



Volume 17, No. 3, March/May 2010

Coming Events

BCGS Performance Party

Saturday, February 27, 2:00 p.m. – 6:00 p.m.

Waltham Symphony, Aaron Larget-Caplan guitar

Saturday, March 6, 8:00 p.m. – 10:00 p.m.

North Meadow House Concert Series

Saturday, March 6, 2010, 7:30 p.m.

BCGS Benefit Concert featuring Eliot Fisk

Sunday, March 7, 2010, 3:00 p.m.

Saturday Sounds Series

Saturday, March 20, 2010, 3:00 p.m.

BCGS Performance Party Plus

Saturday, March 27, 2:00 p.m. – 5:00 p.m.

North Meadow House Concerts

April 2nd, 2010, at 7:30 p.m.

Gyan Riley, guitar

Friday, April 9, 7:30 p.m. – 9:00 p.m.

Festival 21

Saturday, April 10, 2010

Gyan Riley Master Class

Sunday, April 11, 12 p.m. – 3 p.m.

Saturday Sounds Series

Saturday, April 17, 2010, 3:00 p.m.

BCGS Performance Party

Saturday, April 24, 2:00 p.m. – 6:00 p.m.

Details in the Calendar Section

Contents

Letter to Members	3
Bella.....	4
Calendar	5
WHY?	6
Classifieds	7

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BCGS Benefit Concert featuring Eliot Fisk



with Daniel Acsadi, Zaira Meneses, Jerome Mouffe,
and Maarten Stragier

Sunday, March 7, 2010, 3:00 p.m.
First Lutheran Church
299 Berkeley Street, Boston

Easily accessible at the Copley or Arlington Greenline stop.
Online tickets: \$30 general admission; \$25 seniors / students.
Discount for Members: \$5.00

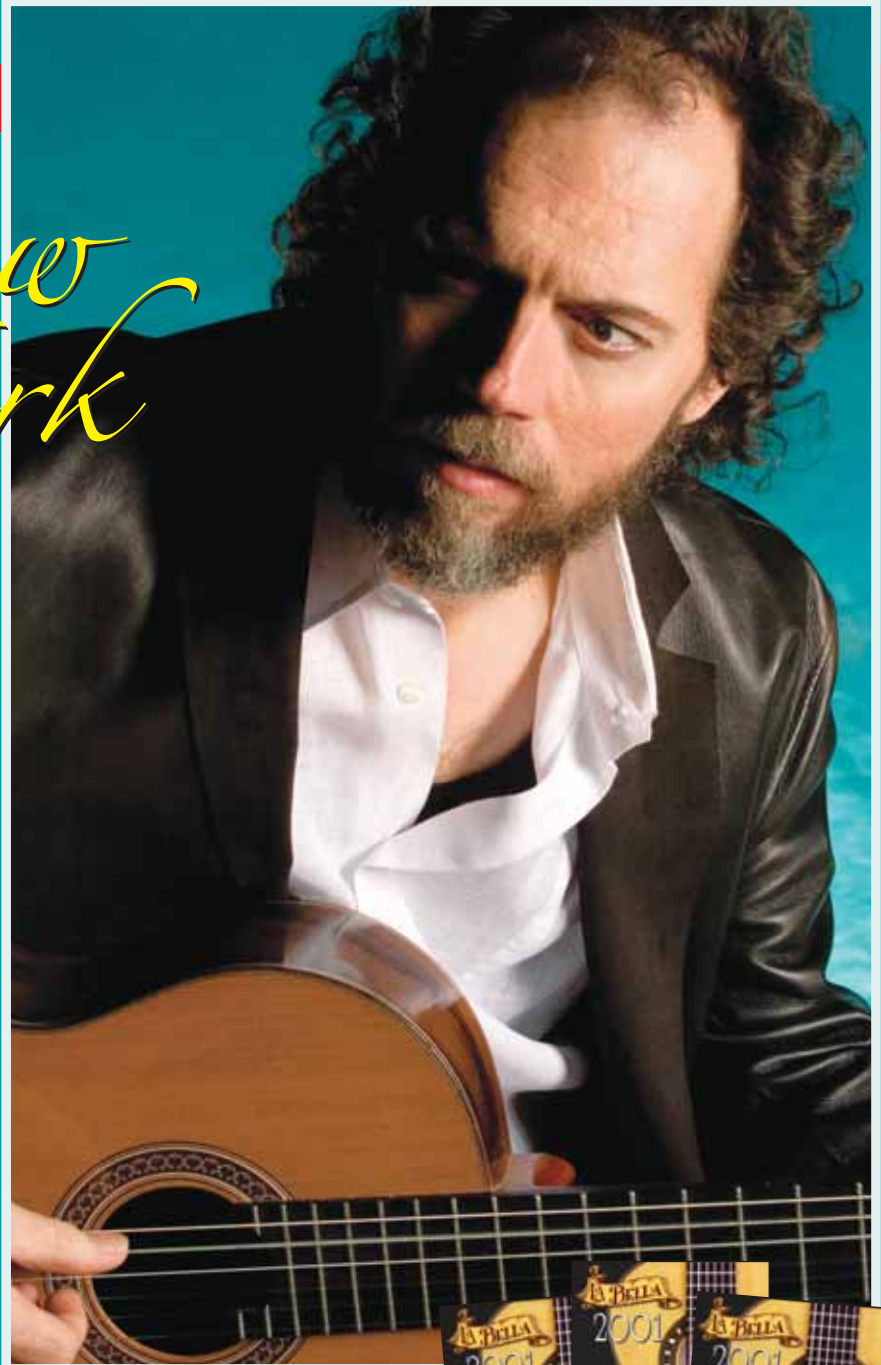
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include Bogotá Colombia, Ankara Turkey and Andrew's eleventh tour of Japan. La Bella strings is very happy to welcome such an innovative composer and player to their family.



