



newsletter

Volume 6, Number 2

December '98/February '99

Letter to Members

Dear Members,

At the time of this writing, Boston Guitar-Fest '98 is just days away, and is promising to be a memorable event. Our co-host Wellesley College donated far more than just space for the 5th annual Guitar-Fest —Chairman Gerdés Fleurant and other members of the Wellesley College Music Department were enthusiastically supportive from the outset, contributing resources, ideas, and artistic direction. Our thanks to Wellesley College for making this year's festival possible!

The 1998-1999 season kicked off in September with an immensely successful concert by guitarists Peter Clemente and John Muratore. The two performed an eclectic program of duets and solos, dazzling the standing-room-only audience with their innovative arrangements and masterful playing. BCGS is honored to be able to draw on such talent from its membership.

The Boston Classical Guitar Society has a long-standing tradition of promoting not only established, well-known musicians, but also emerging artists and youngsters just beginning their careers. As the winter of 1999 draws to a close, the spotlight will be on the latter, as talented high school and college students from around New England compete in the 7th annual Student Guitar Competition. BCGS will co-host this event with the Boston Conservatory on March 7, and then present the first place winners in concert on April 25. Thanks to the fundraising efforts of Frank Wallace and the generosity of the Boston Conservatory, this year's prizes are very generous! See page 3 for full details.

Also in late winter on March 14, BCGS will host first place winner of the 1997 GFA guitar competition Judicael Perroy, who is currently on a GFA sponsored tour of North America. See the insert page for detailed information about Mr. Perroy and his Boston concert.

BCGS is making a special effort this season to make its concerts affordable to a larger segment of the society. All of the above events are free-although donations will be gratefully accepted! So, please come and show your support for these young guitarists.

Finally, if you haven't already renewed your membership, annual fees are now due and can be sent along with the membership

form on page 11. Thanks to all of you who reached deeper into your pockets and included a donation with your membership dues. Your monetary contributions help support the guitar society in all of its endeavors and are very much appreciated. Furthermore, your donations are tax deductible! If you have already renewed, but wish to make a donation, no matter how small, please send it to the address on the membership form.

Gloria Vachino
Executive Director

—Coming this Winter—

Concerts, Competitions, and Other Offerings!

BCGS Sponsored Events

On Sunday March 7, at 12:00 p.m., BCGS and The Boston Conservatory co-host the **7th Annual New England Guitar Competition** for high school and college students at The Boston Conservatory. The competition is open to the public free of charge. See page 3 for further details.

On Sunday March 14 at 3:00 p.m., **Judicael Perroy**, first place winner of the 1997 GFA solo guitar competition, will perform at Marsh Chapel on the campus of Boston University. Admission is free, but donations will be accepted.

Discounted for BCGS Members

This winter members are being offered discounts for three separate concerts! Please see the note on page 2 for information on how to obtain tickets for the following events.

(Continued on page 2)

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Coming this Winter *(continued)*

On Saturday January 30, at 8:00 p.m., **Berit Strong** performs Rodrigo's Concierto de Aranjuez by with the Indian Hill Symphony Orchestra in Groton.

On Friday February 12 at 8:00 p.m., **Eliot Fisk, Adam Del Monte,** and **Steve Mackey** play with The Boston Modern Orchestra Project at Jordan Hall, Boston.

On Sunday February 14, 3:00 p.m., **Sharon Isbin** performs Rodrigo's Concierto de Aranjuez with the Pro Arte Chamber Orchestra at Sanders Theatre, Cambridge.

Available on Loan for BCGS Members

Musicdata Inc. has donated to BCGS a free set of the 1989 Classical Guitar Music-in-Print Series and the 1998 supplement. The two volumes provide a comprehensive listing of music for classical guitar; the 1989 edition contains over 8000 published pieces and the supplement an additional 11,600 works with sections devoted to flamenco, popular, jazz and sacred music. If you would like to borrow this set, please call (781) 224-4203. The entire set can be purchased from Musicdata and ordering information is available.

Help Needed with FileMaker Pro Database

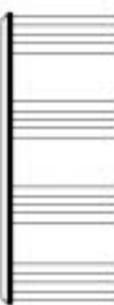
The BCGS membership information is currently stored in a FileMaker Pro database on a Macintosh. Sally Dibble, who maintains the database, has a few brief questions (including how to convert single entry listings into a spreadsheet), and would be grateful to chat to someone familiar with this system. Sally can be reached at (617) 522-8839.

A Note on Discounted Ticket Offers for Members

by *Gloria Vachino*

One of the benefits of BCGS membership is the occasional offer of discounted tickets to guitar concerts sponsored by New England area performing arts organizations. This fall and win-

(Continued on page 10)



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Letter to the Editor

In the last "The Society Speaks" column on footstools, thigh cushions and A-frames, there were a number of comments made by different people about the A-frame damaging the finish on some guitars and a problem of it coming off at inopportune moments. These are common misunderstandings, and, as a user of the A-frame for a number of years, I would like to set the record straight.

First, there is a simple solution to the problem of it detaching from the instrument, contained in the instructions that come with the A-frame. The suction cups need to be washed regularly with soap and water. The dust and grime that accumulate on them is what prevents them from sticking well to the surface.

