



newsletter

Volume 8, Number 1

September/November 2000

Letter to Members

Dear Members:

Welcome to our 2000-2001 concert season! We are proud to present the accomplished Italian guitarist and winner of the 1999 Guitar Foundation of America International Competition, Lorenzo Micheli. He will be appearing on Saturday, October 7 at 8:00 p.m. in an intimate setting, the New School of Music in Cambridge. The last time a guitarist from Italy came to perform here was about ten years ago (Emmanuel Segre). I hope to see an enthusiastic crowd for this excellent player. Please see the enclosed flyer for details, and note that the venue is centrally located.

During the months of November to February there will be an unprecedented number of guitar concerts and an exhibition at the Museum of Fine Arts, Boston entitled "Dangerous Curves; the Art of the Guitar." Across the street from the MFA, Northeastern University will hold a four day Guitar Fest' concurrently. Performers at these events will include Christopher Parkening, Los Romeros, Jorge Morel, and Paul Galbraith; as well as great local talents such as Juanito Pascual, Olav-Chris Henriksen, John Muratore, Apostolos Paraskevas, Robert Ward, the New World Guitar Trio, and many others. Northeastern's Guitar Fest' will also include a concert hosted by the luthier and guitar historian Richard Bruné, featuring instruments from an anonymous guitar collection. In addition, a masterclass with Pepe Romero will be held at the MFA. In lieu of the annual fall BCGS Guitar Fest' we will offer membership discounts to most of the events at MFA and Northeastern. Also, we are sponsoring the Jorge Morel concert in conjunction with Northeastern. I am very grateful to Sally Dibble, Bob Ward, and Tanya Contos for coordinating discounts for this historic occasion. See Sally's article in this newsletter for additional information.

Please try to attend as many of these events as possible; large institutions in Boston generally shy away from presenting guitarists because audiences have declined since Segovia stopped performing. Now is a great opportunity for guitar aficionados to show their numbers and reverse that trend.

The community in Boston is grieving over the tragic loss of WGBH Radio's a.m. "Pro Musica" host Robert J. Lurtsema, who passed away June 12 after a long battle with illness. Some of his widespread interests and activities included voice-overs

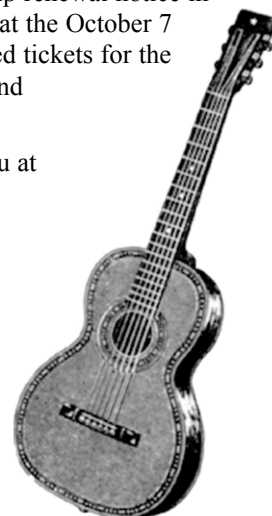
for nature shows, dogsled racing, poetry and country music. He also composed music of several genres, including works for voice and guitar. In my mind he was one of the greatest supporters of the classical guitar in New England. He aired new guitar CD's and invited comments, performed benefit concerts for guitar societies including ours, and invited known and lesser known guitarists to perform on his show. For 29 years he consistently announced guitar related events, rummaging through his immense stack of calendar listings to find them. The guitar community has truly lost a great friend. Peter Clemente has written an article about Mr. Lurtsema in this newsletter.

You will be receiving your membership renewal notice in September. Please renew promptly or at the October 7 concert to take advantage of discounted tickets for the upcoming performances at the MFA and Northeastern University.

I look forward to meeting many of you at the start of our new concert season.

Enthusiastically,

Berit Strong,
Artistic Director



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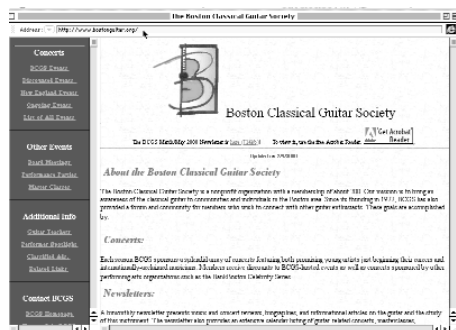
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Visit the BCGS Web Site, Bostonguitar.org



The BCGS Web site has a new domain name, **bostonguitar.org***. As well as being easier to remember, the new domain name will facilitate internet searches using popular Web sites such as AltaVista,

Google, Excite, and Yahoo. Visit the Web site often for announcements, the most up-to-date listings and many of the columns in the newsletter including the Calendar, Teacher's List, Classifieds, and Performer Spotlight.

The Web site was founded by Bill Glenn a little more than two years ago. Soon thereafter, Charles Carrano redesigned the web site, expanding its content and improving the look-and-feel with graphics designed especially for the web by George Ward. At the start of summer of this year, Charles Carrano passed the webmaster position on to Larry Spencer.

* For those technically inclined, this domain name is simply a redirect to the old Web site location at <http://home.att.net/~bcgs.html>. If bostonguitar.org is temporarily unreachable, try connecting directly to the old location.

Events at the MFA and the Northeastern University Guitar Fest'

Sally Dibble, Membership Director

Opening November 5, 2000 is an exhibit of the Museum of Fine Arts, Boston entitled, "Dangerous Curves: the Art of the Guitar." A wide-ranging show, guitars from the historic (17th century) to the outrageous (a five-necked electric) will be displayed. In addition to the exhibit, numerous guitar concerts will be presented at the museum throughout its 2000-2001 season. Nearby Northeastern University is working with the museum and is also sponsoring several major guitarists for a four-day festival in November.

Bob Ward at Northeastern University has been instrumental in organizing their Guitar Fest' to take place this November. The festival will begin Thursday the 16th with a concert featuring the guitars of an anonymous collector, hosted by the luthier and guitar historian Richard Bruné. At 8 p.m. that evening Randy Pile will perform a staged theatrical recital entitled "The Story of the Guitar." The Romeros will give a concert at Blackman Theater at 8 p.m. on the 17th, and Pepe Romero will hold a master class at the MFA the next morning at 10:30. Later that afternoon at 3 p.m., Alex Dunn will give a recital, followed by a concert by Jorge Morel and friends that we and Northeastern are co-sponsoring. On Sunday the 19th, Apostolos Paraskevas and Bob Ward will perform the closing concert of the festival. BCGS members will receive a 20% discount to all of the events held at Northeastern.

