, time, and venue TBA

Our 2004 Duo Competition winners concert, Eastman students Corey Harvin and Ben Gateno.

See Calendar section for details

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## Letter to Members

### Dear Members,

With the arrival of spring comes the sense of renewal and the inspiration to create and develop new ideas. In this spirit, I call to all teachers and students of the classical guitar to consider ways in which you feel BCGS has benefited you, as well as ways in which you feel BCGS could better serve you. Considering the great number of talented guitarists there are in the Boston area, BCGS can provide a much needed bridge between the many teachers and students in the area, and can generate opportunities for students to perform, to gain input from teachers other than their own, to create ensembles, and the list goes on. I invite you to please take a little time to send me an email, address below, with your thoughts on developing this valuable aspect of BCGS.

This quarter's newsletter contains an updated "Teachers List." If you find your name has been omitted, please contact Larry Spencer with current information so he can add you to the website. The list will be printed again next spring.

The Society Speaks column in this issue has inspired many varied answers to the question: "To amplify or not to amplify? If you have tried amplification, what was the venue like and what equipment did you use?" Thank you to Bob Healey for doing such a great job in providing members with a forum to express themselves! Read on to see what people had to say.

Our upcoming concerts this season include Duo Remeleixo with guitarist Pablo Cohen and soprano saxophonist Steven Mauk, whose repertoire spans from Bach to Piazzolla to Ralph Towner ("remeleixo" is a Portuguese word meaning "style" or "finesse," which this duo has in abundance!) They will perform on Friday, April 1st at 8pm at the Church of the Covenant. Our 2004 Duo Competition winners, Eastman students Corey Harvin and Ben Gateno, will come to town at the end of May to perform (check back to our website for concert details.) And finally, our season ends with the long awaited return of legendary 8-string guitarist Paul Galbraith, who will perform on July 30 at the Church of the Covenant.

I look forward to seeing you at these upcoming events, and again invite you to contribute ideas for program development for the coming year.

Wishing you all the best,

Sharon Wayne  
Artistic Director  
sharon@sharonwayne.net

# The Fourth String

## Way Out There

By Robert Margo

I've always had a soft spot for *avant garde* classical music, the more *avant* the better. By and large the histories of the classical guitar and the more esoteric forms of classical music occupy different universes in the twentieth century. But sometimes those histories do cross paths, and often in surprising ways.

For instance, the words "Boulez" and "guitar" might strike some readers as not belonging in the same sentence. Pierre Boulez, *enfant terrible* of the European new music scene, composer of works of such forbidding complexity as "Structures" for two pianos or his "Third Piano Sonata," and by any standard one of the world's great conductors, also wrote "Le Marteau sans Maitre," a seminal and extraordinarily influential piece of chamber music, in the 1950s. "Le Marteau" is a suite of nine pieces based on three poems by the surrealist French author Rene Char. The guitar plays an integral role, being featured in five of the movements. The notes *per se* are not that difficult to play, but the rhythms, dynamics, phrasing and ensemble are so astonishingly intricate that it is a remarkably fine guitarist indeed who can navigate the score. My favorite recording is a live performance from the 1980's with the French guitarist Marie-Therese Ghirardi, conducted by Boulez. Where exactly Boulez got the idea to use guitar in "Le Marteau" and other works is not totally clear, but it seems certain he was well acquainted with the various compositions of Schoenberg (his "Serenade") and Webern that contained guitar parts, so perhaps this was a conduit.

The late Italian composer Luciano Berio composed fourteen "Sequenza" over many years each for a different solo instrument. The "Sequenza" for guitar was written for Eliot Fisk. With its relentless rasgueados, cascading single lines, assorted percussion and daunting passages for the right hand, it may well be the most demanding workout in the entire classical guitar literature. One of the most wonderful musical evenings of my life was spent at Tanglewood listening to a performance of all the "Sequenzas" that included Mr. Fisk, as fiery as ever. You can hear Fisk's rendition on a 4-CD set of the complete "Sequenza" on Deutsche Grammophon.