Then there is the issue of it not sticking to guitars with certain types of polish or actually damaging the finish in some. My guitar maker, John Gilbert, gave me a simple solution to this problem. Put a piece of 2-inch postal tape, available in almost any stationery store, on the two places on the guitar where the suction cups need to go. It doesn't damage the finish, and it gives a better surface to adhere to for the suction cups. Be sure to curl up an end or two on the tape so you can take it off when you wish. There is also another solution, which is to buy "Kling-Ons" from Guitar Solo or your local guitar store. They are pieces of plastic, designed especially for this purpose, which adhere by static electricity.

The question of which kind of guitar support to use is an important and interesting one, and I am so glad you chose to print a collection of opinions on this matter. In my own opinion, there is no one way that is right for everyone, so you just have to experiment and find which is best for you at any given moment in your playing life.

The newsletter is looking terrific. Keep up the good work!

Sincerely,

David Leisner

BCGS Staff	
Glorianne Collver-Jacobson, Artistic Director	781/863-9652
Gloria Vachino, Executive Director	781/224-4203
Rick Oja, Treasurer	603/883-3258
Steve Terry, Artistic Advisor	617/983-9588
Newsletter Staff	
Gloria Vachino, Editor	781/224-4203
George Ward, Design/Production	781/545-7863
Tom Knatt, Proofreader	781/894-4292
Scott Hacker, Calendar	401/421-8435
Concert Programs	
Spencer Ladd, Design	617/629-3829
Membership	
Sally Dibble	617/522-8839
Web Page	
Charlie Carrano	781/662-6469

7th Annual New England Student Guitar Competition

~Rules of the Competition~

- I.** The Competition will take place on Sunday, March 7, 1999 at The Boston Conservatory.
- II.** The Competition is open to all classical guitarists currently enrolled in a New England (ME, MA, VT, NH, CT, RI) high school or collegiate undergraduate program.
- III.** All applicants must complete the registration form and pay a non-refundable application fee of \$30.00.
- IV.** All applicants must submit a cassette tape including two pieces of their own choice from any period, any style, preferably contrasting in character. The combined duration of both pieces must not exceed twelve minutes.
- V.** The Boston Conservatory must receive the cassette tape of the required pieces no later than February 20, 1999.
- VI.** The pieces included on the tape must be performed in the same order the day of the competition.
- VII.** All pieces must be performed from memory.
- VIII.** Applicants will be notified via telephone no later than February 27, 1999 if their tape has been accepted.

IX. Competitors will perform the pieces from the cassette tape before a panel of distinguished judges on March 7, 1999. The Competition will begin at 12 noon.

X. The performance order will be determined by random selection prior to the competition and will be announced the day of the competition.

XI. The winners of each division will be announced following the decision of the judges. The decision of the judges is final.

XII. Prizewinners will be presented in concert by the Boston Classical Guitar Society.

XIII. Cash prizes of \$1000 will be distributed among the top contestants in the collegiate division and \$500 among the top contestants in the high school division.

~Application Form~

Name: _____

Address: _____

Telephone: _____

I am interested in participating in the N.E.G.C. in the:
 ___ High School Division ___ College Division (undergraduate only)

Name of School (where currently enrolled)

Year in School _____ Name of Instructor _____

I have enclosed a cassette tape of the required pieces and the application fee of \$30.00.

Please make checks payable to The Boston Conservatory and mail along with this form and your cassette tape to:

**New England Guitar Competition
 Music Division Office
 The Boston Conservatory, 8 The Fenway,
 Boston, MA 02215**



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Dance 2

In swing time

Frank Wallace
June 1997

Copyright © 1997, Frank A. Wallace

Music by Frank Wallace

Frank Wallace's compositions and arrangements are available from LiveOak Publications, at 75 Bridle Rd., Antrim NH, 03440 or by email: liveoakmusic@hotmail.com. Currently available are: *Quadrangle*, four movements for solo guitar, \$10; *From the Windy Place*, four movements for solo guitar, \$10; *Suite Blues*, \$5; *Cancionero Nuevo*, 20 songs for lute or vihuela in tablature from the 16th century cancioneros with translations, \$15; *Art of Flemish Song*, in tablature for lute, 15 songs from

early 16th century masters (Josquin, de la Rue, Ockeghem, etc.) with translations from the original Italian, French, Dutch and Spanish, \$15.

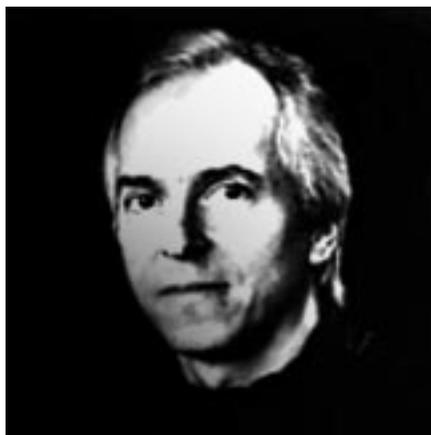
CD's by Frank Wallace: *Album for the Young (at heart)* \$12, 20 original pieces for first and second year students (such as those included in this newsletter). Also in the works are songbooks of Schubert, and American popular song from the 19th and 20th centuries (Bernstein, Foster, Rogers and Hammerstein, etc) as well as several more original works.

Mail-orders should include \$2 for postage/handling.

