



newsletter

Volume 14, No. 2, December 2006/February 2007

Upcoming Events

Saturday, December 2, 11:00 a.m.

Masterclass with Jason Vieaux in the Concert Room at Boston Conservatory.

Saturday, December 2, 8:00 p.m.

The BCGS is proud to sponsor a concert with Jason Vieaux at the First Church in Boston

Sunday, December 3, 12:00 noon

Masterclass with Pepe Romero, all are welcome. Co-sponsored by the BCGS

Tuesday December 5, 8:00 p.m.

Pepe Romero is featured as soloist in Rodrigo's Concierto de Aranjuez with the Boston Symphony Orchestra.

See Calendar section for details

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**The BCGS
Presents**

Jason Vieaux

in Concert

Saturday, December 2, 8:00 p.m.

First Church in Boston, 66

Marlborough St., Boston.

Tickets \$15/\$25.



See Calendar inside for details

Emerging as one of today's top classical guitarists, Jason Vieaux has amassed an impressive list of achievements:

A top prize in the Naumburg International Competition

A critically acclaimed pair of recordings that have sold over 40,000 copies worldwide

An appointment as Artist Ambassador for the United States Information Agency

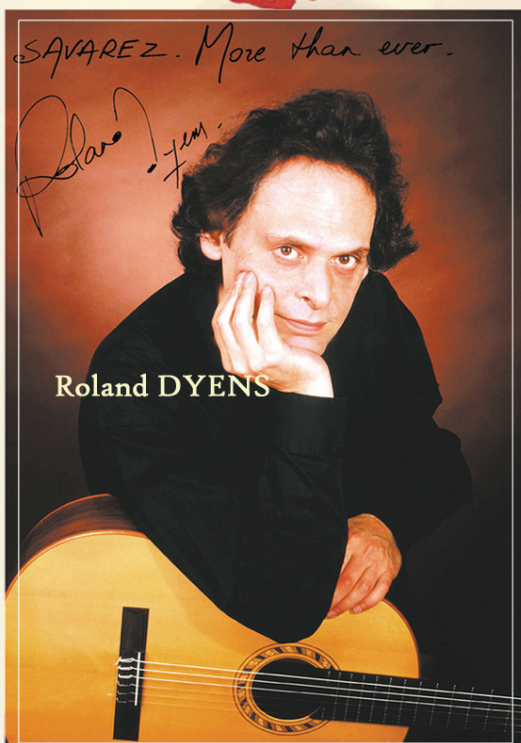
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Letter to Members

Dear Members,

The Boston Classical Guitar Society's 2006-2007 season kicked off with a wonderful performance by BCGS alum Isaac Bustos at the Old South Church on October 13. It was very rewarding to see such a large and enthusiastic audience for our first event. Isaac's playing was superb, and those in attendance were treated to a first class performance by a true rising star on the classical scene. One of the highlights of the evening was having Frank Wallace present to hear the premiere of his work that was dedicated to Isaac.

Our second event of the season will take place on Saturday, December 2 with Jason Vieaux (see feature article in this issue). The day will begin with a master class at The Boston Conservatory and conclude that evening with Jason's concert in the Sanctuary of the First and Second Church of Boston. This is a wonderful setting for a truly gifted artist and it is sure to be a remarkable event. (I've already received calls from members of the Connecticut Classical Guitar Society who will be traveling to Boston for our event!) I hope to see you there on December 2nd. This special weekend will continue on Sunday, December 3 at noon with a master class featuring Pepe Romero hosted by Robert Ward at Northeastern. Be sure to catch Mr. Romero's historic performances with the BSO (see the calendar section for details)!

There are many other exciting classical guitar events scheduled for this winter, including the Hingham Library Concert Series which features solo recitals in December and January. Be sure to visit the society's Web page at bostonguitar.org to check the schedule for the many wonderful guitar events in our area.

This issue of the Newsletter contains an update on this year's Boston GuitarFest which will take place at the New England Conservatory from June 5-10, and the Society Speaks on the topic of how BCGS could best use a meeting hall.

As 2006 concludes, the board members of the BCGS will begin plans for our next season. 2007 will mark the 30th anniversary of our organization and there are many exciting events in the planning stages to celebrate the great tradition of our group. I hope that you will offer us your thoughts and suggestions for the upcoming season and how we can continue to present a forum and community for our members.