Elliott Carter is without question one of the most celebrated living American composers; now well into his 90's he continues to compose regularly. Although Carter used the guitar in a vocal setting from Shakespeare in the 1940's, he is best known in the guitar world for his piece "Changes," written for and recorded by David Starobin. As with Boulez, the notes are not the big problem (though some passages in the published score do not appear to be playable, certainly not by me) but the rhythms – a product of Carter's well-known concept of metric modulation – are another matter. Incidentally, to anyone baffled (as I was) by some of the

rhythms encountered in contemporary music I highly recommend a book by the conductor Arthur Weisberg, his "Performing Twentieth-Century Music: A Handbook for Conductors and Instrumentalists."

I pride myself at having a fair knowledge of the guitar's "out there" repertoire but I confess to total shock when I recently learned that none other than Karlheinz Stockhausen attempted to write for the guitar in the late 1960's in response to a request from Michael Lorimer. According to Lorimer, Stockhausen originally wanted to write six pieces, one for each string but abandoned that idea and came up instead with "Spiral" for "melody instrument" and – after all, since we are talking about Stockhausen – short-wave radio. Stockhausen hoped Lorimer would premiere "Spiral" in Japan at the World's Fair but Lorimer never did, and it was instead premiered by the oboist Hans Holliger. According to a personal communication from Mr. Lorimer, "Spiral" apparently still awaits a performance on its originally intended instrument.

Not all *avante-garde* music for guitar originates from outside the guitar world. Indeed, some of the best belongs to "middle-period" Leo Brouwer. The guitarist Eduardo Fernandez was recently asked to name his "five greatest hits" of the guitar, and one of these was Brouwer's "La Espiral Eterna." A great performance of "La Espiral Eterna" is a truly liberating experience. While not exactly a piece of cake, it is a good deal more idiomatic than the other pieces discussed in this article. A wonderful performance by Brouwer himself, along with several other wild and crazy pieces by Henze, Ohana, and Cornelius Cardew has been reissued recently on a single CD, "Rara," on Deutsche Grammophon.

## 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 winter we would like to offer our special thanks to Gerald Johnston and Karen Jacques.



# Society Speaks

*Compiled by Bob Healey*

**“The pros and cons of amplifying a classical guitar: if you’ve performed with an amplifier, were you satisfied with the results? How and in what type of venues did you amplify your guitar?”**

*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 the past few years I have been performing a lot in nursing homes, restaurants, dinner parties, etc. In these venues amplification is essential. At first I was using a miniature condenser microphone made by Audio Technica. This was, essentially, a lapel mic. with a special clip which attached to the soundhole of my 1966 Papazian. This, along with my Roland AC-60 Acoustic amplifier, sounded very good at low volume. However, it had a tendency to feedback at mid and higher volumes. At noisy cocktail parties this was a problem. After much research and shopping around I concluded that the Fishman ProBlend pickup system was the best solution. Although this system can be installed in any guitar, I did not have the heart to have holes cut in the old Papazian. A number of guitars are commercially available which feature built in pickups. In the end, I purchased a Ramirez 2CWE. This is a cutaway classical with the Fishman already installed. Taylor also makes a similar instrument. An important feature of the Fishman is that it has both an under-saddle transducer pickup as well as a mini-condenser microphone. There is a “blend” control which allows you to adjust the mix of pickup and microphone. The pickup does not feedback even at very high volumes. However, the pickup by itself tends to sound very “electric.” Once the appropriate volume level is determined, the blend control can be used to add in the microphone until just before it begins giving feedback. Adding the microphone in adds some “body” to the sound. Thus, even at higher volumes, the sound is definitely acoustic. Takamine makes a similar guitar which is really quite affordable. If you are on a limited budget this would make a good alternative. However, the Takamine uses only the under-saddle transducer so the choice of sound is somewhat limited. *Gerry Johnston*

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About 15 years ago I had an L.R. Baggs saddle pick-up installed in my Hasselbacher. Rather than being a strip of metal that goes under the saddle, this one is the saddle; the installer filed it to

the shape of my old saddle. The Baggs was the only saddle pickup he knew of at the time that did not develop an uneven response (the balance of volume between strings) over the years. I also bought the Baggs external preamp, which distinguished itself in requiring two 9-volt batteries instead of just one. Apart from needing to worry about the batteries being live, this preamp seems to pickup 60 Hz hum in certain environments. The direct sound of this pickup, while not reproducing the guitar’s finer character, is more natural than most others I have heard. I used to plug into a PA, but in recent years switched to a Crate Acoustic 60, which has its own preamp, to lighten my load and simplify set-up. The sound is adequate for playing background music at a reception or accompanying congregational singing.