Perspectives

A Few Minutes with John Williams

by Mark Small



The following are excerpts from an interview I conducted with John Williams for a major feature story that will appear in the January issue of *Acoustic Guitar Magazine*.

On Teaching:

I teach classes occasionally at school when I am playing concerts. I do regu-

lar classes in London once or twice a year and I spend a whole day. My idea is that you are teaching students how to teach themselves. Some of the best students I've had at summer school have come for two years and then they don't come any more. I have spoken with them afterwards and they said they felt they didn't need to come anymore. I felt that was the biggest compliment. After all, when you are at home practicing, you are your own teacher. You have got to know what to do.

I have to admit that I am not very good at understanding teaching in the earliest stages; I have never done a lot of that. I am good at giving an overview of technique and talking about dynamics and tone color. I really enjoy being with graduate students and discussing the approach to what the sound of the instrument is. Someone like Ben Verdery is a wizard as a teacher. I have seen him in a class and he is just in there as much as anyone can be for finding what a student needs. I keep

well away from that, there are not many like Ben, but there are others who do that sort of thing very well. Ben is the best of the lot.

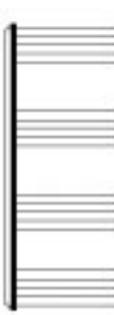
On The Music of Augustín Barrios:

I love the character of his music. For my *From the Jungles of Paraguay* CD, I re-recorded the main pieces from an older album I recorded in the 1970's. These are his best pieces in the widest musical sense. I used my own editions because there is a lot of skulduggery that goes on with publications of Barrios music. Nowadays, he is a public domain composer, and he wrote guitar music like Beethoven wrote piano music. There is a wealth of exploitative editions where people have changed an odd measure here and there, trying to copyright it, calling it an arrangement. It is ridiculous. I refuse to do that. What I have recorded has been well researched and edited by me from his old records and off of manuscripts and photocopies of out-of-print editions from the 1920's and 30's. I have not tried to copyright them and take anything [royalties] for it. I have gotten legal advice. I think the way Barrios music is being handled is a total scandal. It would be like someone taking a Beethoven sonata and putting a bit of piano fingering on it and claiming a copyright.

On Practicing:

I like practicing everyday, so it's not a chore, but sometimes I don't play for a week or two. When I am practicing for something, I work two or three hours a day, maybe a bit more if it is complex modern music. I always begin with a few basic scales and exercises to align the fingers. Scales, arpeggios, and a few left-hand exercises are like doing a warm-up if you are an athlete.

Mark Small is the Editor of Berklee Today magazine for Berklee College of Music, and writes for Acoustic Guitar magazine. As a member of the Mark Small & Robert Torres Duo, he performs frequently and has released four CD's.



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C * a * l * e * n * d * a * r

BCGS WINTER/SPRING 1998-1999

BCGS OPEN BOARD MEETINGS

Sunday, Jan. 24, 4:00 p.m. and Wednesday, Feb. 24, 7:00 p.m.
All members and interested parties are invited to attend these meetings. Both will be held at 196 Broadway, Wakefield, MA. Call (781) 224-4203.

BCGS-SPONSORED EVENTS

SUNDAY, MARCH 7, 12:00 P.M.

BCGS and the Boston Conservatory cosponsor the 7th Annual Student Guitar Competition at the Boston Conservatory, 8 The Fenway, Boston. Free admission for auditors.

SUNDAY, MARCH 14, 3:00 P.M.

1997 GFA Competition Winner Judicael Perroy performs at Marsh Chapel, Boston University, 735 Commonwealth Avenue, Boston. Admission is free, but donations will be accepted. Call (781) 224-4203.

SATURDAY, APRIL 17, 7:30 P.M.

Jason Vieaux performs at the Calvary Church, United Methodist, 300 Massachusetts Avenue, Arlington, MA. Directions: from Cambridge heading north on Mass. Avenue, cross over Rte. 16 and continue for approx. 1 1/2 miles. Calvary Church is on your left. Street parking is available. By MBTA, take the 77 bus from Harvard Square or the 79 bus from Alewife T Station. Tickets \$8/general public, \$6/BCGS members. Call (781) 224-4203.

SATURDAY, APRIL 25, 7:00 P.M.

Recital by first place winners of the 7th Annual Student Guitar Competition at the Brookline Music School, 25 Kennard Rd., Brookline. Free admission, but donations accepted. Call (781) 224-4203.

DISCOUNTED FOR BCGS MEMBERS

SATURDAY, JAN. 30, 8:00 P.M.

Warmth for a Winter's Eve. Berit Strong performs Rodrigo's *Concierto de Aranjuez* with the Indian Hill Symphony under the direction of Bruce Hagen at the Groton Performing Arts Center on Rte. 119 in Groton, MA. Call (978) 486-0540 for discount information.

FRIDAY, FEB. 12, 8:00 P.M.

Wire and Wood, An Exploration of the Solo Guitar and Its Use in 20th Century Orchestral Music. Eliot Fisk, Adam Del Monte, and Steve Mackey perform with The Boston Modern Orchestra Project at Jordan Hall. BCGS members will receive discounted offers by mail.

SUNDAY, FEB. 14, 3:00 P.M.