David Newsam,
*Artistic Director,
The Boston Classical Guitar Society*

Boston Guitar Project and Boston GuitarFest 2007

One August evening, I was with the great guitar virtuoso, Eliot Fisk. As we sat in his kitchen we spoke about the delicious guacamole (prepared by Eliot's lovely wife Zaira Meneses), the guitar studio at NEC, Boston GuitarFest, politics, friends and family. After being away in New Haven for two years I missed Eliot and our conversations and it was indeed very good to be back in Boston.

At one point we began talking about guitar outreach, something that he and I both believed in very strongly. He shared with me some of his own experiences playing for high schools, elderly homes and even prisons! He spoke from the heart and I, charged with inspiration, began envisioning a way to mobilize the guitar studio at New England Conservatory for community service.

"How about *Boston Guitar Project*?" I suddenly asked? His eyes widened like those of an amused child. With a couple of slow, contemplative nods and enthusiasm in his voice he responded, "Ea! Sounds hip! I love it!" We continued our thoughts as Zaira served us some delicious chili rellenos, another thing I missed dearly.

After dinner I stepped out into the warm summer night and walked towards my car; my mind was swelling with ideas. Little did I know, trouble was brewing off our southern coasts. A few days later we saw the horror unleashed by Hurricane Katrina. With willing hands and sincere hearts Boston Guitar Project presented a fundraiser concert for the victims of Katrina at St. Stephen's Episcopal Church in the South End.

We felt privileged to be a part of something meaningful in the community, and more than anything, the fundraiser concert gave us motivation to carry on playing our guitars. We hope in the years to come that we will be able to reach out to even bigger audiences and to make one of the softest instruments be heard!

Concerts sponsored by the Boston Guitar Project are generally free. Please join us for some wonderful classical guitar music and an opportunity to meet some of Boston's young talents! For the 2006-07 season we've adapted "Latin America" for our theme which will coincide with Boston GuitarFest 2007 "La Herencia Latina - The Latin American Legacy," June 5-10, 2007 Visit www.bostonguitarfest.org for details.

Lastly, Boston Guitar Project now has a website where you can find out about our upcoming concerts, read about the artists and more! Audio and video clips will be added shortly as well so please check back often for updates! Please visit us at: www.linguitar.com/bostonguitarproject.

Steve Lin, *Director, Boston Guitar Project*
steven.lin@aya.yale.edu

BCGS 2006-7 Concert Season



Jason Vieaux in Concert **Saturday, December 2, 8:00 p.m.** **Master Class, Saturday, 11 a.m. - 2 p.m. at the Boston** **Concervatory**

The BCGS is proud to sponsor a concert and master class with Jason Vieaux at the First Church in Boston, 66 Marlborough St., Boston, (617) 267-6730, fscboston.org. Visit www.jasonvieaux.com and bostonguitar.org for details.



Grisha Goryachev **Friday, February 9, 2007, 8:00 p.m.**

The BCGS presents a recital by flamenco extraordinaire Grisha Goryachev. First Church in Boston, 66 Marlborough St. Boston, (617) 267-6730, fscboston.org. Visit www.grishagoryachev.com and bostonguitar.org for details.



Lily Afshar in Concert **Sunday, April 8, 2007, 7:00 p.m.** **Master Class, Monday, April 9 in the Uchida Bldg., 921 Boylston** **St., Berklee College of Music. 11:00 a.m. - 1:00 p.m.** The BCGS presents Lily Afshar in concert at Carriage House at the Larz Anderson Auto Museum, Brookline. (617) 522-6547, mot.org. Visit bostonguitar.org for details.

**** Ticket Information ****

The BCGS is now offering season tickets, whereby the three concerts above may be attended for the reduced price of \$40 for members/students/seniors and \$65 for non-members.

See page 11 for the mail-in season ticket request.

Admission at the door is \$15 for members/students/seniors and \$25 for non-members.

Society Speaks

Compiled by Bob Healey

"If the BCGS were to have its own dedicated meeting hall, how would you like it to be used?"

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.

If BCGS had its own center, it would of course be great to provide both small venue and moderate venue concerts. But additionally, it would be great to have a music library, rehearsal rooms, a meeting room, and one or two recording studios.

Robert Lavelle

I would it to be used as a multi-use space dedicated to music performance, but also to teaching about all aspects of the music business. Very often we concentrate all our efforts on practicing to achieve the greatest performance and forget to include the business and the human relations sides that are so very important to "making it" (whatever that means) in the music business. I would also like to see teaching to underprivileged public school children.

