



# newsletter

Volume 13, No. 3, March/May 06

## Upcoming Events

### Saturday, April 1, 9:30 a.m. to 11:30 a.m.

Sharon Isbin masterclass. Marshall Room, Boston University College of Fine Arts, 855 Comm. Avenue, Boston, MA 02215. (617)353-3350.

Sunday, April 9, 7:00 p.m. The BCGS presents John Muratore in concert. Carriage House, Larz Anderson Auto Museum, 15 Newton Street, Brookline. (617)522-6547.

### Sunday, April 9, 3:00 p.m. (new date!)

Berit Strong performs as soloist with the Wellesley Symphony Orchestra, Max Hobart conducting. MassBay Community College, 50 Oakland Street, Wellesley Hills. For more information, call (781)235-3584.

*See Calendar section for details*

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## Letter to Members



### Dear Members,

The 2006 season has gotten off to an incredible start for the Boston Classical Guitar Society. Our BCGS Benefit Event at the First and Second Church of Boston featuring Sharon Wayne and the Back Bay Guitar Trio, and William Kanengiser's concert and master class at The Boston Conservatory were both exciting and successful musical events.

I'd like to express my gratitude to everyone who helped make our fund raising event such a big success. Special thanks to the musicians, volunteers, and donors, who helped us to raise over \$800 for the BCGS. I was very inspired by the energy and excitement that this event raised amongst the members and the musical community in Boston and I look forward to building on this momentum and making this an annual BCGS event.

Our 2006 concert series will conclude with a very special event on Sunday, April 9 at 7 p.m. The BCGS will host a CD release event featuring John Muratore at the Larz Anderson Auto Museum in Brookline. John's program will include works by Fred Hand, William Walton, among others, and will also feature Roberto Cassan on accordion performing works by Astor Piazzolla. We're very excited to present this wonderful artist in such a unique and historic setting. Please be sure to read the additional information about Mr. Muratore's concert in this issue of the newsletter.

You'll also find some fantastic events listed in our Calendar section, including the rescheduled performance of the *Concierto de Aranjuez* by Berit Strong with special discounted rates for BCGS members, and the conclusion of the Hingham Library Concert Series hosted by George Ward.

In addition to the information about all the area performances, this issue of the newsletter also includes the Society Speaks on the topic of what the BCGS means to you, Bob Margo's "Fourth String" article on the subject of neglected British composers, and information on the first annual NEC Guitar Festival this June in Boston.

Our recent events have demonstrated the spirit and enthusiasm of our group. I call on you, the members of the BCGS, to share your ideas, to attend our board meetings, to volunteer your time, to make our organization a stronger and more vibrant group. Together, we can look forward to spreading the awareness of classical guitar.

### Special thanks to Benefit Event Participants

**Musicians:** Sharon Wayne, Steve Marchena, John Mason, David Newsam

**Donors:** Union Music, Boston Modern Orchestra Project, Michael Tomases, Lori Gayle, Heather Wishart, Frank Wallace, BBGT, Gore Place

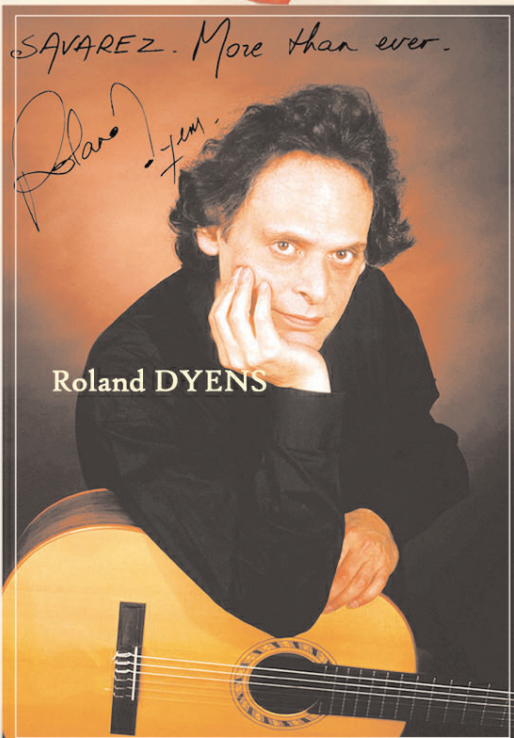
**Volunteers:** Alec Bass, George Ward, Theresa Reinshagen-Grissino

David Newsam, *Artistic Director*

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## Boston GuitarFest 2006

By Daniel Acsadi

Late spring promises to be an exciting time for the Boston guitar community. From June 7 to 11, the New England Conservatory (NEC) will host GuitarFest 2006, featuring a diverse selection of concerts, master classes, private instruction, workshops, lectures, exhibitions, and a guitar competition. "What we're trying to do is to have this be a real reflection of the Boston community and specifically, of course, our community at the Conservatory," said GuitarFest artistic director Eliot Fisk in a private interview.