I have tried the Fishman Transducer, which sticks on with putty, on my other guitars, but was never quite satisfied with the sound. So I just use a mic if I need to amplify those instruments. My experience has been, however, that I can’t get enough body to the sound without feeding back when using a mic only.

There are times when I want a more natural sound and still require amplification — when playing a large school assembly program, for example. Here I will supplement the sonority by pointing a condenser microphone at the upper frets, avoiding the boom of the soundhole. The Crate amp has phantom power, which most condensers require. I will EQ out the low end at the mic input to avoid boominess and feedback; you mostly need the upper frequencies to restore naturalness to the sound anyway. This allows one to “play the mic” — backing off for *rasgado* and closing in for soft passages. For the past eight years, I’ve done some pieces with accompaniments that I have pre-recorded using the Roland VS-880 digital recorder. There are many incarnations of this same basic unit. I use its faders to regulate the amount of digital reverb and delay that individually affects the live guitar as well as the accompaniment, depending on the dryness of the room I am performing in. *Jeffrey Steele*

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Amplifying a classical guitar is a necessary evil sometimes. I need to do it frequently however, at many weddings and almost always at restaurant gigs. I do it two ways. My best instrument isn’t about to have any holes drilled in it for jacks or wiring, so when I use my concert guitar I mic it with a Shure SM94 pencil microphone, placed on a short stand, about two feet in front of the soundboard, aimed at the soundhole. Aiming it at the bridge is louder but you get more finger noise (I know, I should work on that). Then the mic is put through a Fishman Pro EQ, a little battery powered preamp with volume, high-mid-low EQ slides, phase and brilliance controls. This set-up works at moderate

*(Continued on page 9)*





# 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.

### Sunday, April 10, 3:00 p.m.

Christopher Maggio hosts a performance party at Sarrin Music Studios, 544 Salem Street in Wakefield. From 128/95 Northbound: Take exit 42 (Salem St.) at the end of the ramp, take a left onto Salem Street. We are located just down the road on the right at 544 Salem St. Call 781-245-2200 or email [info@sarrinmusic.com](mailto:info@sarrinmusic.com) for more info.

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

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

## BCGS Sponsored Events

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

Frank Wallace, guitarist, composer and baritone, in concert. Pickman Concert Hall, Longy School of Music, 1 Follen St., Cambridge, MA. Tickets are \$20; \$15 for students, seniors and BCGS members. Visit [www.gyremusic.com](http://www.gyremusic.com) (click on “ticket sales”) to purchase tickets in advance.

### Friday, April 1, 8:00 p.m.

Duo Remeleixo with guitarist Pablo Cohen and soprano saxophonist Steven Mauk, whose repertoire spans from Bach to Piazzolla to Ralph Towner. The Church of the Covenant on Newbury St., Boston. Tickets are \$20/15. Visit [bostonguitar.org](http://bostonguitar.org) for details.

### Late May: date, time, and venue TBA

Our 2004 Duo Competition winners concert, Eastman students Corey Harvin and Ben Gateno. Visit [bostonguitar.org](http://bostonguitar.org) for details as they become available.

### Saturday, July 30, 8:00 p.m.

The Boston Classical Guitar Society presents Paul Galbraith in concert at the Church of the Covenant on Newbury St., in Boston. Visit [bostonguitar.org](http://bostonguitar.org) for details.

## BCGS Discounted Events

### Sunday, March 6, 3:00 p.m.

The Los Angeles Guitar Quartet in concert as part of the Bank of America Celebrity Series. Sanders Theatre, Boston. Tickets normally range in price from \$33 to \$48, but the Bank of America Celebrity Series has offered BCGS members a discounted price of \$25.