Robson Goulart

First off I would love to see the BCGS get its own space. I think the most important use would first be to set up a recording studio that is designed with the classical guitarist in mind! For example, something very simple, just one or two mics into a mixer with an internal CD burner. BCGS members could rent out this space which would provide some income for BCGS. Secondly, a great use of this space would be to hold talks/discussions with accomplished artists. For example, we could host Pepe Romero when he performs with the BSO later this season.

Dan Swallow

Depending on the type of space (size, location, features) one could imagine things like get-togethers, instrument display and testing (e.g., manufacturers could lend instruments to have at the space and let members stop by and try them out), new music releases to check out, but mostly, I suppose, an opportunity for people to "run into" each other.

Dr. Haim Levkowitz

We could arrange micro-Guitar Fests every quarter, with luthiers, sheet music vendors, performance parties, and a couple of mini featured concerts - more at the local level, a-la the

Hingham Public Library series. Another possibility would be that we have a sign-up process where any member would reserve the location (i.e. gets a key), would be responsible of opening and closing the place, and the BCGS members would be invited to have a spontaneous performance party. Another possibility would be that once a quarter, or so, we host a concert featuring, say, 3 members each playing 20 minutes of music more or less. To these events we would invite the local public.

Oscar Azaret

Lots of concerts, lectures, lessons, performances for/with kids.

Quinton Zondervan

The next survey topic is as follows:

"If you had the chance, for one day, to attend a master class with anyone (dead or alive), who would it be 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 by February 1 and receive TWO FREE sets of D'Addario strings (while supplies last). Please include BCGS in the subject line of your email to Bob.

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





Calendar

♫ Performance Parties

None currently scheduled. Check www.bostonguitar.org for the latest news on upcoming performance parties.

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

♫ BCGS Open Board Meetings

The next BCGS board meeting will be held in January, date TBA. Check www.bostonguitar.org for the latest news on upcoming board meetings.

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

♫ BCGS Sponsored Events

Saturday, December 2, 11:00 a.m. - 2:00 p.m.

Masterclass with Jason Vieaux in the Concert Room at Boston Conservatory. All are welcome and admission is free. Visit www.jasonvieaux.com and bostonguitar.org for details.

Saturday, December 2, 8:00 p.m.

The BCGS is proud to sponsor a concert with Jason Vieaux at the First Church in Boston, 66 Marlborough St., Boston, (617) 267-6730, fsc-boston.org. Tickets \$15/\$25. Visit www.jasonvieaux.com and bostonguitar.org for details.

Sunday, December 3, 12:00 noon

Masterclass with Pepe Romero, all are welcome. Ryder 354, Northeastern University. For more info, email prof. Robert Ward ro.ward@neu.edu. Co-sponsored by the BCGS.

Friday, February 9, 8:00 p.m. (date change)

The BCGS presents a recital by flamenco extraordinaire Grisha Goryachev. First Church in Boston, 66 Marlborough St. Boston, (617) 267-6730, fscboston.org. Tickets \$15/\$25. Visit www.grishagoryachev.com and bostonguitar.org for details.

Sunday, April 8, 7:00 p.m.

The BCGS presents Lily Afshar in concert at Carriage House at the Larz Anderson Auto Museum, Brookline. (617) 522-6547, mot.org. Tickets \$15/\$25. Visit bostonguitar.org for details.

Monday, April 9, 11:00 a.m. - 1:00 p.m.

Masterclass with Lily Afshar at Uchida Bldg., 921 Boylston St., Berklee College of Music. 11:00 a.m. - 1:00 p.m. All are welcome and admission is free. Visit bostonguitar.org for details.

** Season Tickets Now for Sale **

The BCGS is now offering season tickets, whereby the three concerts above may be attended for the reduced price of \$40 for members/students/seniors and \$65 for non-members.

♫ New England Area Events

Friday, December 1, 1:30 p.m.

Pepe Romero is featured as soloist in Rodrigo's Concierto de Aranjuez with the Boston Symphony Orchestra. Visit bos.org for ticket prices and details.

Saturday December 2, 8:00 p.m.

Pepe Romero is featured as soloist in Rodrigo's Concierto de Aranjuez with the Boston Symphony Orchestra. Visit bos.org for ticket prices and details.

Tuesday December 5, 8:00 p.m.