Sharon Isbin performs Rodrigo's *Concierto de Aranjuez* with the Pro Arte Chamber Orchestra at the Sanders Theatre near Harvard Square, Cambridge, MA. Discounted balcony tickets are available for BCGS members for \$22 (center) or \$12 (sides). Make checks payable to "BCGS" and send them to Gloria Vachino, 196 Broadway, Wakefield, MA 01880. **Deadline for ordering tickets is January 1.**

PERFORMANCE PARTIES

SATURDAY, DEC. 5, 2:00 P.M.

Apostolos Paraskevas, 41 Wright Ave., Medford (close to Rte. 38 and Rte. 93). Call (781) 393-0105 for directions.

SATURDAY, JAN. 9, 2:00 P.M.

John Fiske, 8 Indian Hill, Prides Crossing, MA, (978) 921-5220. Take 128 North to Route 22, Exit 18. Take right at end of exit ramp and drive 1/4 mile. Take left onto Cole St. and drive to end. Bear left (don't cross railroad tracks) onto Foster St, then take a right onto Common Lane and drive 1 mile (road loops and dives). Take left onto Indian Hill (across from Thissel St. on right). Drive up curving hill, bearing left, then bear right at hydrant. Coast down grade to grey clapboard house with blue shutters.

SATURDAY, FEB. 6, 2:00 P.M.

John Morgan, New England Sheet Music, 689 Main St., Waltham (781) 891-7502. The performances at this party will revolve around two designated pieces: one of intermediate ability, *Estudio #5 in b minor* by Fernando Sor and one more advanced, *Mazurka-Chôro* by Heitor Villa-Lobos from *Suite Populaire Brésilienne*. John Morgan is urging players to familiarize themselves with one or both of these pieces. We will hear performances of both and discuss each at length.

SATURDAY, MARCH 27, 2:00 P.M.

Aaron Green and Stephan Connor, 681 Main Street, Waltham, MA. Call (781) 647-9920.

NEW ENGLAND AREA CALENDAR EVENTS

FRIDAY, DEC. 4, 8:00 P.M.

Concert Singers of Greater Lynn perform *Christmas from the American Southwest* by Conrad Susa under the direction of William Sano with guitarist Berit Strong. Unitarian-Universalist Church in Swampscott, 101 Forest Ave. For tickets and information, call (781) 595-8836.

SATURDAY, DEC. 5, 8:00 P.M.

Providence Mandolin and Guitar Orchestra at Common Fence Point, 933 Anthony Rd, Portsmouth, R.I.. Call (401) 683-5085.

SATURDAY, DEC. 5, 8:00 P.M.

Sol y Canto (vocals, guitar and percussion) at Stone Soup Coffeehouse, Undercroft of Gloria Dei Lutheran Church, 15 Hayes St., Providence, R.I. Call (401) 245-9306.

SUNDAY, DEC. 6, 3:00 P.M.

Concert Singers of Greater Lynn perform *Christmas from the American Southwest* by Conrad Susa under the direction of William Sano with guitarist Berit Strong. Austin Square Baptist Church, 10 Kessler Ave, (corner of Boston St.) Lynn. Call (781) 598-4132.

SUNDAY, DEC. 6, 3:00 P.M.

Mair-Davis Duo (Marilynn Mair and Mark Davis – mandolin and guitar), Blithewold Mansion, Rte. 114, Bristol, R.I. Call (401) 253-2707.

SUNDAY, DEC. 6, 7:30 P.M.

Jeffrey Steele (guitar), Assumption College, 500 Salisbury Street, Worcester, MA. Call (978) 282-3106.

FRIDAY, DEC. 11 & SATURDAY, DEC. 12, 8:00 P.M.; SUNDAY, DEC. 13, 2:00 P.M.

William Buonocore performs Conrad Susa's Carols and Lullabies for chorus, guitar, harp and percussion with the Newburyport Choral Society at Bellville Congregational Church, High St., Newburyport, MA. Ticket \$15/adults, \$12/students/seniors. Call (978) 462-0650.

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SATURDAY, DEC. 12, 8:00 P.M.

New England Christmastide Musicians- Mark Davis, guitar and others, Stone Soup Coffeehouse, Undercroft of Gloria Dei Lutheran Church, 15 Hayes St., Providence, R.I. Call (401) 245-9306.

SUNDAY, DEC. 27, 3:00 P.M.

The World Café Quartet (guitar, mandolin, bass and percussion—Café music of Paris, Rio and New York), Blithewold Mansion, Rte. 114, Bristol, R.I. Call (401) 253-2707.

THURSDAY, DEC. 31, 6:00 AND 7:00 P.M.

Jeffrey Steele performs at the Unitarian Universalist Church on Cleave St., Rockport, - part of First Night Rockport. Call (978) 282-3106.

THURSDAY, DEC. 31, 6:30 AND 7:45 P.M.

Mark Small and Robert Torres guitar duo perform with violinist Louis Ibanez, Kings Chapel, Boston, - part of First Night, Boston.

THURSDAY, DEC. 31, 6:00 AND 7:00 P.M.

Providence Mandolin and Guitar Orchestra, perform the mini-opera *The Frog Prince* (hummable songs and hilarious lyrics), Mathewson Street Church Hall, Providence, R.I., part of First Night-Providence. Call (401) 273-5630.

SATURDAY, JAN. 16, 8:00 AND 10:00 P.M.

