Letter to Members

Dear Members,

The Boston Classical Guitar Society 2006 season concluded last month with several fantastic events. On April 1st, Sharon Isbin taught a wonderful master class which took place at Boston University. Sharon worked with four talented young musicians. Ms. Isbin's lessons were educational and entertaining and I believe that all four performers and the 40-50 auditors all learned a great deal from this morning class. One of the highlights of the morning came when Sharon began complimenting luthier Steve Connor's guitars (two of the performers played Steve's instruments) and Steve was standing in the back of the room! The class ended with Sharon comparing a Connor guitar to her own.

April 9 was clearly a BCGS kind of day. Berit Strong performed the Rodrigo Concerto with the Wellesley Symphony, The Back Bay Guitar Trio concluded the Hingham Library Concert Series to a standing room only crowd, and the Society's final sponsored event featuring John Muratore with guest Roberto Cassan was a huge success in the unique setting of the Larz Anderson Auto Museum. John's CD "Shadow Box" was released in conjunction with this event.

Our 2006-2007 season is in the final stages of planning and we are very excited with the series that we have organized for next year. We have four events scheduled that will feature Isaac Bustos, Jason Vieaux, Grisha Goryachev, and Lily Afshar (look for the complete listing of dates in this issue of the newsletter). In addition, we are planning our 2nd annual fund-raising event, another season of the Hingham Library Concert Series hosted by George Ward, and many new and exciting guitar events are in the planning stages.

This issue of the Newsletter includes details on the Boston GuitarFest 2006 which takes place at the New England Conservatory between June 7-11, the Society Speaks on the topic of other instruments members play, and Bob Margo's "Fourth String" article on the subject of early music.

I'd like to wish everyone an enjoyable summer. The BCGS board will be working hard to put things in place for a very exciting 2006-2007 season. Again, I'd like to encourage you, the members, to get involved, share your ideas, and to help to make our organization even better. I'd like to express my gratitude to everyone who helped make the past year such an incredible experience for me. I am very inspired by the energy that exists amongst the members and the musical community in Boston and I look forward to building on this momentum as we head towards next season.

David Newsam
Artistic Director
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Compiled by Bob Healey

“Do you play any instrument other than classical 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.

Yes, I play mandolin and mandola. The mandolin, of course, is tuned the same as violin, while the mandola that I play is the “tenor” version, tuned the same as a viola. I play both with a pick. Music for mandolin is written in the treble clef and sounds exactly as written (unlike the guitar which sounds an octave lower than written). On the mandola I read alto clef (i.e. the same as viola) although many players (for example, in American mandolin orchestras) prefer 8va treble (same as guitar). I’m hoping to add the mandocello to the above in the not-too-distant future as well as, on a completely different scale, the lute and the baroque guitar.

Robert Margo

***

Besides the guitar, I also play (in descending order of accomplishment) the mandolin, mandola, mandocello, electric bass, banjo and fiddle. My interest in the mandolin family stems from the ’60s when I first discovered that I could transfer my flatpicking guitar skills to this attractive little eight-stringed instrument. I also perform on the baton - that is, when I am conducting the Providence Mandolin Orchestra!

Mark M. Davis

***

I had 10 years of training on the piano as a youngster—but now play it only for Christmas music! Guitar has completely taken over my musical interests.

Stefan Vogel

***

Besides the classical guitar, I sing, and I also play double bass, electric bass, recorder, I strum the piano, and I dabble with the accordion. I think I don’t do any of them really well.

Lori Arsenault

***

I also write songs on steel string and sing them, and alternate playing bass sometimes.

Nick Cleveland

I have several other guitars. I’m unsure if they qualify as another instrument, but the music I produce from them is emphatically non-classical. I have three non-classical guitars: a Breedlove steel-string, a Gibson Barney Kessel electric and a Fender Stratocaster. The Strat was the first guitar I bought; I got it in 1972 because Jimi Hendrix played one. The Barney Kessel was acquired for two sounds: a warm jazz sound and a fat blues wail through a tube amp. (I get a blues snarl with the Strat.) The Breedlove is for producing country blues and Guy Van Duser country/jazz finger-picking.