### Saturday, April 16, 8:00 p.m.

David Leisner and Luiz Mantovani, guitars, with guest flutist Lance Suzuki. Pro Musicis Series, Pickman Hall, Longy School of Music, Cambridge, MA. Program includes the Boston premieres of Osvaldo Golijov’s “Fish Tale,” William Bolcom’s “Tres Piezas Lindas” and Chester Biscardi’s “Resisting Stillness,” as well as Leisner’s “Acrobats,” Walton’s “5 Bagatelles,” 3 etudes by Villa-Lobos and 3 guitar duos by Mertz. BCGS Members receive a \$10 discount off the regular price of \$20. Mention BCGS when you call for reservations or buy tix at the door. Phone number for tickets and information: (617) 566-5218, or check website [www.promusicis.org](http://www.promusicis.org).

## New England Area Events

### Wednesday, March 9, 7:30 p.m.

Larry Spencer, in a benefit concert for Caritas Academy. Program will include works by Scarlatti, Duarte, De Rogatis, Koshkin, Barrios, Ponce, and Garoto. Special guest soprano Nancy Jane Morizio will close the program with Villa Lobos’ Bachianas Brasileiras No. 5, with Larry accompanying on guitar. First Federated Church at 200 Central Street, Hudson. Suggested donation is \$8/adult; \$5/student; \$15/family.

### Thursday, March 10, noon

Guitarist Glorianne Collver-Jacobson and percussionist Gerdes Fleurant present a program featuring works by Brazilian composers Baden Powell, Garoto, Bellinati, Reis, Almeida, and

*(Continued on page 7)*

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others. MIT Chapel, 77 Mass. Ave, Cambridge, MA. Free Admission. For more information call (617) 253-2906.

### **Wednesday, April 13, 7:30 p.m.**

The Connecticut Classical Guitar Society presents John Williams at The Bushnell, Belding Theater, in Hartford, CT. Admission: \$25-70 General, \$20-65 Connecticut Classical Guitar Society Members. Advance reservations required. For more details, visit the Connecticut Classical Guitar Society's online calendar page.

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

Music for Viols and Friends present "Galanterie: virtuoso concertos and fugues, elegant partitas and sonatas by Teleman, Kuhnelt, Weiss, Lauffensteiner and J.S. Bach." Duo Marsienne: Carol Lewis, viola de gamba; Olav Chris Henricksen, Baroque lute. Tickets \$18/\$14. Linsday Chapel, 1st Church in Cambridge, Congregational, 11 Garden St., Cambridge. Call (617) 776-0692 for info.

## **Festivals & 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 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/).

### **May 25 (evening) - 29, 2005: 3rd Annual St. Joseph International Guitar Festival & Competition**

Sponsored by the Department of Music of Missouri Western State College in St. Joseph, Missouri. Classes, concerts and career development seminars, and a competition featuring \$5,000 of prize money and gifts with no age limit and no required pieces. Optional complimentary housing for performers and competitors. For more info. visit <http://www.mwsc.edu/guitarfestival/>.

## **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 at the Original Weathervane in Readfield, Maine on beautiful Lake Maranacook on Rt. 17, approx. ten miles NW of Augusta, Maine. August Schedule: Fridays 6 to 9 pm: Aug. 1st, Aug. 15th, and Aug. 29th. For information go to [store.mix.onic.com/alan-leewilsonsguitarist](http://store.mix.onic.com/alan-leewilsonsguitarist) or phone: (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 Street).

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

*Send your listings to Larry Spencer at [ls Spencer777@hotmail.com](mailto:ls Spencer777@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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## ✧ BCGS Sponsored Concerts this April and July ✧

### Duo Remeleixo

Friday, April 1, 8:00 p.m.



Featuring guitarist Pablo Cohen and soprano saxophonist Steven Mauk, whose repertoire spans from Bach to Piazzolla to Ralph Towner. The Church of the Covenant on Newbury St., Boston. Tickets are \$20/15. Visit [bostonguitar.org](http://bostonguitar.org) for details.

Remeleixo (reh-meh-lay-show) is a Portuguese word meaning style or finesse. It is often used when speaking about someone who dances with particular grace and elegance. This exciting new duo possesses all the attributes this unique word imparts.

The duo includes guitarist Pablo Cohen and soprano saxophonist Steven Mauk. Both are professors of music at Ithaca College



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The ensemble performs repertoire ranging from Baroque to Contemporary periods, and specializes in the music of South America. Remeleixo will excite the senses with their energy and vibrancy, and offers music suitable for nearly all occasions.