The festival's nightly concerts will showcase both local and international artists. Mr. Fisk will be joined by NEC's quartet-in-residence, the Borromeo String Quartet, for a Jordan Hall performance of chamber works by Castelnuovo-Tedesco and Boccherini. Renowned guitar virtuoso Adam Holzman and flamenco player Grigory Goryachev will co-headline a night of Spanish and Latin American guitar works. According to Mr. Fisk, the pairing of Mr. Holzman and Mr. Goryachev will probe "the interrelation between the Old World and the New World when it comes to Spanish influence and Spanish heritage."

The day after, NEC professor John Gibbons will present a lecture and a harpsichord recital that will highlight Baroque-era pieces often performed by guitarists. Concurrently, Bach scholar Christoph Wolff of Harvard University will give a lecture focusing on Bach and the lute.

GuitarFest 2006 will also examine the use of plucked string instruments in non-Western cultures. NEC professor Peter Row and Boston area world musician Mal Barsamian will introduce the participants to the Indian sitar and the Turkish oud, respectively. "Perhaps the guitar has been a little bit too limited just to Spanish and Latin-American influences, when in fact there are plucked string instruments from all the cultures of the world," noted Mr. Fisk, "so the more we can find out about them, the broader our horizon will be and the more opportunities we'll have for their implementation."

The guitar competition is an important component of GuitarFest 2006 and will attract an international field of young guitarists. Jury members will include master teacher Bruce Holzman, composer Michael Gandolfi and pianist Veronica Jochum (both from the NEC faculty), and Berklee jazz guitarist David Tronzo. The jury's unusual nature underscores Mr. Fisk's attempt to "get outside the guitar ghetto and really bring in other people and have the benefit of their wisdom, in addition to some of the best people that I can find on the guitar." Most of the competition is based on free choice selections, but required movements include the *Fandanguillo* from Moreno Torroba's *Suite Castellana*, and a choice of two variations from George Rochberg's *Caprice Variations*, downloadable from the competition's website.

Mr. Fisk stated, "The idea of the competition is that it is supposed to be a really low pressure, friendly competition... kind of a practice for the bigger contests that people might want to enter later on."

Master classes led by Adam Holzman, Northeastern University faculty Bob Ward, and Mr. Fisk will be spread out during the entire length of GuitarFest. He described his overall approach for his master classes:

"What you try to do in a short amount of time with people is trying to hit on some really essential things that they can take back home with them; not just one little detail on fingering, but a whole sort of general comment that can be a catalyst for somebody's future growth." In addition to his master classes, Mr. Fisk will likely engage GuitarFest participants for one of his signature "guitar aerobics" classes. Players of every level and playing style are welcome in this class, which strives to achieve a "real dialectic."

The festival will further benefit from available private lessons from Boston area guitar technique guru Dmitri Goryachev. "He is an absolutely brilliant analyst of technique, and has some very original, fascinating, obviously very efficacious ideas," described Mr. Fisk. He recommends Dmitri Goryachev's lessons for those "who don't feel comfortable yet with a master class setting, or even for those who do feel comfortable with the master class setting but would like an intimate, individual lesson."

The organizers of GuitarFest 2006 hope that the festival can become an annual tradition in Boston. Moreover, Mr. Fisk would like GuitarFest to strengthen the New England guitar community by not only attracting international attention, but also by seeking out the active participation of local professionals and amateurs. "We'd love to have as many aficionados as possible, as many amateurs as possible, as many auditors as possible," says Mr. Fisk, "we hope we can draw from a lot of different places." By appealing to a wide spectrum of participants and by immersing them into an equally diverse musical experience, GuitarFest 2006 will strive to provide uncommon breadth, depth, and value for a guitar festival.

The GuitarFest 2006 will take place from June 7 to 11, 2006 at the New England Conservatory of Music. BCGS members will be eligible for a discount. Please visit [www.newenglandconservatory.edu/summer/institutes/bostonguitarfest.html](http://www.newenglandconservatory.edu/summer/institutes/bostonguitarfest.html) for details as they become available. Questions about the festival may be directed to Daniel Acsadi at [bostonguitar@hotmail.com](mailto:bostonguitar@hotmail.com).



