



BCGS



newsletter

Volume 18, No. 2, December/February 2011

BCGS Sponsored Events

Friday, Feb 25, 2011, 8:00 pm
BCGS Artist Series: Ana Vidovic.

Series Events

Saturday, January 15, 2011, 3:00 pm – 4:00 pm
Saturday Sounds Special Concert Series, Gerry Johnston, jazz guitar. Hingham Public Library

Saturday, February 19, 2011, 3:00 pm – 4:00 pm
Saturday Sounds Special Concert Series, Maarten Stragier, guitar. Hingham Public Library

Saturday, March 12, 2011, 3:00 pm – 4:00 pm
Saturday Sounds Special Concert Series, Trio Cordefiato, Hingham Public Library

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Saturday Sounds Special Concert Series, Bob Margo, guitar. & Wendy Silverberg, voice
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Performances

Sunday, December 19, 10:30 am – 11:00 am
Wellesley Hill UU Church Winter Festival.
Navidad Nuestra by Ariel Ramirez. Katya Anoshkin, conductor, Aaron Larget-Caplan, guitar, Robert Humphreville, piano

Friday, March 25, 2011, 8 pm – 10 pm
Jordan Hall Boston Celebrity Series:
John Williams, Guitar

See the Calendar Section for a complete list of events and more information.

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Ana Vidovic

Friday, Feb 25, 2011, 8:00 pm
Prelude by Boston Guitar Orchestra at 7:45 pm

First Lutheran Church, 299 Berkeley St., Boston
www.bostonguitar.org

Letter to Members

Dear Members,



It has been an exciting last few months for the BCGS and I am very glad you were such a big part of it. Our two concerts with Jason Vieaux and Paul Galbraith were a resounding success.

The guitar orchestra is off to a fantastic start, with regular rehearsals and a well-received opening performance before Jason's performance. We received two grants in support of the upcoming Festival 21 from D'Addario and the Augustine Foundation. Furthermore, I am excited to announce that all members who attend a performance party or orchestra rehearsal are eligible to receive a free set of strings from D'Addario.

2011 promises to continue to deliver great guitar music. I can't wait for Ana Vidovic's concert on February 25th after witnessing her effortless technical perfection and vibrant musical personality at last summer's Guitar Foundation of America convention. Following on April 16th will be our celebration of the present and future of our instrument, Festival 21. This daylong event strives to actively involve attendees through workshops, a member's recital and the guitar orchestra. The evening concert will feature rising star Rafael Aguirre.

The success of these upcoming events and our future seasons depends on you. Please take the time to respond to our fall fundraising letter (via mail or online) and keep your membership current. If you are able, consider giving the BCGS a tax-deductible year-end donation. Your support will determine the caliber of artists and activities that we can offer going forward!

Wishing you a joyous Holiday Season and a successful, guitar-filled 2011!

Dan Acsadi
Director, BCGS

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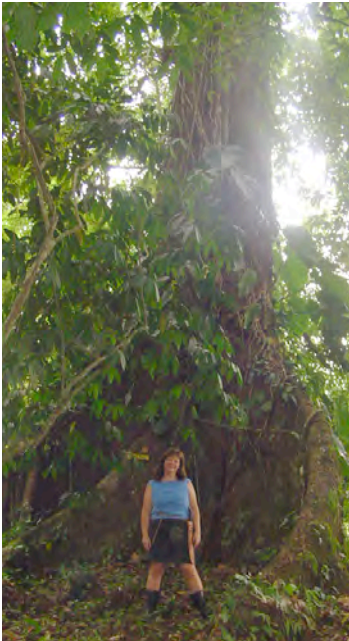
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The Ceiba Tree

by Donna Ricci



The Ceiba tree is a fast-growing, majestic tree found in the American tropics. She is a diverse creature, encompassing ten different species that adapt to both wet and dry climates. The Ceiba has been known to grow as high as 60 meters. She is the home to various animals and insects. Her wood is soft and light. The ancient Maya believed that this tree connected the earth to the spirit world above, that she provides the transition from the underworld to the “middle ground” and then to the heavens. For a short time in the spring of 2006, just as I began studying classical guitar, I worked on an organic farm several

hours outside of the town of San Isidro deep in the rainforest of Costa Rica. My job was to plant a half-dozen endangered trees in a section of the rainforest near a small family farm where I lived with the family during my stay. It was the dry season, so every day I would walk from the farm into the rainforest to water my saplings. Judah, the ten year old son of the farm owners, would accompany me, playing on the rocks while I tended my trees.

I love wood. In every country I have travelled to, a piece has called to me; a bamboo flute from Bequia, a cane basket from St. Vincent, a teak table from Bali. I never take wood for granted. Maybe it is because my Chinese element is that of Earth and my astrological sign is one of Fire. I wonder if I have burned the wood, whose ashes are taken in by the earth, which feed the life that becomes wood. Maybe wood is the connecting force that balances my elements.