The Museum of Fine Arts has planned five (possibly six) guitar oriented evenings for its Wednesday "An Evening With ..." series. Christopher Parkening will open the series November 15 with a classical music concert, while future evenings will showcase other musical genres. Claudio Ragazzi and Aquiles Baez will play music from South America on December 6, and the rock music of Steve Howe (from the group Yes) will be featured on February 21. Jazz, folk and r&b performances are also planned.

"Sunday Afternoons at Three," part of the MFA's Chamber Series, brings us several outstanding musicians from the Boston area, again in a broad range of guitar music from early music to flamenco, classical and jazz. See the Calendar section for more information. Very generously, Tanya Contos of the MFA (a BCGS member!) has arranged a 20% discount for BCGS members to the Sunday afternoon series. To receive this discount (\$16 rather than the \$20 general admission price), mention your BCGS membership when ordering by phone. If buying in person, you will need to show your current BCGS membership card. Tickets go on sale August 14.

There is the opportunity to usher at the MFA events. Contact the MFA volunteer coordinator, Linda Apple by email (her preference) at: LApple@MFA.org or by phoning (617) 369-3736.

The MFA exhibit, "Dangerous Curves: The Art of the Guitar," will close on Feb 25, 2001.

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Robert J. Lurtsema (1931-2000): A TRIBUTE

By Peter Clemente

June 12, 2000 saw the passing of one of Boston's most beloved radio personalities, Robert J. Lurtsema. He was known to his audience at WGBH as "Robert J." and his program, Morning Pro Musica, won him much acclaim for his creative approach to classical programming, news, weather and live performances.

Robert J. Lurtsema was born in Cambridge, Massachusetts. After graduation from Boston English High School and four years in the Navy he enrolled at Boston University, where he studied drama, radio, television and journalism. Following graduation he supported his pursuits in theater and the arts by working at various New England radio stations, and later moved to New York where he worked in publishing and advertising before returning to Boston in 1968. He began hosting Morning Pro Musica in 1971, and for most of the nearly thirty years that followed, he would broadcast seven days a week. Robert J. would do his programming several months in advance, carefully scheduling each show around musical anniversaries, thematic concepts, special holidays and community musical events. Robert J.'s profound love for classical music would eventually lead him to study musical composition at the New England Conservatory. He wrote several chamber music pieces, a film score and a bassoon quartet. He has also been acclaimed as a poet (an interest that began in his boyhood years), painter and photographer. In addition, he has written two books: *A Pocketful of Verse* and *The Robert J. Lurtsema Musical Quiz Book* that were published in the early 1990's.

Robert J. was no stranger to the guitar and, in fact, he loved its sound, repertoire and expressivities. He interviewed Segovia, along with numerous internationally acclaimed guitarists, and often featured them in the live portion of his program. Among the countless New England area musicians that were featured on his program, many were guitarists as well. A live performance on his program was an invaluable opportunity to build an audience for an upcoming concert, or just to bring the voice of the guitar to those who may not know its capabilities. We began working together in 1988 to rehearse and perform Castelnuovo-Tedesco's *Platero and I*. His sonorous voice, along with his theatrical talents, made him a wonderful narrator - a role that he enjoyed immensely. We learned about half of the monumental score, doing numerous performances over the following eleven years. We decided to call our narrator/guitar ensemble "The Peter/Robert Duo" and went on to expand our venues to include childrens' concerts and holiday concerts. During that time I set many of Robert J.'s poems to music, as well as works by Frost, Thurber and others.

A tireless champion for the arts, Robert J. awakened so many to the joys and richness of classical music. His artistic standards were high, and frequently they would serve as an inspiration for



Robert J. Lurtsema and Peter Clemente

me, as well as others. He will be remembered for his love of nature and the environment, his generosity in supporting fellow musicians and artists, and for the cultural enrichment of the New England community. A fund has been created to continue Robert J.'s work and to catalogue his writings and recordings. Contributions may be sent to:

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Luthier's Workshop



This issue begins a new multi-part series for the Luthier's Workshop column devoted to the autobiographical description of guitarmaking style by New England luthiers. The column is intended to assist guitar players with the selection of a new instrument by providing information from multiple luthiers about their guitarmaking philosophies and the characteristic sound they seek to achieve with their

building techniques. In addition, the column is intended to support our local luthiers and increase their exposure in the guitar community. If you are a New England luthier and would like to contribute to this column, contact Charles Carrano, BCGS Editor, by mail at 8 Stonewood Avenue, Stoneham, MA 01280 or by email (c.carrano@att.net).

How I Approach Lutherie

By Thomas Knatt

In 1964, when I began, there were four types of guitars available: (1) Guitars made with house siding grade plywood and having painted on rosettes and binding for \$20. (2) Guitars from factories in Spain and Brazil, with no humidity control, which cracked very soon after they came off the boat, for \$150. (3) Guitars from American factories such as Martin and Guild, which left something to be desired for sound, for \$250. (4) Guitars handcrafted by individuals for \$400, which was about one month's salary for an engineer. I believed that there should be a reasonable alternative.

I spent time in David Rubio's shop in New York, learning the basics, although I never apprenticed with him. Later, I studied violinmaking with Carleen Hutchins, who has received the American Acoustical Society's highest award, their Silver Medal. I also studied violinmaking with Karl Roy at UNH.

The guitars that I make sound more like a piano than a harpsichord. The so-called Bouchet brace, a large transverse brace passing over the fans inside, directly under the saddle, seems to give the guitar more projection and the notes greater clarity. Cedar top guitars with this brace are not so raucous; the sound becomes sweeter and easier to produce. The bass response is strong, but the bass/treble balance is excellent for the audience because treble notes carry far better than bass notes. Just reflect on how the high pitched clanking of dishes is heard far better than low pitched conversation in a crowded restaurant. Professionals should take into consideration how the audience hears their guitar, as well as how it sounds to them. At the



Roland Dyens concert, about two years ago at Boston Conservatory, the bass notes were barely audible in comparison with the treble notes.