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# Performer Spotlight



The Boston Classical Guitar Society  
Presents

**John Muratore**  
In concert

**Sunday, April 9 at 7:00 p.m.**

Carriage House, Larz Anderson Auto Museum,  
15 Newton Street, Brookline

Tickets: \$20 General Admission.

\$15 Students, Seniors & BCGS Members

Advance tickets are available by calling (617)522-6547

*Ticket price includes admission to the museum.*

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

**[www.mot.org](http://www.mot.org) for more information**

**John Muratore** performs regularly as a soloist and chamber musician, appearing throughout the U.S., Canada, Europe and Russia. He has performed with numerous ensembles including Alea III, Spectrum Singers, Mastersingers and Counterpoint. Recent concerto appearances have been with the Vermont Symphony, Symphony by the Sea and the Boston Chamber Orchestra. John has worked closely with many composers to produce new solo and chamber works for the guitar and has premiered works by Daniel Pinkham, Scott Wheeler, Roger Zahab and John Appleton, to name a few. He has been the featured soloist at the Academie Festival des Arcs, the Aspen Music Festival, the St. Petersburg (Russia) Concert Series and the Atelier International Concert Series in Paris. In 1996 Mr. Muratore was awarded First Prize in Alpha Delta Kappa Foundation's National Competition for String Players. The Boston Globe has characterized his playing as "... unleashing so many different varieties of tone and color in quick succession ... a kind of aural iridescence." Mr. Muratore has recorded for Arabesque and Albany Records and can often be heard live on WGH Radio's Classical Performances with host, Richard Knisely. John is on the faculties of Boston University and Dartmouth College and is Guitar Coordinator at All Newton Music School. He resides in Boston with his wife, opera director Patricia-Maria Weinmann and their two children.

## Program

John Muratore's April 9 program will include Frederick Hand's "Trilogy," Scott Wheeler's "Shadow Box," movements from "Histoire du Tango" plus other works of Piazzolla with Roberto Cassan, some of the Walton "Bagatelles" and more. See the Calendar section of this newsletter for additional details.

## Directions from Boston/North Shore

Take Route 93 South to Storrow Drive. Take the Fenway exit. Follow Outbound /Riverway signs to Boylston Street (taking a right off the ramp). Boylston St. will merge onto Brookline Ave. Follow Brookline Ave. to the Riverway/Jamaica Way intersection. Turn left onto the Riverway (this will turn into the Jamaica Way). You will go through the intersection with Perkins Street (Max Warburg Sq.) and Jamaica Pond will appear on your right. Go 1/2 way around the rotary (Kelley Circle) and at the lights turn right onto Pond Street. Pond Street will turn into Newton Street. The museum is located in Larz Anderson Park on the right about a 1/2 mile from the rotary.

## Directions from West (Rte. 128/ I-95)

Take Rte. 128/ I-95 to Rte. 9 towards Boston. You will eventually pass the Chestnut Hill Mall on your left. Six lights after the Mall, you come to a major intersection (approx. 5 miles from Rte 128/ Rte. 9 intersection). Take a right onto Lee St. (If you pass the reservoir on Rte. 9 you've gone too far). Follow Lee to its end. This is Newton St. Turn left onto Newton St. Stay to the right around the bend. The museum is in Larz Anderson Park which is 1/4 mile on the left.

## Directions from Boston/South Shore

Take Rte. 3/ I-93 to exit 11. Granite Ave/Ashmont. Follow Granite Ave north to second traffic light, then turn left onto Rte. 203. Follow Rte. 203 (also called Gallivan and later Morton Blvd.) to the rotary where the Arborway and Rte. 203 meet. Follow the Arborway for 1/2 mile, merging left with traffic. You will come to a second rotary (Kelley Circle). Follow the rotary 3/4 of the way around to the light. Turn right onto Pond St./Newton Street. The museum is located in the park on the right 1/2 mile from the rotary.

# Teacher Listing



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

**Daniel Acsadi:** (313) 529-0750, bostonguitar@hotmail.org. Faculty: At Your Door Music, Wellesley, and Artisan Music Studios, Boston. Available for lessons in metro Boston, all ages and levels. Emphasis on combining strong technical and interpretive foundations with students' unique musical interests. M.M. NEC, B.A. Cornell Univ.

**Rick Bernstingle:** (978) 486-4011, 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 included 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. Lessons taught at The Music Emporium, Lexington. Beginners to advanced; Classical, Jazz, Pop, Improvisation and Arranging for Guitar.