Pepe Romero is featured as soloist in Rodrigo's Concierto de Aranjuez with the Boston Symphony Orchestra. Visit bos.org for prices and details.

Thursday, December 7, 8:00 p.m.

William Buonocore performs John Adams' "El Nino" with the Boston Symphony. Symphony Hall, Boston. For more information visit bso.org.

Friday, December 8, 1:30 p.m.

William Buonocore performs John Adams' "El Nino" with the Boston Symphony. Symphony Hall, Boston. For more information visit bso.org.

Friday, December 8, 7:30 p.m.

Steve Lin in concert as part of St. Andrew's Performing Arts Series. The program will feature Christmas in the Southwest by Conrad Susa. St. Andrew's Episcopal Church, 79 Denton Road, Wellesley, MA 02482. Tickets at the door are \$20, \$10 for seniors and \$5 for students. For more information, visit www.linguitar.com.

Saturday, December 9, 1:00 p.m.

Aaron Larget-Caplan presents a family program, The Spirit of Spain, with La Conja, an all-ages interactive concert featuring stories, history, and music from this exotic country. What is a rasqueado or castanet? What is flamenco? How old is the guitar? You need to listen and experience to find out! Admission: \$15 for adults, \$12 for 12 and under. Provincetown Theatre Company, 238 Bradford Street Provincetown, MA. Contact (508) 487-7487.

Saturday, December 9, 7:00 p.m.

Aaron Larget-Caplan presents a special concert featuring La Conja - flamenco dance and castanets and flamenco song. Dance and guitar works by Spanish composers Isaac Albéniz, Estaban Delgado, Francisco Tarrega; voice and guitar by De Falla; and solo guitar com-



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positions from the CD Tracing a wheel on water. Admission: \$29 for adults, \$26 for students and seniors. Provincetown Theatre Company, 238 Bradford Street Provincetown, MA. Contact (508) 487-7487.

Saturday, December 9, 8:00 p.m.

William Buonocore performs John Adams' "El Nino" with the Boston Symphony. Symphony Hall, Boston. For more information visit bso.org.

Sunday, December 10, 3:00 p.m.

Steve Lin in concert as part of St. Andrew's Performing Arts Series. The program will feature Christmas in the Southwest by Conrad Susa. St. Stephen's Episcopal Church 419 Shawmut Ave., Boston, MA. Admission is free. For more information, visit www.linguitar.com.

Wednesday, December 13, 10:30 a.m.

Steve Lin in concert, playing Barrios, Bach, Castelnuovo-Tedesco, Aguado, and Llobet. Grace Episcopal Church 76 Eldredge Street, Newton Corner, MA. Admission is free. For more information, visit www.linguitar.com.

Thursday, December 14, 8:00 p.m.

Steve Lin, guitar, Ji-Young Yang, soprano perform Canciones Populares Españolas by Graciano Tarragó. New England Conservatory, St. Botolph Hall, 241 St. Botolph St., Boston, MA. Free admission.

Friday, December 15, 8:30 p.m.

Steve Lin, guitar. Rachel Hauser, violin perform Piazzolla: L'Histoire du Tango. New England Conservatory, Williams Hall, 30 Gainsborough St., Boston. Free admission.

Saturday, December 16, 8:00 p.m.

Natalie Favaloro, violin, Steve Lin, guitar, and Grisha Goryachev, guitar perform Igor Stravinsky: Suite Italiane (for violin and guitar duo, arr. Scott Wolf). New England Conservatory, St. Botolph Hall 30 Gainsborough St., Boston. Free admission.

Sunday, December 17, 1:30 p.m.

Steve Lin in concert at Vineyard Christian Fellowship of Cambridge, 15 Notre Dame Ave., Cambridge, MA. A Boston Guitar Project presentation. Admission is free. For more information, visit www.linguitar.com.

Sunday, January 7, 3:00 p.m.

Flamenco virtuoso Grisha Goryachev performs in the Friends of the Ashland Library Sunday Series. Ashland Library, 66 Front Street, Ashland, MA. Free admission. Please call (508) 308-5788 or visit the FAL website.

Saturday, January 20, 7:30 p.m.

Aaron Larget-Caplan performs a solo recital with special guest violinist Helen Morin on the Rimscha Concert Series. St. Anne-St. Patrick's Parish Church, 16 Church St. Fiskdale (Sturbridge) MA, Exit. #9 on the Pike. Contact (508) 347-9353 for directions.

Sunday, January 28, 2:30 p.m.