Brazilian rosewood for backs and sides seems to give the least amount of damping and the fullest sound. Spruce for tops creates a sweeter sound, though not as loud as cedar. The piano-like sounds that these guitars produce give the romantic Latin composers like Villa-Lobos and Albéniz a full and

interesting sound, with a lot of sustain. Lattice-braced Smallman style guitars are built to give more damping and sound best when playing early music and Bach. Much of this music was written for harpsichord or lute.

The acoustic testing that I do with every guitar helps to bring out the best in the woods. This testing can also indicate which alternative woods can be used to replace the vanishing exotic hardwoods, to achieve the desired sound. Lutherie continues to advance and expand, giving many more choices than when I started.

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Calendar

BOARD MEETINGS

Sunday, September 10, 1:30 p.m.

The BCGS will meet at Bertucci's in Cambridge, across from the Alewife T station, to discuss our upcoming season. All are welcome. Call Berit at 978-263-3418 for details.

PERFORMANCE PARTIES

Saturday, September 23, 2:00 p.m.

Larry Spencer, 1200 Concord Rd., Marlboro MA, close to Marlboro, Sudbury, Hudson intersection. From Rte. 128 take Exit 26 onto Rte. 20W. Travel approx. 10 miles through Sudbury center, to Wayside Inn Rd., (marked with white-on-green sign). Bear right onto Wayside Inn Rd. Take third right, onto Sudbury St. and continue to end. Turn right onto Concord Rd. 1200 Concord is blue house on left, 1/2 mile down. From the West: Take Rte 20E into Marlboro. Concord Rd. is first left after Hosmer Street. (Royal Mandarin Restaurant is on left turning onto Concord). Look for #1200 on mailbox, on left. If the numbers get low again, you've gone too far.

Sunday, October 29, 2:00 p.m.

Tom Knatt, 83 Riverside Ave., Concord, (978) 287-0464. Follow Rte 2 to Rte 62 and turn left into West Concord. Proceed to Pine St., which is the traffic light beyond the 99 Restaurant, and turn left. Two blocks down is 83 Riverside Ave., a large green Victorian house on the far right-hand corner. Do not be confused by the sign saying Pleasant St. on the corner. It is a five corner, three street intersection, although it does not appear to be so.

Sunday, December 3, 2:00 p.m.

Alan Carruth, 553 High St., Dedham Square, (781) 329-9484. From Rte 128: Take exit 15 to Rte 1 North (traffic light at top of exit ramp, cinema on corner). Go approx. 1-3/4 mile on Rte 1 to 4th traffic light; Eastern Ave. (Finagle a Bagel on right, Gulf station on left). Take left on Eastern Ave. into Dedham center. Eastern Ave. ends at High St. (about 150 yards beyond) and there are 2 parking lots on right. Park in the 2nd larger one. Walk to corner of Eastern Ave./High St. and cross High St. You will be in front of the shop.

BCGS SPONSORED EVENTS

Saturday, October 7, 7:30 p.m.

The Boston Classical Guitar Society presents the 1999 Guitar Foundation of America first prize winner, Lorenzo Micheli, in concert. Program TBA. New School of Music, Cambridge, MA. Admission is \$12 for the public and \$9 for BCGS members and students. For information call 978-263-3418.

Saturday, November 18, 7:30 p.m.*

Northeastern University and the Boston Classical Guitar Society present Jorge Morel & friends in concert, as part of the November 2000 Northeastern University Guitar Fest. The recital will take place at Northeastern University. Admission will be discounted 20% for BCGS members. See our website at bostonguitar.org for more information as it becomes available.

BCGS DISCOUNTED EVENTS

Sunday, November 12, 3:00 p.m.

The Museum of Fine Arts Chamber Music Series presents "The Soul of Flamenco," with Juanito Pascual, flamenco guitar, and friends. This superb young guitarist has attracted international attention both for his solo performances and for his work with legendary dancers such as José Greco II. Pascual's MFA concert showcases the flamenco guitar as a solo instrument, with special appearances by a singer and dancer. Tickets are \$20 for the public, \$16 to MFA or BCGS members, students, and senior citizens. Tickets will go on sale August 14. To charge tickets call 617-369-3770 or the MFA 24-hour recorded line, 617-369-3306.

Wednesday, November 15, 8:00 p.m.

Christopher Parkening opens the Museum of Fine Arts, Boston's "An Evening With..." concert series. See our website at www.bostonguitar.org for more information as it becomes available.

Thursday, November 16, 12:00 noon*

The November 2000 Guitar Fest' at Northeastern University presents, *Music at Noon*, a concert performed on guitars from an anonymous private collection, hosted by the luthier and guitar historian Richard Bruné. Admission will be discounted 20% for BCGS members. See our website at www.bostonguitar.org for more information as it becomes available.

Thursday, November 16, 8:00 p.m.*

The November 2000 Guitar Fest' at Northeastern University presents, *The Story of the Guitar*, a staged recital with guitarist Randy Pile, begins the November 2000 Guitar Festival at Northeastern University. Admission will be discounted 20% for BCGS members. Call 617-369-3770 or see our website at www.bostonguitar.org for more information as it becomes available.

Friday, November 17, 7:30 p.m.*

The November 2000 Guitar Fest' at Northeastern University presents Los Romeros in concert. The concert will take place at Blackman auditorium, Northeastern University. Admission will be discounted 20% for BCGS members. See our website at www.bostonguitar.org for more information as it becomes available.

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Saturday, November 18, 10:30 a.m.*

Pepe Romero gives a masterclass at the Museum of Fine Arts, Boston. Admission will be discounted 20% for BCGS members. See our website at www.bostonguitar.org for more information as it becomes available.

Saturday, November 18, 3:00 p.m.*

The November 2000 Guitar Fest at Northeastern University presents a recital with Alex Dunn, guitar. Admission will be discounted 20% for BCGS members. See our website at www.bostonguitar.org for more information as it becomes available.

Sunday, November 19, 3:00 p.m.*

The concluding concert of the November 2000 Guitar Festival at Northeastern University, featuring the music of Ponce, Rodrigo, Villa-Lobos and Castelnuovo-Tedesco performed by guitarists Alex Dunn, Robert Ward, and Apostolos Paraskevas. Admission will be discounted 20% for BCGS members. See our website at www.bostonguitar.org for more information as it becomes available.