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

**Maurice Cahen:** (781) 874-0224, mauricecahen@comcast.net. 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.

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

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

**Olav Chris Henriksen:** (617) 776-8688. Instruments: lutes (Renaissance, Baroque, theorbo, 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. 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.

**Gerry Johnston:** (978)372-2250, gerajohno@yahoo.com, www.gerryjohnston.com. Studied jazz at Berklee College of Music; received B.M. in classical guitar performance from New England Conservatory. Classical, jazz, and popular styles to students of all levels at studio in Haverhill, MA.

**Jimmy Lanzillotta:** (508)655-0706, Lanzillotta-Jimmy@comcast.net. Classical and popular styles taught to all ages emphasis both on fundamentals and enjoyment. Taught in both colleges and private schools. Attended Hartt College of Music and studied with Rey de la Torre. Lessons available both private and group in Wayland and at the Danforth Museum in Framingham.

**Aaron Larget-Caplan:** (508) 764-4403, www.alarget-caplan.org. Classical guitar, theory, history, and body-guitar mastery. Faculty at the New School of Music of Cambridge, (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 Massachusetts/ Northern Conn. or at student's residence in greater Boston. Ages 6 through adult.

**Steven Lin:** (203) 228-2751, slguitarist@yahoo.com. Faculty: Allegro Music School, Natick. Director: Boston Guitar Project. (B.M. NEC, M.M. Yale School of Music, D.M.A. candidate at NEC.) Classical guitar performance and instruction. Teach in Jamaica Plain and Boston.

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

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

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

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

**Robert Ward:** (781) 279-7960, ro.ward@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.

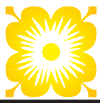
**Sharon Wayne:** sharon@sharonwayne.net; www.sharonwayne.net. Classical guitar instructor in Longmeadow, MA. Lessons available for all ages and levels. Suzuki certified. Currently on Faculty at the Joy of Music program in Worcester and the Community Music School of Springfield. Former guitar faculty 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. (413) 754-3031.

## Teachers Outside of New England

**Eli Friedmann:** (718) 204-6989, www.elifriedmann.com, elifriedmann@hotmail.com. Jazz musician with a BFA from the New School Jazz and Contemporary Music Program. Interested in students of all levels and the full range of jazz/rock styles. Particular strengths in improvisation and technique. New York City location.

**Gil Magno:** (305) 447-8660, classical guitar instructor in Coconut Grove, Florida. Segovia School. Beginners to Advanced. Gilmagno1@netzero.net; www.gmagno.htmlplanet.com.





# Calendar

## Performance Parties

No parties currently scheduled, check [bostonguitar.org](http://bostonguitar.org) for newly scheduled performance parties.

*For information about hosting a performance party, contact  
Larry Spencer ([lspencer777@hotmail.com](mailto:lspencer777@hotmail.com)).*

## BCGS Open Board Meetings

### Saturday, April 1, 12:00 noon

BCGS Open Board Meeting after Sharon Isbin's Masterclass.  
(see Calendar entry below for location)

### Wednesday, May 3, 7:00 p.m.

BCGS Open Board Meeting Charlie Carrano's home, 102 Manchester Road, Newton, MA, 617-332-6500. Accessible by public transportation—take the "D" train of the Green Line to the Newton Highlands T-stop. Walk north up Walnut street about three blocks and turn left down Dunklee Street. Take your second right at the bottom of Dunklee St. onto Manchester Road. Our house is a yellow cape, 102 Manchester Road. By car, take Beacon St. into Newton Highlands and turn South onto Walnut Street. Turn right onto Dunklee St. and follow the directions above.

### Wednesday, June 7, 7:00 p.m.

BCGS Open Board Meeting at COMAP's new location.  
175 Middlesex Turnpike, Wyman Building, Suite 3B  
Bedford, MA 01730, email: [g.ward@comap.com](mailto:g.ward@comap.com).

*BCGS Board Meetings are open to the public.  
All are invited to attend and participate.*

## BCGS Sponsored Events

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

Steve Marchena in concert at the Hingham Public Library as part of its Sunday Sounds Special series. 66 Leavitt St., Hingham, MA. Call (781)741-1407 for information. Admission is free.

### Saturday, April 1, 9:30 a.m. to 11:30 a.m.

Sharon Isbin gives a masterclass. Marshall Room, Boston University College of Fine Arts, 855 Commonwealth Avenue, Boston, MA 02215. (617)353-3350. The class is free to the general public. Fee to participate is \$50; contact David Newsam ([dnewsam@berklee.edu](mailto:dnewsam@berklee.edu)) to inquire about performing.