### Paul Galbraith

Saturday, July 30, *time to be announced*



Lauded for his "exceptional artistry" by the New Yorker and for music-making described as "pure magic" by the Santa Barbara News-Press, Galbraith won the Silver Medal at the Segovia International Guitar Competition at the age of 17. Andrés Segovia, who was present, called his

playing "magnificent." This award helped launch an international career including engagements with some of the finest orchestras in Britain and Europe. In his unique playing style, the guitar (which has two extra strings, one high, one low) is supported by a metal endpin, similar to that of a cello, that rests on a wooden resonance box. Both the guitar's extraordinary design and Galbraith's playing style are considered groundbreaking development in the history of the instrument, increasing its range to an unprecedented extent. Today, Galbraith is a much sought-after artist at major concert halls throughout the world. His program will feature works from his forthcoming CD of music by Debussy and Ravel, as well as his famous Bach.

"Exceptional artistry." —*The New Yorker*

"Unique clarity and controlled passion . . . [Bach's] French Suite had a soaring dignity. But the guitarist is also expanding his repertory, and his current work-in-progress focuses on newly transcribed Impressionist music. As he commented Sunday, 'Composers who stress suggestion fit most comfortably on the instrument.' He proved his point with his fascinating new take on Debussy's 'Children's Corner,' making the piano piece sing on guitar, as if it belonged there, all dreamily rippling textures and lucid, tender spirit." —*Los Angeles Times*



## Society Speaks (Continued)

volumes as long as there is not too much room noise or “big air” (outside). Then on to the amp. I use Centaur 125 watt acoustic amp with a 12” speaker. It’s light, loud, very natural sounding and durable. I’ve used it on hundreds of gigs. For jobs that require more amplification and/or where I won’t bring my best guitar, I use an under-saddle or sometime sound-board piezo pick-up, also made by Fishman, then to the same pre-amp and amplifier. The guitar with the under-saddle set up is better at avoiding feed-back and telecasts less finger noise, but the sound quality is better with the soundboard “dot” pick-up.

Jeffrey Joiner

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My name is Bob Squires. I began performing over ten years ago with the Beatles tribute band “Beatle Juice” in the Boston area. When our singer Brad Delp (of the arena rock band “BOSTON”) was on tour from time to time we would perform in other capacities, the latest was a STING tribute band. I purchased a nylon string Fernandez guitar which is the only pick-up provided classical guitar I own. The Fernandez Palisade CC50, made in China, has a cutaway which was a new treat for me, and the pickup which is only labeled as “ASE4” is very true to the classical nylon sound. My guitar technician, Richy Bartlett, a fine rock player, mentioned that the songs that included the Fernandez guitar were the highlights of the night. Over large PA systems it was an incredible presence that had little problems with feedback and had a strong equalization section that could fine tune any problems out of the mix. I have a great time playing on it though it is not a standard classical spec. guitar. Similar to other companies that bridge the gap between “hard-core” classical specs. and rock guitar settings, the Fernandez is still relatively easy to get used to and sounds very true when plugged in and amplified. Acoustically, it is soft spoken, as one might expect.

I feel less claustrophobic knowing I have an instrument that will fill any venue with the rich classical guitar sound. When I performed with Beatle Juice the audiences have been fairly large: anywhere from 400 typically to an astounding 300,000 when we were the “warm-up” act for the Monkees at the Hatch Shell Esplanade in Boston. The guitars have to be amplified. The Fernandez system does a terrific job. If I were performing regularly on the instrument I would change the machine heads and nut to a finer quality brand. Maybe Fernandez has done this with other models, but I’m contented with this instrument as a good plug-in classical. Thanks for giving us the opportunity to respond to this important issue.