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Letter to Members

Dear Members,



“To listen is an effort, and just to hear is no merit. A duck hears also.”

Igor Stravinsky’s quote illustrates a perspective that seems to be fading fast in our society. It is a succinct demarcation of active versus

passive hearing. I am not the first nor last to ponder the proliferation of portable audio devices and digital files, which make music more readily accessible, widespread, and cheaper than ever. Yet in a culture where so many of us live with our own movie “soundtracks,” arranging and shuffling thousands of songs through our earbuds, it is a natural and surprisingly complex question to consider why one should seek out and pay for live music.

This short column cannot give full justice to the topic, but I would like to share my point of view by using a few selected guitar performances.

Quarteto Vivace Brasil’s January 31st Boston debut was striking for the group’s interpretations of native song forms such as the *chôro*. Melody, harmony, and percussion effortlessly combined into a rhythmic landscape that can be experienced only when four musicians, born and raised with this music, passionately attempt to spread its beauty across the globe. The musicians smiled and swayed together, entrancing and momentarily transporting the audience to the Rio *Carnaval*.

Last November, Gabriel performed Bach’s unaccompanied violin music in Gordon Chapel. The young GFA winner captivated the crowd by negotiating treacherous polyphonic serpentine with an uncanny sense of balance. Without the help of studio engineering, Gabriel propelled forward as if driving a luxurious sports car on the narrow hairpin-turn-filled Italian coastal highways.

On March 7, Eliot Fisk will lead our 2010 BCGS Benefit Concert. More than any virtuoso guitarist I have ever heard, Eliot is capable of providing radically different interpretations of works from one day to the next. Each time he presents the Bach Chaconne (such as at GuitarFest a few years back), Eliot is able to enrich listeners by highlighting vastly different parts of the work’s infinite richness. To me, he exemplifies

the need to have live music: an active transfer of the emotional world of the performer to the listener through a masterpiece.