Sol y Canto (vocals, guitar and percussion) at the Regattabar, Charles Hotel, Cambridge. Call (617) 876-7777.

SUNDAY, JAN. 17, 4:00 P.M.

Jake Mathews performs at the Hingham Public Library on Rte. 228 (Main St.) in Hingham, about five miles east of Rte. 3. Free admission. Call (781) 545-7863.

SATURDAY, JAN. 30, 8:00 P.M.

Duo Maresienne (Olav Chris Henriksen lute; Carol Lewis, viola de gamba) performs works by Dowland, Hume, and Pinkham, at the Lindsay Chapel, First Church in Cambridge Congregational, 11 Garden Street, Cambridge. \$14/\$10. Call (617) 776-0692.

SATURDAY, JAN. 30, 8:00 P.M.

Warmth for a Winter's Eve. Berit Strong performs Rodrigo's *Concierto de Aranjuez* with the Indian Hill Symphony under the direction of Bruce Hagen at the Groton Performing Arts Center on Rte. 119 in Groton, MA. BCGS members will receive a significant discount. Call (978) 486-0540.

SUNDAY, JAN. 31, 3:00 P.M.

Duo Maresienne (Olav Chris Henriksen, lute; Carol Lewis, viola de gamba), performs works by Dowland, Hume, and Pinkham, at the Somerville Museum Central St. at Westwood Rd., Somerville. \$10/\$7. Call (617) 666-9810.

SUNDAY, JAN. 31, 4:30 P.M.

Sol y Canto (vocals, guitar and percussion), at the Raymond LaFontaine Theater, Mt. Wachusett Community College, Gardner, MA. Call (978) 632-6600 X373.

SUNDAY, JAN. 31, 1:00-4:00 P.M.

Anne O'Connor; opening reception for a recording release at the Fitchburg Art Museum with a brief performance at 2:00. Free admission. Email anneoc@bic-net.net or call (978) 343-3661 for directions and to confirm the time.

SATURDAY, FEB. 6, 7:00 P.M.

David Leisner performs the music of Manuel De Falla with Lisa Saffer (soprano) and his own composition *Dances in the Madhouse* with Julia Scholnik (flute) at The West Parish Church, Andover. Tickets: \$16/general admission, \$12/students/seniors. Call (978) 470-8874.

FRIDAY, FEB. 12, 8:00 P.M.

Wire and Wood, An Exploration of the Solo Guitar and Its Use in 20th Century Orchestral Music. Eliot Fisk, Adam Del Monte, and Steve Mackey perform with The Boston Modern Orchestra Project at Jordan Hall. BCGS members will receive discounted offers by mail.

SATURDAY, FEB. 13, 8:00 P.M.

Olav Chris Henriksen (Renaissance and Baroque Lute) performs works by Denis & Ennemond Gautier, Perrichon, Ballard, Gallot and Mouton, in the Concert Room, The Boston Conservatory, 8 The Fenway, Boston. Free admission. Call (617) 536-6340.

SATURDAY, FEB. 13, 8:00 P.M., SUNDAY, FEB. 14, 2:00 P.M.

Valentine candlelight concerts featuring guitarists from throughout New England, Wilde Auditorium, Gray Conference Center, University of Hartford. Presented by the Connecticut Classical Guitar Society to celebrate the release of their CD, *Romantic Reverie*. (CD available at the concerts and at Borders Books & Music, Farmington and Manchester, CT). A reception follows each performance. Admission: \$10. Call (860) 249-7041.

SUNDAY, FEB. 14, 3:00 P.M.

Sharon Isbin performs Rodrigo's *Concierto de Aranjuez* with the Pro Arte Chamber Orchestra at the Sanders Theatre near Harvard Square, Cambridge, MA. Discounted balcony tickets are available for BCGS members for \$22 (center), or \$12 sides. Make checks payable to "BCGS" and send them to Gloria Vachino, 196 Broadway, Wakefield, MA 01880 before January 1.

TUESDAY, FEB. 16, 8:00 P.M.

Angel Romero and the Hartford Symphony perform at Bushnell Memorial Hall, Hartford, CT. Sponsored by the Connecticut Classical Guitar Society. Call (860) 249-7041.

FRIDAY, MARCH 5, 9:30 AND 11:00 A.M.

Sol y Canto (vocals, guitar and percussion), Mechanics Halls, Worcester. Presented by Music Worcester. Call (508) 754-3231.

SUNDAY, MARCH 7, 12:00 P.M.

BCGS and the Boston Conservatory cosponsor the 7th Annual Student Guitar Competition at the Boston Conservatory, 8 The Fenway, Boston. Free admission for auditors.

SATURDAY, MARCH 13, 8:00 P.M.

Sharin Isbin plays Rodrigo's *Concierto de Aranjuez* with the Rhode Island Philharmonic Orchestra, Veterans Memorial Auditorium, Providence, R.I., Call (401) 831-3123 X10.

SUNDAY, MARCH 14, 3:00 P.M.

1997 GFA Competition Winner Judicael Perroy performs at Marsh Chapel, Boston University, 735 Commonwealth Avenue, Boston. Admission is free, but donations will be accepted! Call (781) 224-4203.

FRIDAY, MARCH 26, 8:00 P.M.