Bob Squires

### The next survey topic is as follows:

*“How do you position your guitar while playing and why?”*

*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 (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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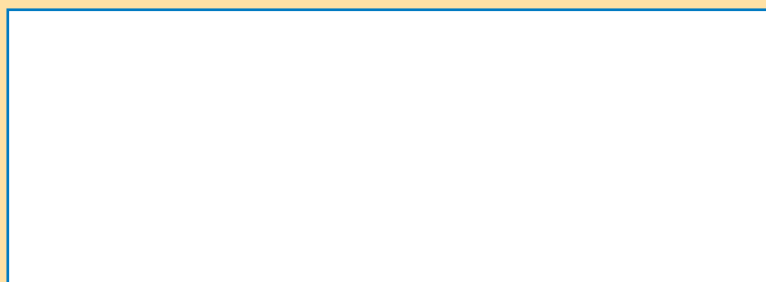
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# Teacher Listing



*Since the BCGS Teachers List had grown long with outdated material, we decided to reassemble the list from scratch. If you were inadvertently omitted from the list, please accept our apologies. If you would like to be added to the new list, please send your information to Larry Spencer, [lspencer777@hotmail.com](mailto:lspencer777@hotmail.com).*

**Rick Bernstingle:** (978) 486-4011, [frederic.bernstingle@verizon.net](mailto:frederic.bernstingle@verizon.net). Classical Guitar. Come and develop all aspects of technique and musicianship. Thorough, unhurried lessons by the session. Repertoire and instrument history for beginners. Please call or email for details about me, and how I just may be the teacher you always wanted.

**Audie Bridges:** (781) 245-8302, [aubri@aol.com](mailto:aubri@aol.com). B.M. Berklee College of Music. M.M. New England Conservatory. Lessons taught at The Music Emporium, Lexington, beginners to advanced; Classical, Jazz, Pop, Theory, Improvisation and Arranging for Guitar.

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

**Maurice Cahen:** (781) 874-0224, [mauricecahen@attbi.com](mailto: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.

**Aaron Larget-Caplan:** (508) 764-4403, [www.alarget-caplan.org](http://www.alarget-caplan.org). Classical guitar, beginning Flamenco, Theory, History, and body-guitar mastery. Faculty at the New School of Music, Cambridge: [www.cambridgemusic.org](http://www.cambridgemusic.org), (617) 492-8105; the Joy of Music Program (JOMP) in Worcester (508) 856-9541; and Bay Path College. Private lessons are available in Concord, South Central Mass./ Northern Conn. or at student's residence in greater Boston. Ages 6 to adult.

**Glorianne Collver-Jacobson:** (781) 275-6686, [gcollver@verizon.net](mailto:gcollver@verizon.net). Faculty: Wellesley College. Private instruction also available. Lessons in Classical and Flamenco Guitar and Renaissance Lute (all levels).

**Lance Gunderson:** Classical, Flamenco, Jazz guitar instruction, all levels, reasonable rates. 47 years professional experience. Lessons in Cambridge and also the Portsmouth, N.H. area. Lance F. Gunderson, 113 Brave Boat Harbor Rd., Kittery Pt., ME 03905. (207) 439 7516. email: [lancefgunderson@yahoo.com](mailto:lancefgunderson@yahoo.com).

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

**Carlton D. Kish:** (508) 877-6657, [classicalguitar@juno.com](mailto:classicalguitar@juno.com). Faculty: St. John's Preparatory School in Danvers, The Fay School in Southboro, Solomon Schechter in Newton. Students successfully competing in N.E.G.C. at Boston Conservatory. Private instruction available, all levels welcome.

**William Riley:** (617) 469-1250 [willriley@earthlink.net](mailto:willriley@earthlink.net). Classical guitar performance and instruction; Faculty, University of Mass. Dartmouth; Director, The Childbloom Guitar Program of Boston.

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

**Berit Strong:** (978) 263-3418 or [www.beritstrong.com](http://www.beritstrong.com). Master in Music, Top prize winner of GFA, has taught all levels of cl. guitar. since 1988, including college, competition and career preparation. Master classes at Cleveland Institute of Music, Holyoke Community College and Wooster College. Injury Prevention at Tufts Univ. Berit teaches in MetroWest Boston at Littleton, Maynard and Groton.

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

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

**Sharon Wayne:** (315) 396-0878, [sharon@sharonwayne.net](mailto:sharon@sharonwayne.net); [www.sharonwayne.net](http://www.sharonwayne.net). Classical guitar instructor in Syracuse, NY. Lessons available for all ages and levels. 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.