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

The Back Bay Guitar Trio in concert at the Hingham Public Library as part of its Sunday Sounds Special series. 66 Leavitt St., Hingham, MA. Call (781)741-1407 for information. Admission is free.

### Sunday, April 9, 7:00 p.m.

The Boston Classical Guitar Society presents John Muratore in concert. Program includes Fred Hand's Trilogy, Scott Wheeler's Shadow Box, Movements from Histoire du Tango plus other works of Piazzolla with Roberto Cassan (accordion), and some of the Walton Bagatelles. Carriage House, Larz Anderson Auto Museum, 15 Newton Street, Brookline. Tickets are \$20; \$15 for students, seniors and BCGS members. Advance tickets are available by calling (617)522-6547. Ticket price includes admission to the museum.

## BCGS Discounted Events

### Sunday, April 9, 3:00 p.m. (note the new date!)

Berit Strong performs as soloist with the Wellesley Symphony Orchestra, Max Hobart conducting. Leslie M. Holmes, WSO President, will give a per-concert talk at 2:15 pm. Berit will play Joaquin Rodrigo's masterpiece, Concierto de Aranjuez, in an all-Spanish program. Also featured will be works by Arriaga, Intermezzo from Goyescas by Granados, Espana by Chabrier, and Capriccio Espagnol by Rimsky-Korsakov. MassBay Community College, 50 Oakland Street, Wellesley Hills. For more information, call (781)235-3584 or visit [www.wellesleysymphony.org](http://www.wellesleysymphony.org) or [www.beritstrong.com](http://www.beritstrong.com). Admission is \$18; \$14 for student and seniors; \$5 for children under 12. BCGS members receive a \$2 discount on all tickets. Credit card orders: (781)235-0515. Tickets may be purchased at the box office or in Wellesley at Eaton Apothecary, Photo Wizard or Wellesley Booksmith.

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## 🎵 New England Area Events

### Saturday, March 25, 7:00 p.m.

CD Release Concert & classical Flamenco Extravaganza. Aaron Larget-Caplan will be joined by classical flamenco dancer and castanet artist Gabriela Granados and cornet player Geoffrey Shamu for works by Manuel De Falla, Isaac Albeniz & Emilio Pujol. Solo guitar works by Bach, Barrios, Brouwer, Siegfried and more. Tickets are \$15; \$10 for adults, students and seniors. Performance Hall at the Artist Development Complex (ADC), 18 Mill St, Southbridge, MA 01550. For more information, contact at ADC at (508)764-0918 or [www.adcmusic.com](http://www.adcmusic.com), or e-mail [aaron@aaronlc.com](mailto:aaron@aaronlc.com).

### Friday, May 19, 8:00 p.m. and Saturday May 20, 8:00 p.m.

Mezzo-soprano Thea Lobo and guitarist Daniel Acsadi perform as part of the Live at the Adams concert series at the Adams Memorial Opera House, 29 West Broadway, Derry, NH. The concerts will feature the world premiere of a set of art songs by composer Brian Robison as well as works from Dowland, Schubert, and Jobim. Tickets: \$15/\$12. [www.liveattheadams.com/performers/may06.html](http://www.liveattheadams.com/performers/may06.html).

### Tuesday, May 23, 12:15 p.m.

Daniel Acsadi performs a lunchtime concert at the King's Chapel in downtown Boston, on the corner of Tremont and School streets. Featured composers for solo guitar include Mertz, Berkeley, and Bakfark. Suggested donation: \$3.

## 🎵 Festivals & Workshops

### June 7-11, 2006: Boston GuitarFest 2006

Led by artistic director Eliot Fisk, GuitarFest is a concentrated summer guitar workshop highlighting some of the exceptional talent in the Boston area but also attracting aficionados and professionals from around the world, featuring concerts, master classes, workshops, exhibitions, and a guitar competition. For more information, please read the article about the festival in this newsletter and visit [www.newenglandconservatory.edu/summer/institutes/boston\\_guitarfest.html](http://www.newenglandconservatory.edu/summer/institutes/boston_guitarfest.html).

### July 5-9, 2006: 6th New York Guitar Seminar at Mannes

The Sixth annual seminar will feature master classes, concerts, lectures, workshops, and classes by Mannes faculty and other internationally renowned artists from New York, including Sharon Isbin, Benjamin Verdery, David Starobin, David Leisner, Jorge Morel, Dominic Frasca, Michael Lorimer, Newman & Oltman Guitar Duo, Mariano Aguirre, and many others. Please visit the website for more information: [www.mannes.edu/guitar](http://www.mannes.edu/guitar).

