Letters to Members

Dear members:

Welcome to warmer weather and our summer issue! On March 3rd the BCGS Board met and reviewed potential candidates to fill the position of Artistic Director. The Board is very pleased to announce that Nicholas Ciraldo, currently a NEC graduate degree candidate, has already begun the process of taking my position and planning events for next year. Last fall he was highly recommended to me by his teachers David Leisner and Eliot Fisk at NEC.

Nicholas received his undergraduate degree in performance from the University of Indiana at Bloomington where he studied with Ernesto Bitteti. Three years ago he founded the “Hammer and Nail Project,” where composition majors pair up with guitarists and compose a new work for guitar. Although Nicholas moved to Boston last year, this initiative has continued, and a CD containing these works was recently issued. I am personally quite impressed with his interest in the nuts and bolts of how this society is run. The unique ideas he presented at our April 28th board meeting confirmed my belief that the society will have a great season next year.

I am delighted to announce that Alex Lehar is the new BCGS Treasurer, replacing Rick Oja who recently stepped down. Alex has been handling the newsletter advertising for the past year and has brought in a number of new advertisers.

Jean Foster, our volunteer publicist, is changing vocations and will not be able to write and send out press releases. The BCGS Board and I are very grateful for her reliable service during these past couple of years and wish her the best of luck with her new direction. We are eager to find someone with prior experience in promotion and publicity to take her place. Please call me at (978) 263-3418 or email me at beritstrong@hotmail.com if you may be interested in volunteering.

Please note the June 9th performance party has been rescheduled to Saturday, June 16th at my house. See the Calendar section.

Sincerely,
Berit Strong, Artistic Director

Dear members:

It is a great honor for me to become the new Artistic Director of the Boston Classical Guitar Society. I believe our organization has executed a consistently high output of interesting concert seasons, engaging newsletters, and entertaining performance parties. My goal is to continue this high standard of outreach and to bring us to an even higher level of interest in the Boston classical guitar community. Under my leadership, I will use my skills as both musician and administrator to provide you, the members, and the rest of the community many thrilling and rich years to come.

The BCGS 2001-2002 season will surely be an exciting one. In October, we will present the dynamic Pearl/Gray Duo at Longy’s Pickman Hall. The GFA Competition 2000 winner, Martha Masters, will visit us this year. The BCGS plans for different and unique performances this season as well. On June 2nd BCGS will present the young Russian flamenco and classical guitarist, Grisha Goryachev, in concert. Later that month, on June 16th, BCGS member Kyung Yoo will perform a benefit recital to help support the Pine Street Inn. Be sure to check our calendar and Web site, www.bostonguitar.org, for these and all upcoming events. Once again, I am honored to fill this position, and I aspire to keep our members’ interests a priority. I would like to thank Gloria Vachino, Berit Strong, and all others who have assisted me thus far. I look forward to meeting you at the next BCGS event, and wish you all the best for what will be an exciting year!

Sincerely,
Nicholas Ciraldo, Artistic Director
Seeking Madroños and Torroba

By Bob Booth

At a passing glance the request seemed easy enough. In his hand was a copy of the out-of-print 195X edition of F. Moreno-Torroba’s Madroños by Schirmer Inc. and (Hal) Leonard publishing. On the cover was Andrés Segovia. My task was to find another edition for his students, one being me. Hey, I’m a researcher, a technical writing kind of dude. I was around before a certain national politician “invented” the Internet, before computers were not “desk tops” but desk sized. I had actually walked inside a few of them way back when. An Internet search? No problem.

My usual sources when looking for music are Zerboni/Sugar Music, Ashley Mark, Mel Bay, Hal Leonard, Guitar Solo Publications, Guitar Salon International, Sheet Music Plus.com and to some extent Amazon.com because you just never know. I started with Leonard. First, you must understand that Mr. Torroba may appear variously as F. Moreno Torroba, Federico Moreno Torroba, Moreno-Torroba, or F. Moreno-Torroba. Most search engines offer multiple sort categories, and searches based on each category using each conceivable name variation must, of course, be run if all stones are to be turned.

Leonard has but one Torroba piece: Jota Levantina.

Next came Mel Bay. This site is less robust, allowing only a selection of instrument/music type, which pops-up a scroll down listing of their offerings. Mel Bay offers a massive two-volume set on Segovian music entitled A New Look at Segovia. According to Mel Bay these volumes are written to explore and evaluate Segovia’s achievements. Volume one contains a biography of the years 1893-1957 and focuses on renditions of Renaissance, Baroque and Classical masterpieces by Narváez, Frescobaldi, Bach, Scarlatti, and Sor. Volume two addresses the years 1958-87 and Spanish/Romantic and Contemporary/Neo-Classical masterpieces by Tárrega, Albéniz, Granados, Llobet, and Ponce. Torroba probably belongs to the former period having been born in 1891 and composing for guitar from 1920 but could overlap each as he lived 91 years and presented his last zarzuela in 1980. According to an email from Mel Bay, however, Madroños is not included in the Segovia texts or in any other product they offer.