To me, it’s all music; it’s all hard. I play Sor etudes or a Barrios concert piece, it takes a lot of time and my fingers ache. I play Blind Boy Fuller or Van Duser’s “Swanee,” it takes a lot of time and my fingers ache. I practice a Charlie Parker lick or improvise on “All The Things You Are,” it takes a lot time and my fingers ache. It all sounds beautiful in the end, and I’m glad that I did it.

John Hayes

***

The next survey topic is as follows:

“Let’s talk NAILS! techniques, secrets, problems, tools, coatings, anything that relates to nails. Send me your wonderful insights & get some free strings”

Please keep your responses brief—50 words or less! Responses may be condensed if they exceed brevity. Indicate whether you wish to include your name with your response or prefer to comment anonymously. If you have suggestions for future surveys—send them along!

Send your response to bob@bobhealey.net by August 1 and receive a FREE set of D’Addario strings (while supplies last), courtesy of D’Addario.
**Calendar**

### Performance Parties

**Saturday, June 17, 2:00 p.m.**  
Performance Party at Larry Spencer’s home, 1200 Concord Road, Marlborough. Bring your guitar and some food to share! For directions, call Larry at (508) 229-7869.

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

### BCGS Open Board Meetings

**Wednesday, June 7, 7:00 p.m.**  
BCGS Open Board Meeting at COMAP Inc’s new location: 175 Middlesex Turnpike, Suite 3B, Lexington, MA. Contact George Ward (g.ward@comap.com) at (781) 862-7878, extension 125, if you need directions.

**Wednesday, August 2, 7:00 p.m.**  
BCGS Open Board Meeting, location TBA.

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

### BCGS Sponsored Events

**June 7-11, 2006**  
The BCGS is proud to co-sponsor Boston GuitarFest 2006 with NEC. See the Festivals and Workshops section for more details.

**Friday, October 13, 8:00 p.m. (master class 2pm)**  
The BCGS is pleased to present a recital by Isaac Bustos, First Prize winner of the 4th Annual Texas Guitar Competition, with a master class earlier in the day. Venue and ticket prices TBA. Visit www.bustosguitarist.com and bostonguitar.org for details as they become available.

**Saturday, December 2, 8:00 p.m. (master class TBA)**  
The BCGS is proud to sponsor a concert and master class with Jason Vieaux. Venue and ticket prices TBA. Visit www.jason-vieaux.com and bostonguitar.org for details as they become available.

**Saturday, February 10, 2007, 8:00 p.m.**  
The BCGS presents a recital by flamenco extraordinaire Grisha Goryachev. Venue and ticket prices TBA. Visit www.grishagoryachev.com and bostonguitar.org for details as they become available.

### New England Area Events

**Sunday, April 9, 2007, 7:00 p.m. (master class TBA)**  
The BCGS presents Lily Afshar in concert. Venue and ticket prices TBA. Visit umdrive.memphis.edu/lafshar/www/mediatkit.html and bostonguitar.org for details as they become available.

**Thursday, June 22, noon**  
The Small-Clemente Duo will play a noontime concert for WCRB on June 22 in Copley Sq. If there is rain that day, the concert will still be held, but will be in the auditorium of the Boston Public Library. Admission is free. Visit www.small-clementeduo.com.

**Saturday, July 8, 8:00 p.m.**  
Guitarra Latina. A program of Latin American music for guitar performed by Jeffry Steele. St Paul Lutheran Church, 1123 Washington St, Gloucester. Admission: $12 adults, $8 students/seniors, $5 children. For more information call (978) 282-3106 or visit jeffrysteele.com.

**Saturday, July 29, 8:00 p.m.**  
Bach Suites. Featuring original guitar arrangements of the First Lute Suite and the Third Cello Suite performed by Jeffry Steele. St Paul Lutheran Church, 1123 Washington St, Gloucester. Admission: $12 adults, $8 students/seniors, $5 children. For more information call (978) 282-3106 or visit jeffrysteele.com.
**Festivals & Workshops**

**June 7-11, 2006: Boston GuitarFest 2006**
Led by artistic director Eliot Fisk, Boston GuitarFest 2006 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 visit 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 & Olmman Guitar Duo, Mariano Aguirre, and many others. Please visit the website for more information: www.mannes.edu/guitar.