## 🎵 Ongoing Events

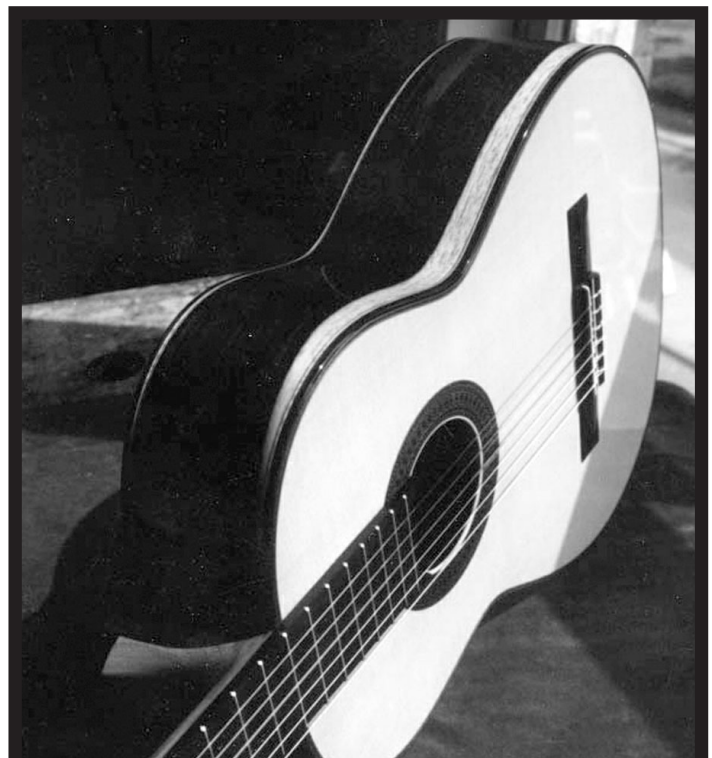
### Thursday evenings 7:00 - 10:00 p.m.

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.

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

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

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



**connorguitars.com**

stephan connor, guitar maker

508.294.1711

# Society Speaks

*Compiled by Bob Healey*

**“When you think of the BCGS, what does it mean to you?  
What would you like it to mean?”**

*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.*

\*\*\*

BCGS means to me the opportunity to find out about great concerts, many times free of charge or at a very affordable rate. It means sharing the love of music with people who, like me, devote time and energy to improve musically. I remember a summer evening in which I found out through the BCGS newsletter about Marco Pereira's performance at Longy. What a memorable night! I rode my bike there, listened to superb music and saw an astonishing performance. The best was yet to come when I got to meet Marco and talk briefly with him afterward. Same thing with Adam Holzman's performance at Northeastern University. I volunteered to drive Adam from the hotel and got to talk to him and attend his master class the next day. These two concerts were a few years ago, but I still remember these two guitar masters' advice when I am practicing. There are just too many events like that to mention, so I will stop here. All this contact with top level performers because of the BCGS newsletter and the effort from the BCGS leadership to bring these world renown performers to members!

What would I like it to mean? I would like more opportunity for networking and meeting other people who share this love of music and make the effort to improve musically through listening and playing. I have attended a few performance parties, but paradoxically, found them to be a little too much into the music and not about the people. I would like other events in which we would meet and talk more with each other, getting to know about other members' lives and involvement with music. I would like to have the BCGS be a stronger networking tool, that is what I want, I guess. I would also like to see better marketing skills in publicizing the concerts. It is heartbreaking to see world level performers sometimes playing to just a handful of people. I don't want to sound too critical, because I really like BCGS, but maybe we could involve some business students (Bentley College for ex.) who could market BCGS concerts for course credit in their academic work. Hope this gives an idea of what I think.

*Robson Goulet*

The Boston Classical Guitar Society can be an incredible base of operations for Boston and New England. We have, without rival, the best classical music culture in the entire country and there should not be a reason why we do not also have the best classical guitar culture as well. My idea of BCGS has two facets: as a force both in revitalizing the classical guitar scene in Boston and in improving the lives of Bostonians. The BCGS may already be doing all the following things, but just in case it is not, here are some of my ideas.

First and foremost, BCGS needs a home. A home is one place that is understood by all to be the gathering place for BCGS events and meetings. This location should have two main functions: to provide a performance space and a reception area. A generous church or university campus with an informal atmosphere would be an ideal setting that fosters an ever-expanding sense of community at BCGS.

As soon as we have a home we can have monthly gatherings, which should begin with a short concert by the willing, followed by a casual reception and BCGS announcements. These meetings will be fundamental to the health of BCGS.