Peter Bloom (Renaissance flute); Gary Beckman (cittern), Richard Benecchi (bass lute); Olav Chris Henriksen (lute); Lynn Tetenbaum and Carol Lewis (violas da gamba) perform English broken consort music by Morley, Holborne and others, at Lindsay Chapel, First Church in Cambridge Congregational, 11 Garden Street, Cambridge. \$14/\$10. Call (617) 776-0692.

SATURDAY, APRIL 17, 7:30 P.M.

Jason Vieaux performs at the Calvary Church, United Methodist, 300 Massachusetts Avenue, Arlington, MA. Directions: from Cambridge heading north on Mass. Avenue; cross over Rte. 16 and continue for approx. 1 1/2 miles. Calvary Church is on your left. Street parking is available. By MBTA, take the 77 bus from Harvard Square or the 79 bus from the Alewife T Station. Tickets \$8/general public, \$6/BCGS members. Call (781) 224-4203.

SATURDAY, APRIL 25, 7:00 P.M.

Recital by first place winners of the 7th Annual Student Guitar Competition at the Brookline Music School, 25 Kennard Rd., Brookline. Free admission, but donations accepted. Call (781) 224-4203.

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. Free valet parking, no cover charge. (617) 730-8002.

* * *

Advertising in the Calendar is free of charge.

Send your listings to: Gloria Vachino at GlorV@worldnet.att.net or call (781) 224-4203.

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Listings submitted after this deadline will be posted on the BCGS Website.

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The Luthier's Page

Sound: What We Hear and What We Think

by Jeffrey Joiner



One of the most discussed and most subjective of topics relating to the guitar is sound. We are often disappointed in the sound we experience at concerts by our favorite performers, thinking their recordings sound so much better. Or we hear, perhaps, the same performer playing X-brand guitar and love the sound, but after spending a few months salary on a like instrument find we cannot make it sound the same.

Beginners often feel they have to have a certain guitar or exactly the same strings as their idols, but then find there is still something missing. Experimentation is a good and necessary thing; but, as a teacher once told me, if I spent all my time and thoughts on practicing, I would be well ahead of the game as a player. The sound we hear in our heads can generally be produced on any decent instrument, provided we have taken the time to learn that instrument's full potential.

It is my belief that the choice of instrument is less important than expert instruction and hours of effective practice. However, there are often simple ways to adjust the sound of your present instrument. The set-up is one place to look for improvements. The problem could be as simple as the angle of the string slots in the nut, or saddle slot not being flat. Often, the nut and saddle are made of cheap plastic, which instead of enhancing the tone and sustain, acts like a muffle, absorbing energy from the string and decreasing the available sound.

String height, or action also influence the sound of a guitar. Nylon and nylon core strings vibrate in a much larger arc than do steel strings, therefore they need to be set higher. Most players want their actions lower than need be, thinking the added ease of playing will help them produce a better sound. It is simply not true. Each guitar has an ideal action determined by many factors, including the way the fingerboard and frets have been prepared, the material the neck shaft is made of and the stiffness of the soundboard and, to a lesser extent, the bridge.

I will restate some of the basic rules. The string height at the nut should generally be high enough so that when the string is pressed to the third fret, it is at least slightly clear of the first. The first treble string should clear the twelfth fret (when fretted at the first) by about two millimeters. The sixth string should clear the twelfth fret (also fretted at the first) by about four millimeters. On flamenco guitars, the sixth string can be as low as

three millimeters. While it is possible to get an action lower than these specifications by meticulously crafting the fingerboard and frets, the sound will not be enhanced. I have worked on many fine players' guitars, and am often amazed at how much they could do to improve their set-up.

Cleaning your instrument can make a real difference. Dust can act as a muffle inside your guitar, as can built-up grime on the soundboard and fingerboard. Tuning machines in bad adjustment can cause buzzing or rattles and, if set up too tightly, can inhibit neck and headstock vibration, which many top luthiers feel contributes to sound production. Also, there are those who believe (and I am one) that too much finish on the guitar inhibits sound.

Probably the simplest solutions will be enough to make your instrument sound sufficiently different. Experiment with string tension, even mixing brands of basses and trebles, until you find a combination that best suits your technique and instrument. Generally, the higher the tension, the harder you make the guitar's top work, which will usually respond with more volume, tone, and sustain. But you will have to work harder too. There are many materials from which to choose for the nut and saddle, and although this option can be fairly expensive if you can't do it yourself, it costs far less than a new guitar. I have been experimenting with carbon fiber saddles, but have had good luck with bone, micarta, corian, and even ebony on some instruments. Elephant ivory is illegal now, but often makes a mediocre guitar come alive. It is warm, resonant, and full of overtones. Fossilized ivory is legal and available, and sounds similar.

When all else fails, and you just can't find your sound, then it may be time to try some new guitars. There are more custom builders now than at any time in history, and more types of wood to choose from. Remember that traditional wood choices were popular not only because they sounded good, but because of availability. I have played some incredible sounding instruments made from unlikely woods such as locust, pau-ferro, walnut, cherry, and even oak. Torres made a guitar from papier-mâché that was reputed to sound every bit as good as his best wood instruments!

If all this fails to produce the sound you have in your head, then you know it is time to work on yourself. Every player gets to that point sometime in their career, and it usually produces a breakthrough in technique and understanding, which always leads to a higher appreciation of our music and chosen instrument—both for ourselves and those for whom we play.