**July 24-28, 2006: National Guitar Workshop Solo Classical Guitar Competition**
The National Guitar Workshop Classical Summit and D’Addario will sponsor an international solo competition open to all ages and nationalities. The competition will take place July 24–28, 2006 at the NGW campus in New Milford, Connecticut. For more information and an application, please call the National Guitar Workshop at 800-234-6479, e-mail ngunod@workshoplive.com, or visit www.guitarworkshop.com/classes/summits/classicalsummitsol/.

Roland Dyens will be the special guest this summer at The National Guitar Workshop Classical Summit, taking place from July 24-28, 2006 in New Milford, Connecticut. The summit brings together a number of great classical guitarists to teach and play; students have the opportunity to study with three different teachers throughout the week, in addition to attending world-class classical guitar concerts every evening. Faculty for the week includes Mark Delpiora, Julian Gray, Nathaniel Gunod, Adam Holzman, Andrew Leonard, Martha Masters, Matteo Mela, Lorenzo Micheli and Steve Thachuk. For more information and an application, please call the National Guitar Workshop at 800-234-6479, e-mail ngunod@workshoplive.com, or visit www.guitarworkshop.com/classes/summits/classicalsummit/.

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**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, or mail them to: Larry Spencer, BCGS Webmaster/Calendar Coordinator, 1200 Concord Rd., Marlborough, MA 01752.

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

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Early Music

By Robert A. Margo

Two recent Boston concerts prompt this column on early music: a spectacular performance before a large, enthusiastic audience by the gambist Jordi Savall, his group Hesperion XXI, and the vocal ensemble La Capella Reial de Catalunya that featured large dosages of baroque guitar; and an equally spectacular but rather more intimate recital by Nancy Knowles and Frank Wallace that featured the lute, albeit in Frank’s very special contemporary settings for accompanied voice (Nancy’s and, occasionally, Frank’s).

“Early Music” refers to European music written before 1800—medieval, Renaissance, baroque, and (very) early classical. The phrase is partly a marketing tool, code to attract listeners whose tastes may not favor, say, Bruckner, much less Boulez. But it also refers to a sensibility, a style of performance that seeks to bring to life works as they may have been heard by the original audiences. Needless to say, in the absence of recorded evidence (or time travel) this is not really possible, but the quest for “authenticity” is a key organizing principle of the early music movement, one that has yielded extraordinary discoveries since the revival began in earnest after World War Two.

Plucked string instruments figure prominently in early music. Chief among these are the lute in its bewildering varieties and its Spanish cousin, the vihuela de mano, but this hardly scratch-es the surface. There are the diminutive Renaissance guitar and its more regal descendant, the Baroque guitar; the mandolino, the ancestor of the Milanese mandolin; the archlute and the theorbo, used in chamber music; the rather more obscure galli-chon; among others. Virtually all were double strung instruments—thus, for example, the six “course” lute actually had eleven strings, the second through the sixth were doubled (sometimes at octaves) while only the first course was a single string.

Most classical guitarists play arrangements of pieces from the lute or vihuela repertoire. Early in her training a guitarist might sample the pavans of Milan or the elementary fantasias of Milan, proceeding to the simpler works of Cutting, Johnson, and Dowland. Works from the baroque guitar literature, for example, the de Visee “Suite in D Minor,” or the “Canarios” of Sanz are commonly essayed. Advanced students and aspiring professionals will study the so-called “lute suites” of J.S. Bach, Dowland’s more intricate pieces, or certain works of Weiss. All of these are likely to be transcriptions of one sort or another, adapted with varying degrees of success to fit the modern gui-tar.

Music for early plucked strings was written in tablature, familiar in its modern form to folk and electric guitarists. Staff lines show the course to be plucked; if the instrument has more than six courses, various ways of indicating which strings to pluck below the sixth were devised. French tablature uses letter to indicate the notes to be played; an “a” signifies an open string, “b” the first fret, “c” the second, and so on (“j” is not used). Italian tablature uses numbers (a “0” for an open string, “1” for the first fret, etc.). The top line in French tablature refers to the first course; the reverse is true, however, in Italian tablature (the first course is the bottom line). Note values are indicated above the staff. By tuning the third string to F# the modern guitarist duplicates the intervals of the six course lute, and one simply reads pieces directly from the tablature. Pieces for five course guitar can also be played directly from the tablature unless the music requires a “re-entrant” tuning (the fourth or fifth courses are tuned higher than the third). Music for baroque lute cannot be played on the modern guitar from tablature as the tuning (e.g. D minor) is radically different.