It was on this walk down to where my trees were planted that I met her. She stood alone of her species among countless variations of flora and fauna. I immediately knew I was in the presence of something grand. At this point, I did not know she was revered by the Mayans as sacred, mother earth. I just knew I was in awe of her. She seemed proud, but not haughty; isolated but not alone, and her strength and beauty took my breath away. Shamans will tell you that trees speak to us, imparting their wisdom, but that many humans hurry past on their way to have “real” conversation with friends. I wish I could say I heard her clear language and spoke back, engaging in a “fruitful” conversation. Regrettably I cannot. Yet her call was strong—not to take a part of her home but to be with her in her home for a little longer. Each day, as I made my pilgrimage to water my saplings, I would acknowledge this queen as I walked by.

So it should come as no surprise that three years later wood started calling to me again, this time in the form of a new guitar. When I bought my first guitar, the Cordoba, I struggled with the fact that it was not 100% pure wood and while that grated on me I had no choice at the time but to go with what was the best sounding instrument in my price range. But once I met Luthier Rich Young at a Boston Classical Guitar Society Performance Party in the fall of 2009 I knew the time had come for a solid wood handmade instrument to be in my life. Rich knows wood. He has a love for wood. We are kindred spirits in that respect. Rick admitted that my way of sensing the world and the spirit, and how that would be connected to the guitar we were birthing, was a new experience for him. Yet he remained open to my quirky style because he innately honors wood and takes his commitment to his art seriously. It was this level of understanding and dedication that led to my meeting with him in his renovated barn in Connecticut, a beautiful functional working space that he created in order to advance his art.

In his studio, I stood in front of various cuts of wood, readying myself to choose one that would become the back of my new guitar. We look to choose wood for its acoustical properties. Yet how do we know what those are as we stand in front of our choices? I had never chosen wood for a guitar in my life. How was I to judge? Rich washed the wood down with alcohol in an attempt to bring out its true color so I would know what it would look like. I took note of its color, but for me, the decision would be made energetically as I ran my hands over the surface waiting to see which piece chose me, just like my Ceiba tree chose me. The wood selected must resonate within the guitar itself as well as within the player. My fingers tingled as I neared one piece in particular and pulsed with energy when I touched it. And then I knew. Once again I had been chosen.

Rich worked diligently and lovingly on our instrument. Every so often he would call to get my advice or opinion about a certain aspect of the guitar. Three months after the start date Rich called, distraught, saying he had ruined my guitar. He went on to explain that the plastic bag containing the rag he had used to help with the humidifying process had leaked, causing a warp and bulge in the back of the guitar. He was convinced there was no hope for this guitar and the only option was to begin making me another. While I listened to his deep concern, I told him I suspected the wood would be fine. He was so convinced it was ruined he offered to have me take the guitar and use it while he made me another. I agreed, but as soon as it was in my arms I knew there was no doubt I would accept it—it was mine; we had chosen each other. Rich was shocked to see that, not only had the wood returned to its natural state, its tone quality was stunning. He admitted that this recovery was something he had never seen the likes of. I was not surprised. I did not hear words or sounds of any kind. Yet this wood and I spoke; I told her I accepted her as she is and she told me she was not giving up.

When I pick up my Young guitar and caress its back I think of my Ceiba tree and the lessons she taught me of strength, majesty and beauty. In the rainforest of Costa Rica she sits proudly, accepting my gratitude with grace. On Friday, February 25, 2011,

Ana Vidovic



Boston area audiences have a rare treat in store: a solo recital by one of the world's foremost young guitar stars, Ana Vidovic. Originally from Croatia, Ana started playing guitar at the age of 5, and by 11 she was performing internationally. Ana completed her studies in 2005 with Manuel Barrueco at the Peabody Conservatory. Through the years Ana has given over a thousand public performances in some of the world's great concert halls. She has recorded numerous CDs and DVDs and has graced the cover of many guitar magazines.

Stephen Griesgraber of *Guitar Review* wrote, "it is difficult to know where to begin when discussing the enormous talents of Ana Vidovic. Her dynamic range, beauty of sound, precision of articulation and virtuosity are such that listening becomes more of an absolute musical experience."

Listening to Ana's performance at the Guitar Foundation of America convention last June, I could not agree more. Under her fingers, Astor Piazzolla's *Four Pieces* shined with smooth melodies while the bass notes served as a constant, witty, and driving contrast. The guitar almost turned into an entire tango ensemble.