Sure, one can listen to an mp3 as we’re in the car or running late to work. But it is like reading CliffsNotes instead of the original classic: you will get a general idea but probably not the beauty, the depth, and details that transform a story into art. Please support live music, including our upcoming Benefit concert, Festival 21, and June’s Boston GuitarFest. Pulling music forward from the background will make a difference in your life.

Sincerely,

Daniel Acsadi
Director, BCGS

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CONNOR GUITARS

Bella

by Donna Ricci

The Tannery Mall is a renovated mill located in Newburyport, Massachusetts. It is home to various establishments, including eateries; retail stores; and studios for Yoga practitioners, musicians, dancers, artists and actors. The best bread on the North Shore, according to many, is baked there. You can find the healthiest of raw food or the most extravagant of pastries. It is also home to a bakery called The Nutcracker. On a Friday afternoon you are likely to see children running in and out between dance classes. On Saturday morning a group of Francophiles gather to talk in French. Locals and tourists alike walk through. Some quickly order coffee and crullers and are out the door; others sit to work on their laptops, read the newspaper or chat with a friend; and occasionally someone stops to listen to me as I play classical guitar in the corner.

I have been playing here on Friday afternoon and Saturday morning for two years. I don't get paid. In fact, at times, my right to a free cup of coffee has been questioned. Yet I continue to show up each week and play amidst the cacophony of life. Why do I do it? Why do any of us? Why do we sit in front of strangers exposing our weaknesses and vulnerabilities to those who, at any moment, might dismiss our contribution as insignificant or worse, not notice it at all?

One Friday afternoon shortly before Thanksgiving, I strolled along the waterfront enjoying the end of autumn scenery. A man walking towards me said good afternoon and then blurted out, "You are so beautiful. Why are you alone?" Stunned by his comment I was, nevertheless, able to acknowledge my thanks with a laugh and continue on with my walk. I mused on his comment, thinking about the word beautiful, contemplating what beauty actually is and how we recognize it. Was this man's statement a "come on" line or, somehow, in that moment did he connect with an aspect of beauty in me I hadn't seen in myself? I was still thinking about the word beauty an hour later when I walked into the Nutcracker, carrying my gear to my usual spot in the corner.

The area I sit in is home to a child's table and set of four child-size chairs. I move them to the side as I set up my guitar; amplifier; music stand; and, when I am brave, my tip jar. (For the first six months I did not dare set out a tip jar; I was just grateful no one was throwing pastry at me.) I arrived at the coffee shop that afternoon to a greater-than-usual bustle. There was a long line of people waiting for lattes. Small boys were racing through on their way to nowhere. My guitar teacher was having coffee with a singer colleague, reviewing details for an upcoming performance. Ballerinas in slippers floated everywhere. As I walked through this microcosm of life towards my area, a five year old girl who had been admiring the cookie display looked up at me and asked with excitement in her voice, "Are you going to sing?!!" I said, "No, I am going to play guitar" trying to match her youthful exuberance. With even greater joy she asked, "Can I listen?" I told her I would be delighted to have her listen. At that point she sat in one of the child-size chairs, adjusting it to a front row center position. She folded her hands and, with the anticipation of one awaiting a Symphony Hall performance, said "What are you going to play?" Thinking of how to describe the music of Carcassi, Jobim or Sor, I opted for the easy answer and replied, "I am going to play pretty music." She accepted this with a giggle. While tuning up she asked what I was doing. "I am making