As a guitar society in a major city, BCGS should sponsor more classical guitar events. In addition to the performances by Boston-based guitarists, BCGS should have its very own concert series that brings 4-6 internationally renowned guitarists to our city each season. For example, BCGS should see that Boston becomes a worthy destination for the annual GFA winner's North American tour. Finally, in another gesture to revitalize the classical guitar scene in Boston, BCGS must continue the annual guitar competitions started in 2002.

To improve the lives of Bostonians can mean many things. As I see it, BCGS should act as an umbrella organization, overseeing various projects throughout greater Boston that aim to spread the gospel of the guitar. For example, we can infiltrate university centers with programs such as Spanish literature or Latin American studies. The talent that is represented by BCGS will have a great impact within academic disciplines that are closely related to the roots by which our instrument is associated.

As I write, a new group called the Boston Guitar Project is slowly making its way into the music scene in Boston. They seek to promote the classical guitar by connecting with the community through outreach concerts at churches, elderly homes, hospitals and other similar community venues. Collaboration between BCGS and BGP would be an asset to our city. If BCGS can gradually branch out into the community then we will have fulfilled one of music's greatest destinies—that of sharing.

*Continued on page 11*



# The Fourth String

## Neglected British Composers

By Robert A. Margo

Prior to the twentieth century, composers who wrote for the guitar also played the guitar, some at a virtuoso level. This all changed when the great Spanish guitarist Andres Segovia began to request pieces from composers who had never touched the instrument. To this day the core of the "Segovia repertoire" remains a mainstay of the guitar recitals. But Segovia's tastes in music were very conservative. Many great composers active early in the twentieth century – Bartok or Ravel, for instance – never wrote for guitar.

But Segovia inspired many to pick up the instrument, and some of these have been successful in cajoling "modernist" composers to write important pieces. Perhaps no one has been more significant in this endeavor than the eminent British guitarist Julian Bream. Benjamin Britten's "Nocturnal," Hans Werner Henze's "Royal Winter Music" and William Walton's "Five Bagatelles" – are centerpieces of the twentieth century repertoire, frequently essayed in concert (particularly the "Nocturnal") and assiduously studied by aspiring performers worldwide. However, there are pieces written for Bream beyond these "greatest hits" that are little known or rarely performed but, in my opinion, deserve a wider audience. In this column I mention four of my favorites, all by British (or, in one case, Scottish) composers and all neglected (as in, I have never heard any of these pieces played in concert).

Of Welsh heritage Denis ApIvor (1916-2004) was both a doctor and composer, the latter from a generation of British modernists that included Elisabeth Lutyens, Michael Tippett (who wrote the "Blue Guitar" for Bream, not neglected), and Humphrey Searle (who wrote a neglected piece, "Five," but alas, not one of my favorites). ApIvor's first guitar concerto was premiered by Bream in 1958, and he also wrote a solo piece for Bream, the "Variations." Atonal but not aggressively so, the "Variations" is a fine piece that, unlike others of its ilk, is accessible technically to an advanced-intermediate performer. ApIvor's later solo guitar works, such as "Discanti" and "Saeta" are also very worthwhile, but technically more challenging, both rhythmically and in the composer's frequent use of very high positions.

Peter Racine Fricker (1920-1990) spent much of his life in the United States though he, like ApIvor, belonged to the first wave of modern British composers. Fricker first composed for Bream and his vocal partner Peter Pears a setting of Thomas Morley's 'O Mistress Mine.' This short piece features a highly unusual but most effective accompaniment, emphasizing the low strings of the guitar. Fricker's solo work for Bream, "Paseo" is, I think, the crown jewel of all of the neglected pieces mentioned in this column. "Paseo" is highly chromatic, contrapuntal, astringent

and piquant in its harmonies but never departs entirely from tonality. Another very fine piece, similar to "Paseo" in its intensity, chromaticism and hazy tonality but perhaps more guitaristic, is Thomas Eastwood's (1922-1999) "Ballade-Phantasy." The Fricker and Eastwood were originally published by Faber in the same series as the Britten "Nocturnal."

The Scottish composer Thomas Wilson (1927-2001) produced an extensive catalog for guitar in an atonal (or close to it) idiom. Like the other composers mentioned here, Wilson was a prolific composer for conventional symphonic instruments, and he (like the others) played a very active role in his country's musical life. Wilson wrote "Soliloquy" for Bream, a lengthy piece with several contrasting sections and moods. Most of Wilson's guitar music requires a high level of technical and musical proficiency but one later piece, "Cancion," beautiful and mysterious, is very accessible to intermediate players.