Augustin Barrios's *La Catedral* is a formidable piece, and despite its popularity, very difficult to pull off expertly due to the absolute technical and timbral control needed. As many of us have experienced, a single squeak in the *Prelude* or a bungled arpeggio in the *Allegro solemne* can easily break the austere magic that the composer intended to create. At the GFA, Ana conquered this work with ease and elegance: the audience took in Barrios's musical pictures of the awe-inspiring cathedral and bustling everyday life as interpreted by a true master of the guitar. In the depths of a Boston winter, Ana Vidovic's concert will surely take you away.

Journey to New Music: the beginnings of a Festival 21 commission

by Maarten Stragier

Les Effaceurs

Today I received a first movement of *Les Effaceurs*, which will be a 5 movement suite for solo guitar by Nicholas Vines. I met Nick for the first time after a Callithumpian concert, not long after I had moved to the US. We immediately clicked over a shared love for British humor; the typical expatriate's minor gripes and grievances; and our plans for an Australian new music utopia – they have very nice weather there.

A month or so later, I saw Callithumpian perform Nick's amazing *Torrid Nature Scene*, and started to think about commissioning him to write a guitar piece. I remember pitching it to him something like: "...so I did some research and I think that taking over Australia might be somewhat challenging, but is there any chance you'd write a guitar piece instead?"

Amazingly, he agreed – Australia might not have much of a military power, but they have a lot of kangaroos – and plans were made for the guitar suite that would be *Les Effaceurs*.

Looking now at this (disturbingly challenging) middle movement, I thought it a good time to share a short paragraph about the piece...

Les Effaceurs (the erasers) was a war group in the North Kivu province of Congo during the Rwanda conflict (by which the Democratic Republic of Congo was greatly affected). The group wanted to clear the region of indigenous tribes to open it up for mineral exploration giving rise to genocide.

In Nick's work, these tragic events act as a symbol for Congo's troubled soul.

The Parker Lecture Series program with Aaron Larget-Caplan, guitar and Melissa Voshell, flute



Spirit of Spain & Latin America was the theme of The Parker Lecture Series at Lowells Whistler House Museum on October 23. The intimate performance hall features local artist

works on display and provided a stimulating backdrop for Aaron Larget Caplan's lively lecture. His performance featured works by Torroba, Delgado, Albeniz, along with a powerful interpretation of Piazzolla's tango, *Bordel 1900* with flutist Melissa Voshell. Caplan concluded with a beautiful lullaby, *Leaky Roof*, composed by Jonathan Feist. Visit the artist websites at: www.aaronl.com and www.melloflute.com

Calendar

Classifieds

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Saturday Sounds Special Concert Series, Trio Cordefiato Laura Finkelstein, flute, Jeff Leiserson, clarinet, Daniel Acsadi, guitar. Hingham Public Library, 66 Leavitt Street, Hingham, MA www.hinghamlibrary.org for details and directions

Saturday, March 19 2011, 3:00 pm – 4:00 pm

Saturday Sounds Special Concert Series, Bob Margo, guitar. & Wendy Silverberg, voice Hingham Public Library, 66 Leavitt Street, Hingham, MA www.hinghamlibrary.org for details and directions

Saturday, April 2 2011, 3:00 pm – 4:00 pm

Saturday Sounds Special Concert Series, Mark & Beverly Davis, guitar duo
Hingham Public Library, 66 Leavitt Street, Hingham, MA www.hinghamlibrary.org for details and directions

Performances

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Wellesley Hill UU Church Winter Festival
Wellesley Hill Unitarian Universalist Church
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Friday, March 25, 2011, 8pm – 10pm

Boston Celebrity Series: John Williams, Guitar
Jordan Hall, 30 Gainsborough St., New England Conservatory, Boston, MA, 02115 (617) 585-1260

**Stay current with the BCGS Events Calendar
at www.bostonguitar.org**

Free Guitar Lessons

Free classical guitar lessons on the internet given by Jean-François Delcamp, Professor at the Brest Conservatory of Music, Dance and Drama - France, beginning in November 2010 and finishing in June . These lessons correspond to the first three years at the conservatory. The conditions for registering are available on the forum <http://www.delcamp.us/>

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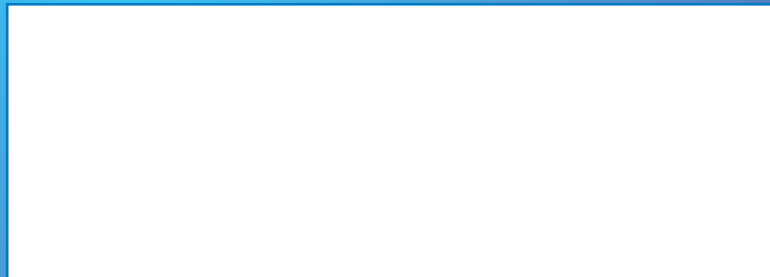


BOSTON CLASSICAL GUITAR SOCIETY

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Ana Vidovic
 BCGS Artist Series
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www.bostonguitar.org