Jeffrey Joiner is a professional writer, musician, and woodworker. He was formerly manager/partner in Professional Music of Cape Cod, but still repairs, builds, and plays guitars from his home and workshop on Cape Cod.

Music Reviews

by John Morgan

Title: Nutcracker Suite
By: Peter I. Tchaikovsky
Arranged by:
Stevan Pasero
Publisher: Mel Bay
Cost: \$15
Pages: 78



The Nutcracker Suite has long been one of my favorite holiday pieces. Here is an arrangement in which some of the movements are set for guitar solo while others are for guitar duet. A recording is now available for this arrangement and is distributed by the publisher.

Title: Spanish Christmas Songs
By: Thomas Geoghegan
Publisher: Mel Bay
Cost: \$9.95
Pages: 38



This collection is made up of twelve traditional Spanish Christmas carols. It is set for voice with guitar accompaniment. Although the lyrics are in Spanish, an English translation is provided in the back of the book. The guitar part is not complex and should be of little difficulty to the guitarist of modest ability.

New England Sheet Music has moved to 689 Main Street, Waltham. Call (781) 891-7502 for directions.

Discounted Ticket Offers *(Continued)*

ter BCGS has negotiated discounts with an unprecedented number of organizations. These include the BankBoston Celebrity Series, the University of New Hampshire Celebrity Series, the Pro Arte Chamber Orchestra, the Boston Modern Orchestra Project, and the Indian Hill Symphony Orchestra.

We do our best to negotiate discounts well ahead of an event so that members receive advance notification and have ample time to respond. However, occasionally an organization contacts BCGS just days before an event, causing everyone to scramble to make the necessary arrangements! This is what happened with the UNH Celebrity Series and explains why all of you received your offers only days before the Duo Assad concert.

The way offers are handled depends on the organization and on the circumstances surrounding the event.

Please note the procedures for obtaining discounted tickets to the upcoming events.

For the concert on January 30 featuring Berit Strong and the Indian Hill Symphony Orchestra, call (978) 486-0540 to arrange for discounted tickets.

The Boston Modern Orchestra Project will mail out discounts to members for the performance on February 12 with Eliot Fisk, Adam Del Monte and Steve Mackey.

Discounted tickets from Pro Arte for Sharon Isbin's performance on February 14 are being handled through BCGS and payments are due by January 1. Discounted balcony tickets are available for members for \$22 (center) or \$12 (sides). Make checks payable to "BCGS" and send them to me at 196 Broadway, Wakefield, MA 01880.

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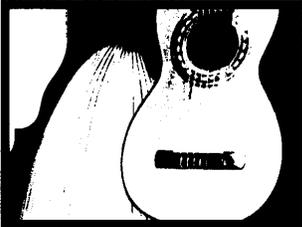
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Deadline for the next newsletter is February 1, 1999



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The BCGS Welcomes and Thanks You!!

BCGS at the Hingham Public Library



Concerts at the Hingham Public Library continue! On October 18 Charlie Carrano and Larry Spencer played to an appreciative audience of over 30 library patrons. On their program were duets and solos by Cardoso, Granados, Villa-Lobos and others. Following New England Conservatory student Will Riley's recital on November 15, the library will host recent NEC graduate Jake Mathews in concert on Sunday, January 17.

The Hingham Public Library is located on Rte. 228 (Main St.) in Hingham, about five miles east of Rte. 3. For more information, contact George Ward at (781) 545-7863.



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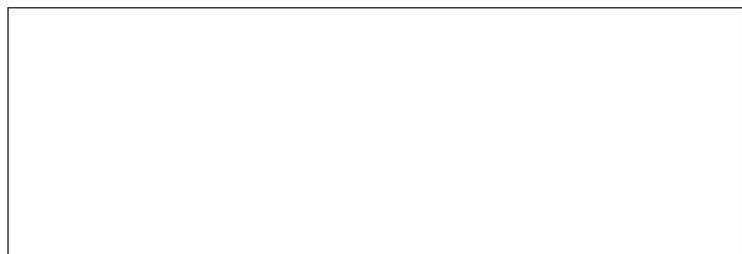
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Biographical Profile

Judicael Perroy began studying the guitar at age 7 at the Paris Academy of Music. He has been a top prize winner of guitar competitions since age 14 when he won second prize in the International Competition of the Ile-de-France. Since then he has placed first in the Paris National Conservatoire of Music and Dance (CNSMDP), the René Bartoli International Competition, and the 7th International Guitar Competition of Bourg Madame. He has studied with Roberto Aussel, Daniel Lavalie and Alberto Ponce, and has performed in Russia, Copenhagen, Berlin and Paris.

In October 1997, Mr. Perroy was the first-place winner in the Guitar Foundation of America (GFA) competition in California. He is currently on a GFA-sponsored tour through major cities of the USA and Canada. He will soon have a CD released in France under the Quantum label as well as a CD from a live concert in Germany under the Dahinus label. He will also be producing a video here in the USA for Mel Bay.

Judicael Perroy currently teaches at the National Academy of Blanc-Mesnil, near Paris.