the strings sound pretty." I was intrigued by my choice of the word "pretty," on the heels of my "beautiful" encounter. How could I understand the relationship musically between the words pretty and beautiful? Until now, I had considered pretty to be a type of second-class citizen, thinking beautiful was the only musical goal. Yet there is nothing wrong with making a pretty sound and appealing to those listening. But is that why I play, planting myself in the midst of cookie crumbs and spilled juice twice a week? I put these thoughts aside as I began my command performance, watching this child delight in every sound, her little body moving in rhythm on her Lilliputian chair. I finished my first piece, convinced she would lose interest and run off to the next sensory experience awaiting her. Yet she didn't. "And will you play another?" She remained attentive through the end of that piece and once again asked, "And will you play another?" In the middle of this third piece I asked, "What is your name?" She smiled back with what I am sure was a mischievous gleam in her eyes and a look that said, "Get ready." And then, in a loud and clear voice she said, "My name is Bella." These words, "My name is Bella" rang in my heart, a pedal tone to my experience of the day. "Bella," I gasped. "Do you know what Bella means?" She said no, although I suspect she had been told countless times. I said, "Bella means beautiful. You are beautiful." There was that phrase again, only this time coming out of *my* mouth towards this beautiful being.

The image of musical beauty continued to haunt me. The next day I had a lesson with Frank Wallace. During the lesson he commented on my playing using both words, beautiful and pretty. "You do 'pretty' well," he stated, not as an insult by any means but as a way of saying that sometimes we simply send out a pretty message with our music and that in of itself is a necessary tonic for the world. At this point in my very young career, I am delighted to accept "pretty" as an accurate reflection of some of my playing, but "beautiful" had been stalking me. I felt captive to it, striving for it in my playing. A violinist I know remarked about the musical difference between pretty and beautiful saying, "'Beautiful' is 'pretty' with emotional content." Yes. To create a lovely tone, enhance it with moving rhythm and present it with joy creates a pretty experience for all. But to be beautiful, we must infuse the playing with our truest emotions, unabashedly sending them out to ring forth through an open E.

The more I play in public the more I become aware of why I do it. On this particular Friday afternoon the reason was clear and that reason will keep me playing in noisy coffee shops as both a backdrop to

(continued on page 6)

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Calendar

BCGS Performance Party

Sat, February 27, 2:00 p.m. – 6:00 p.m.

Jimmy Lanzillotta's home, (508) 241-6639 86 Hawthorne Rd., Wayland

Waltham Symphony, Aaron Larget-Caplan guitar, Rodrigo's Concerto de Aranjuez

Sat, March 6, 8:00 p.m. – 10:00 p.m.

Kennedy Middle School Auditorium, 655 Lexington St, Waltham, MA
SOUNDS OF SPAIN Patrick Botti, conductor. Rodrigo: Concerto de Aranjuez Aaron Larget-Caplan, guitar; De Falla, El Amor Brujo La Conja, flamenco soloist and singer; Bizet: Gipsy Dance from Carmen La Conja, flamenco soloist; Ravel's Boléro. Tickets: \$25, \$20, group rates available (5 or more) (781) 642-1050, info@walthamsymphony.org, www.walthamsymphony.org

North Meadow House Concert Series

Saturday, March 6, 2010, 7:30 p.m.

North Meadow Farm, 158 E. Old Route 6 Hampton, CT. Saturday, March 6, 2010 at 7:30 p.m. Duo LiveOak. Frank Wallace, guitar/composer, Nancy Knowles, mezzo soprano; music from Spain, Mexico and original songs. Tickets \$15.00, reservations required: markmdavis@yahoo.com

BCGS Benefit Concert featuring Eliot Fisk

Sunday, March 7, 2010, 3:00 p.m.

First Lutheran Church, 299 Berkeley Street, Boston. Easily accessible at the Copley or Arlington Greenline stop. Online tickets: \$30 general admission; \$25 seniors / students. Discount for Members: \$5.00

Saturday Sounds Series: George Attisano, guitar

Saturday, March 20, 2010, 3:00 p.m.

Hingham Library, 66 Leavitt St. Hingham, MA 02043 781-741-1405
www.hinghamlibrary.org

BCGS Performance Party Plus

Saturday, March 27, 2:00 – 5:00 p.m.

61 Market St., Lowell, MA . Brewed Awakenings Coffee Shop ... come to a performance party with a little bit of a public audience .. It was lots of fun last year. Call George Ward for more info. 781-974-5883

North Meadow House Concerts

April 2nd, 2010, at 7:30 p.m.