Sunday, December 17, 3:00 p.m.

The Museum of Fine Arts Chamber Music Series presents "La Guitarré Royale" with Olav Chris Henriksen, Baroque guitars. The Museum's collection of musical instruments includes two important French guitars, a 1680 Voboam and a 1790 Champion. Here is an extraordinary opportunity to hear both instruments played in concert by one of America's leading early-guitar specialists. He performs music from his newly-released CD, *La Guitarré Royale: French Baroque and Classical Guitar Music*. Tickets are \$20 for the public, \$16 to MFA or BCGS members, students, and senior citizens. Tickets will go on sale August 14. To charge tickets call 617-369-3770 or the MFA 24-hour recorded line, 617-369-3306.

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

The Museum of Fine Arts Chamber Music Series presents "The Guitar Comes of Age," with John Muratore, guitar. The 20th century witnessed the emergence of the classical guitar as a concert instrument to be reckoned with. John Muratore demonstrates the richness and diversity of guitar repertoire from this vital period in the instrument's development, with works by Poulenc, Piazzolla, and Castelnuovo-Tedesco, and the world premiere of "Shadowbox," written for him by Scott Wheeler. Tickets are \$20 for the public, \$16 to MFA or BCGS members, students, and senior citizens. To charge tickets call 617-369-3770 or the MFA 24-hour recorded line, 617-369-3306.

Sunday, January 21, 3:00 p.m.

The Museum of Fine Arts Chamber Music Series presents Paul Galbraith. Galbraith has created a sensation in the world of classical guitar with his unique eight-string instrument. His recording of his own arrangements of Bach's solo violin sonatas and partitas was nominated for a 1998 Grammy Award for "Best Solo Instrumental Album" and judged one of the year's two best CDs by *Gramophone Magazine*. This concert includes some of his Bach transcriptions and other works to be announced. Tickets are \$20 for the public, \$16 to MFA or BCGS members, students, and senior citizens. To charge tickets call 617-369-3770 or the MFA 24-hour recorded line, 617-369-3306.

Sunday, February 4, 3:00 p.m.

The Museum of Fine Arts Chamber Music Series presents, *Exiled*, with The New World Guitar Trio: David Patterson, Thomas Noren, and Thomas Rhode, guitars. These three dynamic guitarists make up a highly versatile ensemble, committed to playing and often commissioning new compositions for classical guitar. Highlights of their MFA debut include works from their latest CD, *Exiled*, written for the Trio by Claudio Ragazzi, David Leisner, and Fernando Brandao. Tickets are \$20 for the public, \$16 to MFA or BCGS members, students, and senior citizens. To charge tickets call 617-369-3770 or the MFA 24-hour recorded line, 617-369-3306.

The information above regarding MFA events has been taken from the MFA Chamber Series Brochure 2000-2001.

** Events from the November 2000 Northeastern Guitar Fest have only recently been scheduled and details may be subject to change.*

Attendees are advised to check our website at bostonguitar.org for last minute changes or announcements.

NEW ENGLAND AREA EVENTS**Tuesday, September 12, 4:00 p.m.**

Peter Clemente and John Muratore, duo guitar; works by Scarlatti, Sor, Hand, Nobre, Albeniz and Barrios. Assumption College Human Arts Series, Hagen Campus Center Hall, 500 Salisbury Street, Worcester, MA. Free Admission. For more information call 508-767-7584.

Thursday, September 14, 7:30 p.m.

Peter Clemente and John Muratore, duo guitar; works by Scarlatti, Sor, Hand, Nobre, Albeniz and Barrios. Taver Hill Botanic Garden Chamber Series, 11 French Drive, Bolyston, MA. Tickets: \$12.50, Students \$10.00. For more information call 508-869-6111.

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

Sol y Canto performs as a sextet at the Rogers Center for the Arts, Merrimack College in North Andover. Call 978-837-5355 or visit www.merrimack.edu or www.solycanto.com for more information.


Wednesday, September 20, 12:00 noon

Mark Small/Robert Torres guitar duo. Works by Bach, Gangi, Petit and the duo's own works. Brandeis University, Goldfarb Library. Free Admission. For more information call 781-736-3331.

Friday, September 22, 8:00 p.m.

Sol y Canto performs as a sextet at Sanders Theater in Cambridge. Benefit for Cambridge Housing Assistance Fund. Co-bill with conga virtuoso, Giovanni Hidalgo & the Berklee Masters. See www.solycanto.com for more information.

(Continued on next page)



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BCGS Calendar (Continued)

NEW ENGLAND AREA EVENTS (Continued)

Saturday, September 23, 8:00 p.m.

Jozsef Halajko performs the music of Bach, Scarlatti, Frescobali, Lauro, Tarrega, Barrios and others at the Center for Arts in Natick at 31 Main Street. For more information call 508-647-0097.

Sunday, September 24, 3:00 p.m.

Los Dos Amigos: Olav Chris Henrikson and Berit Strong, guitar. Somerville Museum Concert I, Central Street at Westwood Road, Somerville, MA. Admission is \$12, \$8 students and seniors. For more information call 617-666-9810.

Sunday, October 1, 2:30 p.m.

Trio Mompnarnasse, (Anne Azema, soprano, Carol Lewis, vihuela de arco; Olav Chris Henrikson, vihuela da mano and renaissance guitar). "El Maestro: Music From Renaissance Spain", works by Milan, Mudarra, Ortiz, Vasques and others. Brookline Library, Brookline MA. Free Admission. For more information call 617-734-1265.

Sunday, October 1, 4:00 p.m.

The Maggio/Robinson Guitar Duo perform works by Faure, Granados, Lauffensteiner, and others at the Hingham Public Library. The library is located on Rte. 228 in Higham, about five miles east of Rte. 3. Free admission. For information, call 781-231-1080 or visit <http://members.aol.com/maggrob/home.htm>.

Tuesday, October 3, 8:00 p.m.