## Alan Carruth-Luthier

51 Camel Hump Rd.  
Newport, NH 03773  
(603) 863-7064  
[www.alcarruthluthier.com](http://www.alcarruthluthier.com)

Handmade Instruments  
&  
Lutherie Instruction

Hours by appointment

# Classifieds

## Individual Guitars for Sale

1980 RAMIREZ 1A. 667mm scale length, exceptionally balanced registers, spruce like trebles for a cedar top. Big sound, with Mark Leaf case. Call (978) 486-4011 or email [frederic.bernstingle@verizon.net](mailto:frederic.bernstingle@verizon.net).

PEDRO CONTRERAS VALBUENA spruce/Brazilian guitar for sale by member Aaron Larget-Caplan. Please go to [www.alarget-caplan.org/guitar-for-sale.html](http://www.alarget-caplan.org/guitar-for-sale.html) for pictures, details, and information about the builder. Any question or inquiries please call Aaron at (508) 764-4403.

For Sale by Lance F. Gunderson, (207) 439-7516, [lancefgunderson@yahoo.com](mailto:lancefgunderson@yahoo.com):

YAMAHA CG50 Romanian spruce/Brazilian, 650/52, laquer finish. As-new condition. This is the top of the line from Yamaha, a custom order. Currently CG50's are selling for \$9,800 at Richard Click, \$8,400 on the net from a dealer, \$5,600 at Zavelatas, and \$3,000 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. \$8,500.

RAY NURSE 11-COURSE BAROQUE LUTE 1979, spruce/maple. Made for David Rhodes. Exc. condition, with Nurse case. \$5,000.

GIBSON L5C 1964 Sunburst, DeArmond, OHSC. Exc. condition. Owned by me since 1966. \$7,000.

ALAN CHAPMAN 1995. Charming, playable, perfect for the aspiring professional. Cedar top, fine condition, one slight ding. Originally \$3,500. Asking \$2,700 (case included). E-mail 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. \$1,200. Call Jason (617) 436-5449, evenings.

RAWDON HALL guitar. Made in Germany 2000. Played three months. Solid Rosewood/Cedar, Ebony. Remarkable tone/playability. Ideal for serious student. Excellent practice/teaching guitar for the professional. \$900.00 includes TKL hard case. M.Tracey (978) 772-0285, [dtmtlm@verizon.net](mailto:dtmtlm@verizon.net).

ANTONIA ARIZA OF GRANADA 1998. Beautiful handmade flamenco guitar. Cypress with spruce top. Great sound for dancers/singers or concerts. \$3300.00 For more information: <http://burrowsweb.com/derek/guitar/guitar.html>

## 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](http://www.alcarruthluthier.com).

STEPHAN CONNOR, Classical Guitar Maker. Come visit my shop and try out the latest guitars! (508) 294-1711, Cataumet, MA, [steveconnor@juno.com](mailto:steveconnor@juno.com); [www.connorguitars.com](http://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](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.

UNION MUSIC. Good selection of new classical guitars including Kenny Hill's California made "Master Series" and Signature "double top" models. We also carry Hill's new line of all solid French polish guitars, Rodriguez from Spain, and Jean Larrivee. Used guitars include: 1975 Casa Sors \$1800, Barcelona, Ricardo Sanchis, Valencia, \$1995 and Jorge Montalvo, \$1100. Strings including Galli and Hannabach, 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](mailto:info@unionmusic.com), website: [www.unionmusic.com](http://www.unionmusic.com), or visit our climate-controlled showroom at 142 Southbridge St., Worcester, MA.

## Strings and Accessories

STRINGS BY MAIL. Providing classical guitarists with the best products, at low prices, while maintaining the highest standards of customer service. PO Box 188, Mount Joy, PA 17552. Phone (717) 492-9825. Fax (717) 492-9129, [www.stringsbymail.com](http://www.stringsbymail.com).

## 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. 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, [lgunder@attglobal.net](mailto:lgunder@attglobal.net).

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 Road, Newton, MA 02461) The deadline for the next newsletter is May 1.*



## IN MEMORIAM

Dante Rufo

January 11, 1931 -- October 09, 2004

Dante spent forty years of his life here in America with his brother and friends, many of whom shared their musical talents with Dante. He returned to his native Italy four years ago and passed away there in San Donato VC on Saturday, October 09, 2004.