But why try to play early music on the modern guitar, even from tablature? Why not simply learn to play the lute or baroque guitar? Many do just that but this requires certain fundamental compromises, chiefly in the use of nails on the right hand (generally, not), the orientation of plucking (“thumb under” on the Renaissance lute), and the manner of playing rapid scalar passages (alternating thumb-index, again on the Renaissance lute). Relatively few musicians combine the modern guitar with a suitably authentic sound and technique on an early instrument although there are some, Boston’s Frank Wallace being among the very best. Speaking of which, Frank has recently released a superb recording of many of the major works for vihuela entitled “Delphin” on the Gyre label (www.gyremusic.com) that I highly recommend. Other important specialists on early plucked strings are Paul O’Dette, whose multi-volume set of the works of Dowland is indispensable; Hopkinson Smith, an extraordinarily communicative and gifted performer; Stephen Stubbs, co-director with O’Dette of the Boston Early Music Festival’s biennial summer festival, held in Boston; Nigel North, well-known for his superb recordings of Bach; Rolf Lislevand, who is currently blazing quite a trail in his exploration of improvisation; and New England area performers Olav Chris Henrickson and Catherine Liddell.

The Internet is an excellent place to sample the world of early plucked strings. The various links to lute sites that can be found on www.worldguitarist.com are good places to start, particularly the links to the Lute Society of America (LSA) or the English Lute Society. The LSA publishes a quarterly review with excellent scholarly and practical articles and a wealth of tablature. The organization also holds an annual summer workshop that I hope to attend in the near future.
Individual Guitars for Sale

YAMAHA CG50 Romanian spruce/Brazilian, 650/52, lacquer 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.


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

Luthiers and Dealers

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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).

The deadline for the next newsletter is August 1.

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

**June 7-11, 2006**
The BCGS is proud to co-sponsor Boston GuitarFest 2006 with NEC. See the Calendar and Insert for more details.

**Thursday, June 22, noon**
The Small-Clemente Duo will play a noontime concert for WCRB on June 22 in Copley Sq. If there is rain that day, the concert will still be held, but will be in the auditorium of the Boston Public Library. Admission is free.

**Saturday, July 8, 8:00 p.m.**
Guitarra Latina. A program of Latin American music for guitar performed by Jeffry Steele. St Paul Lutheran Church, 1123 Washington St, Gloucester.

*See Calendar section for details*
Boston GuitarFest 2006, June 7-11  
New England Conservatory of Music  
Boston, MA  
Eliot Fisk, Artistic Director

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<td>Chamber Music Recital Eliot Fisk &amp; Borromeo String Quartet</td>
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**GuitarFest 2006 Faculty:**  
Eliot Fisk, Dimitri Goryachev, Adam Holzman, Robert Ward

**Competition set pieces**  
Preliminary round: *Fandanguillo* from Suite Castellana, by F. Moreno Torroba  
Final round: at least 2 of 10 selected variations from *Caprice Variations* by George Rochberg, downloadable at website  
[http://www.newenglandconservatory.edu/summer/institutes/boston_guitarfest.html](http://www.newenglandconservatory.edu/summer/institutes/boston_guitarfest.html)

**Prizes**  
First Prize: $2500, concert in 2007  
Second Prize: $1500  
Third Prize: $500  
Special Prize: $250, for best interpretation of Bach  
Speical Prize: $250, for best interpretation of contemporary work

For more information please contact Steven Lin, steven.lin@aya.yale.edu, (203) 228-2751  
[http://www.newenglandconservatory.edu/summer/institutes/boston_guitarfest.html](http://www.newenglandconservatory.edu/summer/institutes/boston_guitarfest.html)
BCGS Coming Events

GuitarFest 2006
June 7-11
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