Trio Mompnarnasse, same programs as October 1st concert. Boston Conservatory, Concert Room, 8 The Fenway, Boston, MA. Admission is Free. For more Information call 617-912-9124.

Thursday, October 5, 12:00 noon

Mark Small/Robert Torres guitar duo. Works by Bach, Gangi, Petit and the duo's own works. MIT Chapel, Cambridge, MA. Free Admission. For more information call 617-253-2906.

Sunday, October 8, 4:00 p.m.

Isaac Bustof performs at the Hingham Public Library. The library is located on Rte. 228 in Higham, about five miles east of Rte. 3. Free admission. For information, call 781-741-1407

Thursday, October 12, time TBA

Sol y Canto perform "Music of the Americas" with special guest, international songstress Elise Witt at Brandeis University in Waltham. See www.solycanto.com for additional information.

Saturday, October 14, 8:00 p.m.

The Providence Mandolin and Guitar Orchestra is holding the first of a three concert series of new music for mandolin and guitar orchestra. Each concert will feature new works by American and International composers and will explore innovative collaborations with guest artists. Concert performances are preceded by conversation with the composers at 7:00 p.m. The first concert features the music of Australian composer Ann Carr-Boyd "Fandango" and "Music for An Imaginary Italian Film;" music of Owen Hartford, "Twinkle, Twinkle Little Samba", "Rondo Bacchanal" and "Family Squabble." Concerts held at Johnson and Wales University, Pepsi Forum, 8 Abbot Park Place, Providence, RI. Individual Tickets are \$15, students/seniors \$10 and for the three concert series \$35. For more information and to purchase tickets: 1) Call 401-521-7766, 2) write The Providence

Mandolin and Guitar Orchestra, The Arcade, No. 31, 65 Weybosset Street, Box 15, Providence, RI 02903, 3) visit the web site at www.mandolin-orchestra.org or 4) e-mail the orchestra at pmo@mandolin-orchestra.org.

Sunday, October 15, 4:00 p.m.

Devin McMurray, recital at the Hingham Public Library. The library is located on Rte. 228 in Higham, about five miles east of Rte. 3. Free admission. For information, call 781-741-1407

Friday, October 20, 8:00 p.m.

Sol y Canto perform the "Worcester Women's History Project" as a trio in Mechanics Hall, Worcester. Celebrating the 150th Anniversary of the First National Women's Rights Convention -Limited tickets. For more information call 508-767-1852 or visit www.solycanto.com.

Sunday, November 5

Opening of the Boston Museum of Fine Arts' "Dangerous Curves: The Art of the Guitar," an exhibit of fine guitars sponsored by the museum's Collection of Musical Instruments. This is the first major exhibit of its kind anywhere and is on view November 5 through February 25. Call 617-267-9300 or visit www.mfa.org for more information.

Saturday, November 18, 7:30 p.m.

Peter Clemente and John Muratore, duo guitar; works by Scarlatti, Sor, Hand, Nobre, Albeniz and Barrios. Andrew Wolf Concert Series, All Newton Music School, 321 Chestnut Street, West Newton, MA. Admission \$20. For more information call 617-527-4553.

Wednesday, November 29, 8:00 p.m.

David Leisner, guitar. A faculty recital celebrating David's 20th anniversary of teaching at the New England Conservatory of Music. Works by Pachebel "Lute Suite", Bach "Chaconne", some Russian gems by Ivanov-Kramskoi, Gilardino "Ocrum", Leisner, "Nel Mezzo" sonata, Piazzolla "Romantico" and "Acentuado", and the world premiere of Gordon Beeferman's "Safe This Dangerous Night." New England Conservatory, Jordan Hall. Admission is Free.

January 19, 20, 21, 26, 27, & 28

(Fridays and Saturdays at 7:30 p.m. - Sundays at 3:00 p.m.)

"A Gift of Vision": The Life and Work of Fitz Hugh Lane 19th century Gloucester "Luminist" (painter). Music by Jeffry Steele. Jeffry Steele guitar, William Cashman, tenor, George Thompson, baritone, Kristina Martin, Sarah Wetzel and Elizabeth Gilbert, sopranos. Program includes 30 dancers with projected images. Gloucester High School Theater, 32 Leslie O. Johnson Rd., Gloucester, MA. Admission \$12 adults, \$8 children and seniors. For more information call Dancers Courageous Studio at 978-283-2525 or visit the web at <http://jeffrysteele.com>.

Saturday, February 10, 8:00 p.m.

FleetBoston Celebrity Series presents Sharon Isbin, guitar, and Thiago de Mello, percussion at New England Conservatory's Jordan Hall, Huntington Avenue, Boston. Featuring Latin American works from Sharon Isbin's 1999 Grammy Award-winning recording "Journey to the Amazon" with Thiago de Mello and her latest solo release "Dreams of a World." Tickets \$30-\$42. For more information call 617-482-2595.

Sunday, April 22, Time TBA

Jason Vieaux performs at the Longy School of Music. Program will include the premiere of a piece by the Boston composer Arthur Hernandez.

COMPETITIONS AND CONVENTIONS

Saturday, October 7

Ithaca College School of Music 21st annual High School Competition, Ithaca, NY. Guitar portion includes a solo competition (a short Renaissance or baroque composition and a classical, romantic, or 20th century composition) and a concerto competition (Concerto in D by Vivaldi). For applications or additional information phone (607) 274-3370 or e-mail pphelps@ithaca.edu. Deadline for competitors is August 28.

September 25-29

33rd International Guitar Competition "Michele Pittaluga" Premio Città Di Alessandria, Alessandria, Italy. Tribute to Twentieth Century Composers. For information see <http://www.alessandria.alpcom.it/pittaluga>. Deadline for competitors is August 31.

October 16-21

The Guitar Foundation of America holds its International Convention and Competition at the University of Texas, San Antonio. Featured artists include Dale Kavanagh, Costas Cotsiolis, Juan Carlos Laguna, Robert Guthrie, Nigel North, Roland Dyens, Adam Holzman, Sergio and Odair Assad, Paul Galbraith, Leo Brouwer, Ricardo Cobo, and Gonzalo Salazar. For information visit <http://www.guitarfoundation.org>

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.