Lily Afshar in concert at the Brewster Baptist Church, 1848 Main Street, Brewster, MA. Tickets are \$20 at the door. For more info call (508) 896-2576. Snow date will be Tuesday, January 30 at 7:30 p.m.

Saturday, April 14, 7:30 p.m.

Pomegranate Music Presents 2005 GFA International Competition Winner Jerome Ducharme in concert. First Church In Boston, 66 Marlborough Street, Boston, MA. Tickets: www.virtuous.com. \$20 General Admission. Visit www.pomegranatemusic.com or www.guitar-foundation.org for more information. This concert is in association with the Guitar Foundation of America. Contact: Raffi Meneshian (617) 686-6556.

🎵 Festivals & Workshops

February 24-25, 2007: Columbus State University Guitar Competition and Symposium

The Schwob School of Music presents the 2007 Columbus State University Guitar Competition and Symposium February 24-25, 2007 at Columbus, Georgia. Andrew Zohn, Director, Judicaël Perroy, Marc Teicholz, Jeffrey McFadden, David Rogers, Patrick Lui, Guest Artists. Columbus State University invites classical guitarists of all levels and ages to participate in this workshop. Events will include lectures, masterclasses, artist recitals, and a competition for elementary through college level. Visit <http://music.colstate.edu/events/guitar/> for details.

🎵 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.

Every other Sunday 12:00 - 2:00 p.m., Sunday Brunch

John Bigelow performs on a unique eleven-string guitar, arrangements of classical repertoire from Milano to modern, with forays into Celtic, Blues, Bossa-Nova, etc. during Sunday brunch (excellent fare) at Veggie Planet, 47 Palmer Street, Cambridge, MA (same space as Passim's Club, located downstairs, near corner of Church Street - end of the alley behind Harvard Co-op in Harvard Square). For schedule info call John (617) 731-3257 or Adam at Veggie Planet (617) 661-1513.

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

Send your listings to Larry Spencer at lsperencer777@hotmail.com, or mail them to: Larry Spencer, BCGS Webmaster/Calendar Coordinator, 1200 Concord Rd., Marlborough, MA 01752.

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

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Performer Spotlight



Jason Vieaux is expanding the definition of "Classical Guitarist" and changing the face of guitar programming, building a solid audience and fan base along the way. His ever-growing reputation for putting his expressive gifts and virtuosity at the service of the music earns him an active schedule of solo, chamber and

concerto appearances around the US and abroad. Highlights of the 2006-2007 season include debuts with Ft. Worth Symphony and Iris Chamber Orchestra, a return engagement for the Philadelphia Chamber Music Society series, and solo recitals for The Lied Center, The Ramsi P. Tick Concert Series in Buffalo, and Vancouver's Music in the Mornings series. In addition to several appearances at international guitar festivals in the US, Mexico and Europe, Mr. Vieaux has recently performed on major series in such halls as the Kimmel Center in Philadelphia, Cleveland's Severance Hall, Spivey Hall, and New York's 92 St. Y and Merkin Hall.

Jason Vieaux has eight recordings to his credit and many more to come with his multi-record deal with Azica Records. His latest release, *Images of Metheny*, is a disc of music by American Jazz guitarist/composer Pat Metheny. Metheny, after listening to this landmark recording, declared: "I am flattered to be included in Jason's musical world. And I am honored that a musician of his stature has directed his considerable talents to manifest such beautiful and true renditions of these pieces in such a personal way." *Sevilla: The Music of Isaac Albeniz*, was rated one of the Top Ten Classical CDs of 2003 by The Philadelphia Inquirer and Cleveland's Plain Dealer. Mr. Vieaux recorded his first CD when he was just 19; two years later this was followed by *Laureate Series Guitar Recital* on Naxos, which went on to sell over 40,000 copies internationally. Vieaux also has two duo CDs with flutist Gary Schocker, *Dream Travels* and *Arioso*. Mr. Vieaux's recordings and live performances are heard nationally on the radio and worldwide via the Internet, and he is regularly broadcast via NPR, on such top-rated programs as "Performance Today," "All Things Considered" and "Morning Edition." A solo CD of Bach lute works is scheduled for a fall 2007 release.