158 East Old Route 6 Hampton, CT "With mandolin and fiddle:" featuring mandolinist Carlo Aonzo and fiddler Eden MacAdam-Somer, with Elena Buttero, keyboard, and Larry Unger, guitar. \$15.00, Reservations required. markdavis@yahoo.com

Gyan Riley, guitar

Friday, April 9, 7:30 p.m. – 9:00 p.m.

Concord Community Music School, Concord, NH. Gyan Riley, son of iconic minimalist composer Terry Riley, will perform his own compositions. Prelude to his performance at Festival 21 in Boston tomorrow

Festival 21

Saturday, April 10, 2010

Gordon Chapel, 645 Boylston St., Boston

The program (subject to change)

- 10-11 Rehearsal of BCGS Orchestra
- 11-12 Andrew McKenna Lee lecture on "Five Refractions on a Prelude of Bach" (D minor)
- 1-2 - Gyan Riley class on improvisation

4. 2-3 - Members' Concert

5. 3-4 - Jose Lezcano Trio - new music with winds

6. 4-5 - ChromaDuo

First Lutheran Church of Boston, 299 Berkeley Street
8:00 - The BCGS Guitar Orchestra and Gyan Riley concert
Tickets online at www.bostonguitar.org

Gyan Riley Master Class at Longy

Sunday, April 11, 12 p.m. – 3 p.m.

Gyan Riley master class for students of David Patterson at the Longy School; FREE to the public; sponsored in part by the Longy String Department and Festival 21 with assistance from the D'Addario Foundation. Zabrisky building at Longy, Wolfensohn Room, One Follen Street, Cambridge, MA Telephone: 617-876-0956

Saturday Sounds Series: Robert Margo & Wendy Silverberg

Saturday, April 17, 2010, 3:00 p.m.

Hingham Library, 66 Leavitt St. Hingham, MA 781-741-1405
www.hinghamlibrary.org

BCGS Performance Party

Saturday, April 24, 2:00 p.m. – 6:00 p.m.

North Meadow Farm, 158 E. Old Route 6 Hampton, CT
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or call: (781) 271-1050 \$25.00 General Seating

Bella (continued)

the sounds of daily life and as an integral part of it. After all, who can argue when Beauty walks in, sits down, looks up with joyful, innocent, smiling eyes and asks, "And will you play another?"

* * *

Donna Ricci is a member of the Boston Classical Guitar Society. She is a Clinical Psychologist in Brookline and a Reiki Master Practitioner who lives and plays in Newburyport. She can be reached at D_Ricci@msn.com.

WHY?

Why live performance? Why give? Why guitar? I asked these three questions of performers, publishers, guitar makers and others: here a few responses, more to come:

Eliot Fisk

Live performance is a refreshing antidote to the world of canned and infinitely replayed absurdity that now dominates modern life. We need genuine unrepeatable experiences that remind us of our shared humanity.

Give because the arts infrastructure in America is under threat and when it is endangered the very fabric of our democracy is weakened.

The guitar is the most universal human instrument: it links peoples and cultures in one unbroken web of fascinating connections and permutations. It is frustratingly cumbersome and difficult at times, but its unique poetry continues to captivate all of us who have come under its spell.

Mark Davis

Live performance - because it is always different and it only really happens once in all of cosmic time.

Guitar - because we love it (heck, everyone loves it!)

Give - because what the BCGC does helps in its own way to make the world a happier and saner place.

Rowen Ainslie (8-year old)

Live Performances are fun and they make me happy and feel relaxed.

Guitar because that is the instrument I like and maybe people could get inspired.

Give because they like listening to it and the main reason is because it is fun.... it's all supposed to be fun.

Hermann III and Kathrin Hauser

Performance is very important, so people can listen to the classical guitar and will fall in love with the instrument and the music. This is the future for the art of guitar playing also for culture of music. Without it, the world los[es] a lot.