Sunday evenings 5:00-9:00 p.m.

Lance Gunderson performs at a Spanish tapas bar at 100 Market St. in Portsmouth, NH. Flamenco and classical guitar. All welcome.

* * *

Advertising in the Calendar is free of charge

Send your listings to Scott Hacker at scott.hacker@citizensbank.com or call (h) 401-421-8435 or (w) 508-871-9157.

Listings may also be faxed to 508-871-9180
(please call and leave a message if faxing a listing).

Deadline for the December-February issue is November 1.
Listings submitted after the deadline will be posted on the BCGS Web site, www.bostonguitar.org



Don't Forget...It's Time to Renew!

Please don't forget that memberships are renewed during the fall. You will all be receiving renewal notices shortly. Checks should be made payable to BCGS and sent to:

Sally Dibble, Membership Director
43 Spring Park Avenue, Jamaica Plain, MA 02130.



R-U ...

giving a concert, playing a gig, having a recital? Let us know. We will post it on our Web site, place it in our newsletter, and help you any way we can to make your performance a success. Email Scott Hacker at scott.hacker@citizensbank.com or call (401) 421-8435, or Charles Carrano at c.carrano@att.net or call (781) 662-6469.

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Anton Machleder, Professor of
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Teacher Listing

The teacher list is continually being updated. If you would like to be added to the list, send information to Charles Carrano, BCGS Editor, 8 Stonewood Ave, Stoneham, MA 02180 or email at c.carrano@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. 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, pclemente@prodigy.com. Faculty: Boston University, Tufts University, and Clark University. All levels taught; classical and folk.

Glorianne Collver-Jacobson; collver@world.std.com. Faculty: Wellesley Col. 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.

Mark Davis; (401) 861-6825, markmdavis@yahoo.com. Guitar and mandolin, Providence, RI area.

Lance Gunderson; (207) 439-7516 (Portsmouth, NH area) or (617) 527-4904 (Cambridge, Newton), lgunder@ibm.net. 30 years experience. Private instruction, all levels in classical, flamenco, jazz. Also: theory, composition and improvisation offered.

Jozsef Halajko; (617) 859-8117. Classical guitar instruction (for all levels) at Back Bay-Boston studio. Over 20 years teaching experience. Also teaches flamenco guitar for beginners only.

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 Sq. 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. Suzuki registered 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.

Christopher A. Maggio; (781) 231-1080, cazadmagg@yahoo.com. Lessons taught at Sarrin Studio and also privately in Saugus. All styles including classical.

Luiz Mantovani; (617) 266-1488, lucamjr@hotmail.com. Master of Music and Artist Diploma candidate at the New England Conservatory of Music. Private studio in Boston, all levels welcome, music theory and preparation for college auditions.

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, West 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.edu. 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.

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

Gene Stein; (617) 547-1106, efstein@hotmail.com. Faculty: The South Shore Charter School, music director, head of classical guitar program. Teacher of all ages and levels.

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

Frank Wallace; (603) 588-6121, liveoakmusic@hotmail.com. 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 Univ., 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, sethwarner@juno.com. 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.

Society Speaks

Compiled by Bob Phillipps

What led you to take up the classical guitar? How old were you? Did you come from some other musical style, or was the classical guitar your first instrument?

Thanks to all of you who responded to this survey! Remember—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. The topic for the next survey is listed at the end of this column. Please note that the opinions expressed are not necessarily those of the editor.

“Go buy your own records; I am tired of you borrowing and scratching mine!” my big sister said to me in 1973, when I reluctantly handed back her worn out Eric Clapton’s *At His Best* album. So, I saved 7 bucks from my allowance and went downtown. At age 12 I bought my very first rock and roll record and felt so cool as I proudly swaggered down the street with it tucked under my arm. I went up to the attic and learned every lick on every song. Of course I kept borrowing records from my three older hippy sisters. To make a long story short, the stylistic transition from rock into classical went like this: Eric Clapton, James Taylor, Leo Kottke, John Renbourn, Classical. I still love to play and listen to all these styles. My Dad gave me my first Segovia album and said, “Now this is really beautiful music.” I had to agree. I was astonished by the beauty of the classical guitar. *Berit Strong*

I began playing the organ and accordion as a tiny child. I first began accompanying myself on guitar at age 14. At age 18 I was driven to study music in college, and the guitar was the most obvious choice for a major instrument. So, with absolutely no previous exposure to classical music, I took a few classical guitar lessons, auditioned at Plymouth State College, and was admitted. Never having the discipline of formal music lessons, I was not a very good student. I quit after 3 years and sold my classical guitar. Eighteen years later I was reunited with the classical guitar. Two months later I passed my audition and enrolled part-time as a classical guitar performance major at the University of Southern Maine, graduating 5 years later with a BMus. I am the mother of two boys, full-time artist manager, webmaster, professional musician, and network marketer. *Lori Arsenault*

I became interested in classical guitar at college in 1960, and I heard Segovia on records and in person. Flamenco guitar, as played by Sabicas, also fascinated me. I originally played tenor saxophone (although I never became President), and a little piano. I decided to try guitarmaking when the dearth of good quality guitars became apparent. A lecture by Carleen Hutchins on violins and musical acoustics at MIT in 1962 got me hooked. *Tom Knatt*

I decided to become a guitarist upon hearing the Beatles play the Ed Sullivan show. I would have been ten then. I played self-taught rock-folk until, as I approached the age of sixteen, I became enchanted by Renaissance music through a mime class in a Summer arts program. It is significant that I made my closest friends to date in that program and that some of them were already accomplished at classical music; in other words, I came to associate classical music with a newfound ability to express affection for others. I stopped taking drugs, stopped eating meat, and dove unplugged into the self-sufficient world of classical guitar repertoire, soon dropping enough of my rebelliousness to seek formal instruction. *Jeffry Hamilton Steele*