Jason Vieaux began guitar studies at age eight with Jeremy Sparks in Buffalo, New York, and continued study at The Cleveland Institute of Music with John Holmquist. He is the youngest First Prize winner in the history of the prestigious Guitar Foundation of America International Competition, a Naumburg International Guitar Competition prizewinner, and a recipient of The Cleveland Institute of Music's Alumni Achievement Award. In 1995, Mr. Vieaux was honored as an Artistic Ambassador of the United States to Southeast Asia,

concertizing in Cambodia, Thailand, Laos, India, Nepal, Bangladesh, and Myanmar (Burma). He has also toured Europe, Mexico, Canada, the Far East, Australia and New Zealand.

Mr. Vieaux is a regularly featured guest with orchestras across the United States. He has performed as concerto soloist with the Cleveland Orchestra, Cleveland Pops, the Chamber Orchestra of Philadelphia, the Auckland Philharmonia, Santa Fe Symphony and San Diego Symphony, working with such conductors as Miguel Harth-Bedoya, Luis Biava, Jahja Ling, Rossen Milanov, Stefan Sanderling, Gareth Morrell, Steven Smith and Carl Topilow. As a passionate advocate of new music, Vieaux has premiered new pieces by José Luis Merlin, Eric Sessler, Arthur Hernandez, Gary Schocker and Fazil Say, and plays works by Allen Krantz, Mario Davidovsky, Augusta Read-Thomas, Roberto Sierra and John Corigliano.

Aside from his duties as a performer, Mr. Vieaux is highly dedicated to the art of teaching. He currently resides in Cleveland, Ohio, where he is Head of the Cleveland Institute of Music Guitar Department, making him the youngest Department Head to serve at the prestigious conservatory. He is also affiliated with Philadelphia-based Astral Artistic Services.

~ PROGRAM ~

Variations on a Theme of Mozart, Op. 9 Fernando Sor (1778-1839)

Prelude, Fugue and Allegro, BWV 998 J. S. Bach (1685-1750) arr. Vieaux

Cuba Rumores de la Caleta Isaac Albeniz (1860-1909) arr. Vieaux

Intermission

Sonatina Meridional Manuel Ponce (1882-1948)
Campo
Copla
Fiesta

"The Bat" Pat Metheny (b. 1954) arr. Vieaux

Suite del Recuerdo José Luis Merlin (b. 1952)
Evocacion
Zamba
Chacarera
Carnavalito
Evocacion
Joropo

Jason Vieaux uses Galli Genius strings and plays a guitar made by Gernot Wagner, Frankfurt
He is represented by Jonathan Wentworth Associates, Ltd., Mt. Vernon, NY

Program Notes

Variations on a Theme of Mozart, Op. 9 Fernando Sor

Of Fernando Sor (1778-1839), music historian Richard Long writes: [Sor's] pieces for guitar, especially the large-scale works and the studies, were composed in the international classical style, and demonstrate a polyphonic approach and an academic concern for form which are often missing in the flamboyant works of his guitarist contemporaries.

Variations on a Theme of Mozart, Op. 9 is the most well-known of these larger-scale works. Sor's variations are based on a theme from Mozart's opera *The Magic Flute*. This theme appears twice in the opera: briefly as Papageno sings "Schon' Madchen, jung und fein," and during the chorus "Das Klinget so herrlich."

Prelude, Fugue and Allegro, BWV 998 J. S. Bach

Johann Sebastian Bach was not only one of the greatest keyboard players of his day, but he was also a skilled performer on other instruments, not least the lute, for which composed two suites, a Prelude in C Minor, and the Prelude, Fugue and Allegro. Bach's interest in the lute was nurtured by his friend Sylvius Leopold Weiss, the most renowned German lutenist of his day, who from 1717 until his death in 1750 (less than three months after Bach's passing) was the resident virtuoso with the court orchestra at Dresden. It was probably under the inspiration of Weiss' six suites and many independent pieces for lute that Bach composed his Prelude, Fugue and Allegro (BWV 998) during the 1740's. — Richard E. Rodda

"Cuba" (from *Suite Espanola*, Op.47) Isaac Albeniz

Rumores de la Caleta: Malaguena (Recuerdos de Viaje, Op.71, No.6)

Isaac Albeniz (1860-1909) was a child prodigy on the piano, giving public performances at the age of four and entering the Madrid Conservatory at the age of nine. "Cuba" is from his "Suite Espanola, Op. 47" (1886). Cuba was still an important part of the Spanish empire, although an increasingly restless colony. Albeniz's father worked for a while as a customs officer in Havana, and probably arranged for his son's visit and brief concert tour there in 1887.