Several of ApIvor's guitar works (but, not, unfortunately, the "Variations") and the Wilson were published by Berben and are (to my knowledge) still in print. The Eastwood and Fricker pieces seem to be out of print in the United States; however, both are still available in United Kingdom and I have also seen copies for sale on eBay.



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

R.S. RUCK FLAMENCO NEGRA 1997 #638. As-new condition. 655/52, Englemann/Indian. Laquer finish. Gotoh deluxe tuners. Clear golpeadors. Very loud. \$9,500. Lance F. Gunderson, (207) 439-7516, [lancefgunderson@yahoo.com](mailto:lancefgunderson@yahoo.com).

GIBSON L5C 1964 Sunburst, DeArmond, OHSC. Excellent condition. Owned by me since 1966. \$7,000. Lance F. Gunderson, (207) 439-7516, [lancefgunderson@yahoo.com](mailto:lancefgunderson@yahoo.com).

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*Classifieds are \$10 per issue for a 32 word ad (\$0.25 for each additional word). Send to Charles Carrano, BCGS Editor, by mail (102 Manchester Rd, Newton, MA 02461) or email ([c.carrano@comcast.net](mailto:c.carrano@comcast.net)).*

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



## BCGS/ SAVAREZ Membership Offer

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## Society Speaks *continued*

To reach these ends we will not only need the aid and experience of current BCGS members but also the energy and spirit of the younger generation of guitar students in the city. The music schools in Boston will naturally provide the youth but will also offer potential contacts for outreach programs and new opportunities. Together we will build a guitar society that will make our love of the classical guitar known to New England.

Steven Lin

\* \* \*

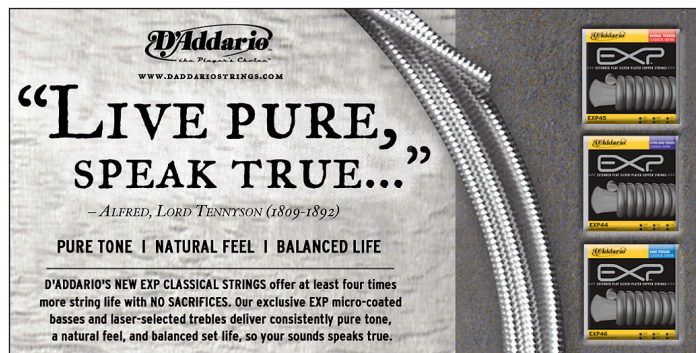
The next survey topic is as follows:

**“Do you play any other instrument, besides nylon string acoustic guitar?”**

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.*



## Warm Thanks!

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



## Boston Classical Guitar Society Membership Form 2005-2006 Season

**Yes!** I would like to join the Boston Classical Guitar Society. Membership includes a quarterly newsletter and discounts on BCGS concerts and masterclasses. Discounts will also be available from other performing arts organizations.

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## Upcoming Events

**Saturday, April 1, 9:30 a.m. to 11:30 a.m.**

Sharon Isbin masterclass. Marshall Room,  
Boston University College of Fine Arts, 855  
Comm. Avenue, Boston, MA 02215.  
(617)353-3350.

**Sunday, April 9, 7:00 p.m.**

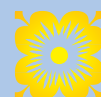
The BCGS presents John Muratore in con-  
cert. Carriage House, Larz Anderson Auto  
Museum, 15 Newton Street, Brookline.  
(617)522-6547.

**Sunday, April 9, 3:00 p.m. (new date!)**

Berit Strong performs as soloist with the  
Wellesley Symphony Orchestra, Max Hobart  
conducting. MassBay Community College,  
50 Oakland Street, Wellesley Hills. For more  
information, call (781)235-3584.

*See Calendar section for details*

**www.bostonguitar.org**



# BCGS ~APRIL EVENTS~



## **Sharon Isbin** *Master Class*

**Saturday, April 1, 2006**

9:30-11:30 a.m. Marshall Room, Boston  
University College of Fine Arts, 855  
Commonwealth Avenue, Boston, MA 02215  
phone: 617/353-3350.  
Auditing is free and open to the public.

## **John Muratore** *Concert in the Carriage House* **Sunday, April 9, 2006**

**Larz Anderson Auto Museum**

15 Newton Street  
Brookline, MA 02445  
617.522.6547  
[www.mot.org](http://www.mot.org)

Concert at 7 p.m.  
Doors open at 6:30 p.m.

Tickets \$20/15

\*includes admission to museum