Teacher List

The teacher list is continually being updated. If you would like to be added to the list, send information to Gloria Vachino, 196 Broadway, Wakefield, MA 01880 or email glorv@worldnet.att.net

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; (617) 625-1966, mauricecahen@compuserve.com. Teach Classical, Jazz & Latin guitar styles as well as harmony, ear training, composition and improvisation classes. Lessons given at the Brookline Music School, Brookline; Powers Music School, Belmont; Robinson Studios, Marlboro or privately in Somerville.

Peter Clemente; (508) 842-9583 or (508) 754-7319. Faculty: Boston University, Tufts University, and Clark University. All levels taught; Classical and Folk.

Glorianne Collver-Jacobson; collver@world.std.com. Faculty: Wellesley College. Lessons given in Classical and Flamenco Guitar and Lute (all levels). Private instruction also available.

Paul Cortese; (508) 879-3508. Faculty: Winchester Community Music School, the Community Music Center of Boston. Private lessons also.

Ronald Dienstmann; (508) 655-8983. Lessons taught at Cambridge Music Center, Cambridge (617) 491-5433 and the Performing Arts Center, Framingham (508) 875-5554. Beginning to advanced levels offered.

Lance Gunderson; (207) 439-7516 (Portsmouth, NH area) or (617) 527-4904 (Cambridge, Newton). 30 years experience. Private instruction, all levels in Classical, Flamenco, Jazz. Also: theory, composition and improvisation offered.

Olav Chris Henriksen; (617) 776-8688. Instruments: lutes (Renaissance, Baroque, Theorbo, 20th-century lute), Early guitars (Renaissance, Baroque, 19th-century, vihuela), Classical guitar. Faculty: The Boston Conservatory, University of Southern Maine, Gorham. Private lessons in Somerville.

Grant Hooper; (617) 876-6219. Classical guitar lessons given by experienced performer and teacher. All elements of classical guitar technique covered. All levels accepted. Harvard Square location.



Karen Jacques; (508) 655-8466, greatblue5@earthlink.com. Classical guitar lessons, all ages and levels through the Rivers Music School, Weston; the Powers Music School, Belmont or privately in Wayland. Certified Suzuki instructor.

Carlton D. Kish; (617) 868-1597, classicalguitar@juno.com. Faculty: St. John's Preparatory School in Danvers, Brookwood in Manchester-by-the-Sea. Also teach privately at studio in Cambridge. Students successfully competing in N.E.G.C. at Boston Conservatory. Private instruction available, all levels welcome.

John Morgan; (508) 588-3671. Private lessons available in the Brockton, Dedham and Waltham areas. Fifteen years experience; beginning to advanced levels offered.

John Muratore; (617) 522-8582. Faculty: Dartmouth College, The All Newton Music School. Private Classical guitar instruction available, all levels welcome.

Thomas Noren; (617) 522-9527, Thilm@aol.com. Classical Guitar and Brazilian music instruction. Private lessons, or through Longy School of Music.

Anne O'Connor; anneoc@bicnet.net. Faculty: Fitchburg State College (adjunct), Performing Arts Schools of Worcester, Pakachoag Community Music School, private studio in Fitchburg, MA. Lessons given in Classical (all levels) and Folk (beginner) guitar.

Apostolos Paraskevas; (781) 393-0105, appar@bu.edu. Hold DMA in composition. Artist Diploma in guitar performance. Lessons at Boston College and Boston University. Private lessons in Medford. Advanced students only.

Eleazer Perez; (508) 365-4970. Lessons given at the Music Box in Fitchburg, beginning to advanced levels. Guitar class for adults also taught, Assabet After Dark, at the Assabet Regional High School, Marlboro.

Lisa Ricetti; (978) 658-7990, LRicetti@aol.com. Faculty: Northern Essex Community College, Continuing Ed.. Private lessons also available in Wilmington/ Tewksbury area, all levels and ages. Suzuki registered Classical Guitar Instructor for ages 4-12.

Will Riley; (617) 524-1458. Childbloom Guitar Program teacher for ages 5-12 at Ohrenberger Elementary School, W. Roxbury.

Andrew D. Robinson; (781) 246-5497. Lessons taught at Sarrin Studio, Wakefield and Edgewood Elementary School in Stoneham. Private lessons also available in Wakefield.

Silvio José dos Santos; (617) 536-7247 or (617) 536-6340 x119, dossantos@brandeis.edu. First Prize Winner of the 1993 NGSW National Guitar Ensemble Competition. Faculty: The Boston Conservatory Extension Division. Also, private instruction from beginning through advanced levels. Lessons in English, Spanish and Portuguese.

Joseph Scott; (508) 539-0124, jscott@capecod.net. B.M. Boston Conservatory, 1985. Faculty: Milton Academy Private lessons, Classical and Folk fingerstyle, through Cape Cod Conservatory, Barnstable, (508) 362-2772, or by special arrangement, private studio.

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

Berit Strong; (978) 263-3418, fsiddiq@ix.netcom.com. Lessons offered at private studio in Acton. All levels and ages welcome.

Frank Wallace; (603) 588-6121. 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, rward@lynx.dac.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.

Seth Warner; (207) 773-8986. Classical Guitar Instructor at the University of Maine at Farmington, and the Songbird Creative Center, Yarmouth Maine. Lessons available in the Portland area as well. Beginning to advanced levels, chamber music coaching, and basic musicianship and history.