Rumores de la Caleta: Malaguena (1887) is frequently mistranslated as "murmurs of the cove" or "sounds of the brook", but Albeniz' obvious reference here is to the Caleta, a residential neighborhood of Malaga where villas lined the southeast slopes of the Cerro Colorado, affording spectacular views of the Mediterranean. The music evokes not the sounds of water but rather a boisterous juerga - a flamenco party - featuring the dance known as malaguenas, a local form of the fandango. Few of Albeniz' pieces are more evocative of the guitar than this one, with its falsetas (rapid scales) and rasgueados (strums) — Richard Long

Sonatina Meridional Manuel Ponce

Manuel Maria Ponce (1882-1948) was born in the provincial Mexican town of Fresnillo. Beginning at the age of six, he received

piano lessons from his sister; his musical studies progressed from rural maestros to the Conservatory in Mexico City. In 1912 he wrote the beloved *Estrellita*; its lilting melody made him famous, but his failure to secure the copyright cost him the financial security such an international "hit" might have brought. He continued his studies in Havana, Bologna, Berlin, and (with Paul Dukas) in Paris from 1925-33. When the celebrated guitarist Andres Segovia gave his first recital in Mexico City in 1923, Ponce wrote a glowing review of the concert for a music journal. The two met, and a lasting friendship was forged. Although dozens of composers answered Segovia's call for new repertoire, Ponce remained his favorite. The *Sonatina meridional* was written in 1930 in response to Segovia's request for a sonatina "of a purely Spanish character". — Richard Long

The Bat Pat Metheny

American jazz guitarist and composer Pat Metheny (1954-) has that rare combination of being an enormous influence over subsequent generations of musicians, maintaining respect and admiration from his musical colleagues, while at the same time enjoying one of the most popular and successful careers in American jazz music. "The Bat" is from an album Metheny recorded in 1981 with drummer Jack DeJohnette, bassist Charlie Haden and tenor sax players Michael Brecker and Dewey Redman. The famous Pat Metheny Group recorded the composition a year later on the "Offramp" album, with a completely different instrumental and sonic arrangement. Given the metric freedom of both versions, the former in a more traditional jazz group context and the latter in a more contemporary atmospheric mode, my arrangement is a combination of the two sounds and textures. The guitaristic effect of the tremolo (e.g., Tarrega's *Recuerdos de la Alhambra*), best recreated the sonic effect of the latter version, while the "solo" I wrote over the chord changes harkens back to the original version. — Jason Vieaux

Suite del Recuerdo Jose Luis Merlin

José Luis Merlin is a gifted Argentinian guitarist and composer whose works include many guitar solos, some pieces written for his flautist-wife Deborah Lewin, and a stunning oratorio, *La Travesía*, based on the poetry of José Tcherkaski. *Suite del Recuerdo* is a six-movement musical homage to his native land. A singing *Evocación* presents the thematic material, a reminiscence of an estilo, a musical form characteristic of the Pampas. *Zamba* is a dance from the mountainous northwestern region of Argentina, related to both the Chilean cueca and the Peruvian marinera; it is typically danced by a man and a woman in a sort of narrative of courtship. The *Chacarera*, related to the popular dance of el gato, originated in the province of Santiago del Estero but can be heard in regional variants throughout Argentina. *Carnavalito* is another dance from the northwest, originating (as its name indicates) in the pre-Lenten festival of *Carneval*.

Merlin's *Joropo* (a characteristic dance from Venezuela which somewhat resembles the marinera) begins with a mournful introduction evocative of the wooden flutes of the Andes, in striking contrast to the vivacious dance that follows. — copyright 1995 Richard M. Long

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The deadline for the next newsletter is February 1.

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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:



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Upcoming Events

Saturday, December 2, 11:00 a.m. - 2:00

Masterclass with Jason Vieaux in the Concert Room at Boston Conservatory.

Saturday, December 2, 8:00 p.m.

The BCGS is proud to sponsor a concert with Jason Vieaux at the First Church in Boston, 66 Marlborough St., Boston.

Sunday, December 3, 12:00 noon

Masterclass with Pepe Romero, all are welcome. Co-sponsored by the Boston Classical Guitar Society.

Tuesday December 5, 8:00 p.m.

Pepe Romero is featured as soloist in Rodrigo's Concierto de Aranjuez with the Boston Symphony Orchestra. Visit bos.org for prices and details.

See Calendar section for details

www.bostonguitar.org