8 years ago my wife and I were walking in downtown Red Bank, NJ with some friends and happened upon a music store. I veered the group in, spied an old Martin D18 and started to pluck it. (In high school and college I taught myself to play folk and rock guitar and even did a couple of years of rock band time - proms, frat parties, etc.) So this was the Martin I had always wanted but never could afford, but I didn’t buy it, as I had pretty much stopped playing for 15 years. Well, my wife, being very good at getting gifts, decided to surprise me for my birthday and scoop up the Martin, but when she called the store it was gone. So she headed down to the Music Emporium in Cambridge, and after realizing she knew nothing about what guitar to get, she and the sales person came up with the idea of getting me classical guitar lessons with Audie Bridges, instead of a guitar. At age 38, then, I wasn’t sure what to make of this, but I headed out to Audie’s place with my old Yamaha FG180 and started learning rest strokes, free strokes, and to read music. Audie was great, and slowly I fell in love with the technique and the music, and later through Tom Knatt and Al Carruth the instrument craft. So here I am 9 years later religiously practicing every day, slowly building instruments, and very thankful to the people above, especially, of course, my wife Leslie. *Oscar Azaret*

The most influential factor for me to choose classical guitar was its brilliant sound; I absolutely fell in love with it the first time I heard it. Besides, it is very affordable, unlike piano, and it is quite easy to carry around with you, for example to a summer vacation, and practice on the beach. I was 18 when I asked my mom to buy a classical guitar for me as a present for my graduation from high school. It was my first instrument and since then it has been my only instrument apart from a very short-lived experience with an electric guitar. *Umut Eksi*

I took up the guitar when my parents bought me one for Christmas when I was 14 years old. I had expressed no particular interest in the guitar. In fact, my only other musical experience was a brief attempt at the clarinet. I played enthusiastically through college, but set it aside for 9 years as I started a career and family. Finally, my life was so hectic that I had to return to the guitar to restore some balance. That was 13 years ago, and I think I'll be with it for life this time! *Larry Spencer*

I started guitar lessons about 11 years ago, having been inspired by the local band Treat Her Right, which I saw perform several times in Central Square night clubs (vivid memories.) It looked like great fun. I wanted to play music like that, and have fun too. So I found a teacher. I was about 26. After about a year and a half my (second) teacher, Bob Lasher, correctly saw that I was unfocused and floundering. He suggested I get a "classical" guitar. I did, and since then I have not pursued anything else. *John Fiske*

When I was in high school I joined a rock-band and was very happy banging out chords as a rhythm guitarist on my Gibson Melody Maker electric guitar. We had a great time playing house parties, dances, and even had one gig at a women's reformatory. After high school the band broke up. The lead guitarist went on to become a studio musician in Nashville, the other guitarist played for years after in another local group and the drummer went into the U.S. Army Band. I went on to school and work. Several years later, with time on my hands and the desire to make music, I decided to take up the guitar again. But this time I wanted to learn the instrument in a different way, more melody and without a pick. I'd heard from other musicians that classical music training was the best foundation. So I bought an Epiphone Classical Guitar, started lessons, and fell in love with it all over again. I play regularly at home now and at a senior citizens community on the South Shore, which is not at all like the reformatory! *George Ward*

I started playing the guitar at nine. It was a Sears steel string. Lessons were taken almost immediately, "Mel Bay" of course! I got nowhere fast; the Beatles were in my brain and I was learning Red River Valley. I played steel string and tried

various teachers up until about thirteen. During this time I was playing local coffee houses, dances, parties and still not progressing the way I wanted. Then came the classical guitar. I went to a jazz guitarist for lessons, he saw where I was headed, and instead gave me a few classical guitar albums. I was hooked. I always wanted to read music and write for the guitar - the classical guitar was my savior. *Bob Healey*

The next survey topic is as follows: *What composers or pieces can you recommend to guitarists looking for "something different?"*

Please keep your responses brief—150 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 to Bob Phillipps, bobphil@bellatlantic.net
by November 1
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*Giulio Regondi,
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Bob Ward

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Music Reviews

By John Morgan

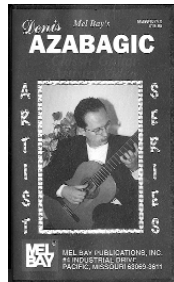
Title: Classic Guitar Artistry Video

By: Denis Azabagic

Publisher: Mel Bay Publications

Video: \$19.95

Running Time: 50 minutes



This is the video debut for Denis Azabagic.

He is the winner of nine international guitar competitions. Like all great musicians, his playing seems effortless. The program he selected was very well-balanced, *Canción del Emperador* and *Diferencias sobre 'Guardame Las Vacas'* by Luis de Narvaez; *Partita* for Solo Flute by J.S. Bach; *Variations on a Theme by Mozart*, op. 9 by Fernando Sor; *La Catedral* and *Una Limosna por el Amor de Dios* by Augustín Barrios Mangore; and *Whirler of the Dance* by Carlos Rafael Rivera.

I especially enjoyed the pieces by Narvaez. Denis plays these pieces with a capo on his second fret, which imitates the Spanish vihuela, the instrument for which the pieces were originally written.

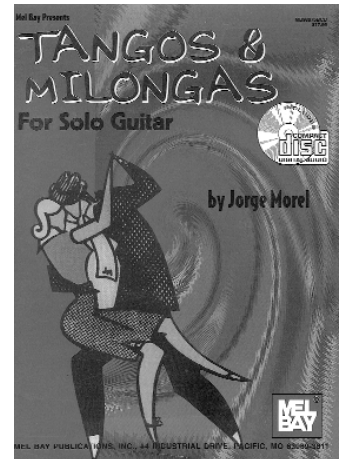
Title: Tangos and Milongas

By: Jorge Morel

Publisher: Mel Bay

Book/CD: \$17.95

Pages: 46



Tango anyone?

There are five pieces in this fascinating collection, including "El Choclo" by Villoldo, a piece for which I've been searching for years. The collection has both standard notation and tablature.

Perspectives

The author submitted this poem to the Editor along with a note explaining, "I just felt so touched by the recording of the French Suite No. 5 by Bach, played by Julian Gray and Ronald Pearl, that I had to write my feelings about it."

"To cry over a song"

"Ah! to cry over a song,"
Laments my contorting heart
How fiercely would it guard
One tear, if only.
One to cross my face and wash
Oh, so many,
All more crude.