We think it is a big help also for communities if they have some people who make a festival event of art and culture. People come and bring money to the city. So it's a good thing to have a Society [that does this]. People love the guitar in the whole world without gates and open the doors in the heart to guitar music. When communities

and societies do this, so the people in the world find a wonderful platform to communicate and find confidence.

George Ward

Live performances offer a connection to the music that can't be duplicated in a recording. Live music is a reciprocal arrangement, a spontaneous give-and-take between performer and audience that fixes us in the moment and appeals to our sense of creativity.

Performance artists strive to express melody, mood, and feeling. Conveying and receiving this in a satisfying way is the soul of the live performance.

Performing arts needs your support. Whether you are a professional or amateur musician, or simply have an appreciation for music. This organization is dedicated to providing first rate concerts, and key information about advances in repertoire, instrument construction, technique, and education.

@garyvee [famed Twitter user says]

give THEN ASK! Period!

From Facebook

Peter Fletcher

Why not? And what is more important?

Patrick Francis

Is this a rhetorical question or a just-played-my-heart-out-to-a-4-person-audience-existential-crisis-kind-of-question?

Festival 21 Matching Funds Grant

It is with great excitement that I report the BCGS has received a **Meet the Composer New England** matching grant which supports the commission fee for Jose Lezcano to write "Homage to Victor Jara" to be debuted by the BCGS Community Guitar Orchestra under the direction of Scott Borg. Can you help meet the requirements of this grant? We are trying to raise \$4,000 in additional funds to meet all our budget requirements and end the year in sound fiscal condition. Member Bryan Drayton has offered to assist with phone calls.

We are grateful to the following foundations for their crucial and generous support of **Festival 21**: Augustine Foundation supports artist and administrative costs; D'Addario Musical Foundation supports the lectures and master classes that will happen at the Festival and at Longy School and the Concord Community Music School in Concord NH; La Bella gives ongoing support to the BCGS for all programs.

Members who will perform in the Members Concert: Scott Borg, Back Bay Trio, Jerald Harscher, George Attisano, Steve Marchena, and Jeff Wyman. Thanks everyone. Read news, hear samples, and watch videos of Festival 21 performers at <http://festival21.tumblr.com>.

Frank Wallace

Classifieds

Individual Guitars for Sale

C.F. MARTIN/THOMAS HUMPHREY Millenium CTSH, good condition, solid rosewood back and sides, engleman spruce top, plays well, loud and clear, this is a good one \$2,800, call Grant at 617-308 5130 or email granthoo@verizon.net

DIETER HOPF 1984 classical Brazilian/cedar, \$4500 or BO email: romanorich@yahoo.com.

TEZANOS PEREZ 1998: Spruce Top. Brazilian Rosewood back and sides. Very good condition. May need setup work. Buyer can decide. Very playable. Nice sound. \$4500 (negotiable). mar-coux@verizon.net

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RAMIREZ 1A SEGOVIA 1980; originally owned by Albert Valdes Blain; Mark Leaf case; \$6,500.00. Rick Bernstingle: (978) 486-4011, frederic.bernstingle@verizon.net.

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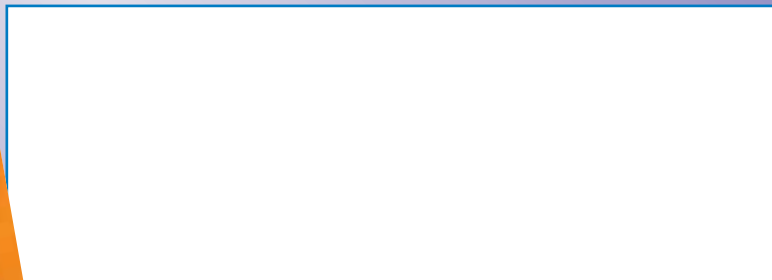
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