Ah! To cry over a song,
and be forever known as one.
High above my crying needs.
Nobler than my fears
Sweeter than my love yearnings.
Such a man.

To climb up the heights of these tears,
To fall not to cannons
But to succumb to meekness
Beaten, broken, defeated
By the frailest of enemies.
The grandeur of it all, the bravery,
Had I this teardrop.

Above men of arms, men of power
men of conquests, men of laws.
Above motherly sobs over the wounded,
Above all feats of generals,
All speeches of presidents,
Or the bloodstained medals of soldiers.

Ah! To cry over a song,
to be given this moment.

Ron Dienstmann, BCGS member

Classifieds

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Send to Charlie Carrano at: c.carrano@att.net

Deadline for the next newsletter is Nov 1

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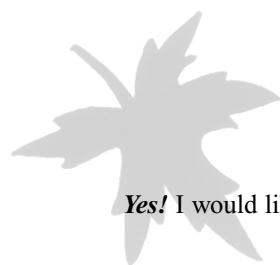
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Boston Classical Guitar Society Membership Form, 2000-2001 Season

Yes! I would like to join the Boston Classical Guitar Society. Membership includes a quarterly newsletter and discounts on BCGS concerts and masterclasses.

Discounts will also be available from other performing arts organizations.

Name _____

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MEMBERSHIP

- ☐ \$20 Individual
☐ \$15 Student/Senior
☐ \$30 Family

DONORS

- ☐ \$25 Contributor
☐ \$35 Sponsor
☐ \$50 Patron
☐ \$100 Benefactor
☐ \$ Other

MEMBERSHIPS

DONATIONS

TOTAL \$ _____

- ☐ New Member ☐ Renewal
☐ I am interested in volunteering

Please make checks payable to BCGS and send to:

Sally Dibble, BCGS
43 Spring Park Ave.
Jamaica Plain, MA 02130

The BCGS Welcomes and Thanks You!!



Players Sought for Hingham Library Concerts

The Sunday library series begins this Fall, October 1, and runs through November 12. This is a short season due to library renovations. Available dates are: October 22, 29 & November 12.

Schedule to date:

October 1 - The Chris Maggio and Andy Robinson Duo

October 8 - Isaac Bustos

October 15 - Devin McMurray.

Since March of 1998 BCGS members have been performing at the Hingham Public Library and these weekend afternoon concerts have drawn sizable audiences. The BCGS is most certainly fulfilling its mission of bringing classical guitar music to local communities.

We gratefully acknowledge the help of the library director Dennis Corcoran, the enthusiasm of the patrons, and the participation of talented BCGS members. Whether you are a professional or amateur this is a great opportunity to perform in front of an appreciative, live audience.

Check your calendar and please volunteer to play, you'll be glad you did! Contact George Ward at **781-545-7863** or e-mail g.ward@pop.comap.com for details.



781-860-0049

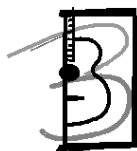
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Visit us on the Web
Our new address is:
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The Boston Classical Guitar Society

Presents

Lorenzo Micheli

**Winner of the prestigious 1999
Guitar Foundation of America International
Competition**

Featuring the works of Aguado, Llobet,
Castelnuovo-Tedesco and others

**Saturday, October 7, 2000, 7:30 p.m.
New School of Music, Cambridge**

“... a mature, powerful, confident performer ...secure and often dazzling.”

Soundboard Magazine

Tickets are \$9 for BCGS members and students, \$12 for the general public.

In the first concert of the 2000-2001 season, the Boston Classical Guitar Society is proud to present the Boston debut of last year's Guitar Foundation of America competition winner, 25 year old Italian guitarist Lorenzo Micheli. Highlights of the program will include Aguado's *Rondo Brillante*, Op. 2, No.2, Castelnuovo-Tedesco's *Tarantella*, Op. 87b, and Llobet's *Variaciones Sobre una tema de Sor*. The recital will take place at the New School of Music in Cambridge on Saturday, October 7 at 7:30 p.m.

In 1996 Mr. Micheli graduated with highest honors from the Tartini Conservatory in Trieste, Italy. He then went on to study with two of the best teachers in Europe, Frederico Zigante at the Foundation Mozart in Lausanne and Oscar Ghiglia at the Music Academy in Siena, Italy, and the Musik-Akademie der Stadt in Basel, Switzerland. From 1996-1999 Lorenzo Micheli won five major classical guitar competitions in Italy, Spain, and America. Last year the highly competitive Guitar Foundation of America Competition awarded him first place, which included a 50 concert tour of North America and recordings on the prestigious NAXOS and Mel Bay labels. He was recently commissioned to record all the major works of the great 19th century Spanish composer Dionisio Aguado on a guitar built in 1850. His playing style is virtuosic and lyrical with a strong rhythmic vitality.

The New School of Music is located at 25 Lowell Street (across from the Mt. Auburn Hospital), a 10 minute walk from Harvard Square down Mt. Auburn Street. The hall is wheelchair accessible and ample parking is available. Admission is \$9 for students and BCGS members and \$12 for the general public. For reservations or information call (978) 263-3418.

This concert is sponsored in cooperation with The Guitar Foundation of America

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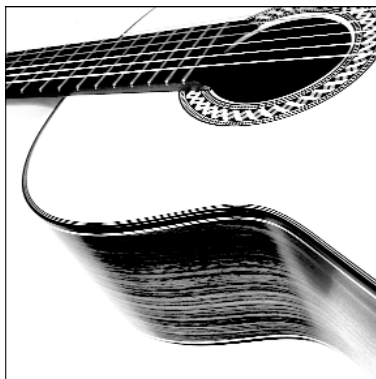
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“The Rawdon Hall is certainly the best guitar I have seen in its price range, even a bargain at twice the price. The Rawdon Hall would make an excellent first guitar for those starting out and an enjoyable second guitar for the more experienced player.”

Steven Novacek
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“The Rawdon Hall Guitar is peerless among student guitars. It's a fantastic instrument.”

Dr. Guy Capuzzo
Texas Tech University,
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Peter Argondizza
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