Zerboni, though a wonderful site in Italian and English, turned up nix. Ditto Amazon.com.

Ashley Mark’s search capabilities allow much freedom and detail. It turned up a two volume set, Música para Guitarra F. Moreno Torroba (ed. Paulino García Blanco), and some dozen other Torroba titles in score or part, but alas no Madroños.

Sheet Music Plus, with a recently upgraded engine, is fast and detailed. Here 24 titles may be found using the (continued on page 8)
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Dr. Guy Capuzzo
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Jason Vieaux Masterclass and Concert: In Review

By Nicholas Ciraldo

This past April, the Boston Classical Guitar Society was pleased once again to present artist, Jason Vieaux. Guitar aficionados enjoyed this young and highly talented musician in two different settings, the classroom and the concert stage. Vieaux thoroughly impressed me with his strong ability as both an insightful teacher and a dazzling performer.

On Saturday, April 21, Vieaux gave a two-and-a-half-hour masterclass at the New School of Music in Cambridge. The audience enjoyed four great performances by students Chu Xiao, Gerald Johnstone, Matthew Kearns, and Isaac Bustos. Vieaux mainly stressed the importance of relaxed performance, where all physical elements involved with playing the guitar are in a comfortable state. He suggested several position changes to each student, working with them toward this relaxed style.

The following day, Mr. Vieaux performed a solo recital at the Edward Pickman Concert Hall located in the Longy School of Music, Cambridge. The guitarist gave scintillating performances of standard works by Bach, Giuliani, Albeniz, and Ponce. Also included in the recital were two new works, both dedicated to Vieaux. In the first half of the recital the guitarist performed the charming, programmatic piece, “Sueno con Caballos,” by Jose Luis Merlin. In the second half he gave a world premiere of the very strong new work, “Shepherd’s Psalm, Fantasy for Solo Guitar,” by Millis composer, Arthur Hernandez. The brilliant concert was well attended and received; a highly deserved encore followed the written program.

Jason Vieaux won 1st Prize at the Guitar Foundation of America International Competition at the age of nineteen. As Soundboard magazine states, his “virtuosity belies his youth.” Mr. Vieaux currently enjoys a plentiful concert schedule and is on the guitar faculty at the Cleveland Institute of Music. It was a great opportunity to hear this young artist teach and perform, and we look forward to hearing him again.

VI International Guitar Congress/Festival of Corfu

Dates: July 12-20, 2001
Location: Corfu, Greece

concerts, master classes and lectures:
Jorge Morel (Argentina/USA), Hubert Kappel (GERMANY), Leon Kudelak (CZECHOSLOVAKIA), Leonidas Kanaris (GREECE), Robert Ward (USA), Erika Tordeus (SWEDEN), Anthony De Ritis (USA), G. Gousios (GREECE), Michael Economou (GREECE), Dimitris Kasfikis (GREECE), Iakovos Kolanian (GREECE), Apostolos Paraskevas (USA/Greece), The Athens Chamber Orchestra Players, and many others.

Subjects: Guitar Music in the US in the year 2001, The last 10 years of the 20th Century Chamber Music repertoire, etc.). A main topic of this year’s Congress is: “Guitar and the String Quartet.”

* * *

The Corfu Guitar Competition
For Information:
VI International Guitar Congress/ Festival of Corfu
Apostolos Paraskevas, Artistic Director
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**PERFORMANCE PARTIES**

**Saturday, June 16, 2:00 p.m.** (Note date change.)
Berit Strong. All BCGS members are welcome to play or listen and eat nachos quietly. From Boston and points East, take Route 2 West until you come to the first Rotary next to the prison in Concord. Take a 3/4 turn and exit on to Commonwealth Avenue. Go to first stop sign and take a right onto Lawsbrook Road. Go 1-1/2 miles down and over a small bridge adjacent to wetlands. NO TURNS. Lawsbrook becomes School Street at Berit’s white house #271. From points West, take Route 2 East, go past several exits in Acton, and look for huge cornfields on both sides of highway. Exit in the middle of this field onto School St. (not well marked). Our house is at first stop sign. Please bring drink or refreshment. 978-263-3418.

For information about hosting a performance party, contact Charles Carrano by email (c.carrano@att.net) or by mail (BCGS Editor, 8 Stonewood Avenue, Stoneham, MA 01280).

**SPONSORED EVENTS**

**Saturday, June 2, 7:30 p.m.**
Grishe Goryachev in classical and flamenco guitar recital. The New School of Music, Cambridge, MA. Works by Carlo Doneniconi and flamenco masters such as Sabicas and Manolo Sanlucar. Tickets are $13 for BCGS members, students and senior citizens. $15 for the general public. Located directly across from Mt. Auburn Hospital. A 15 minute walk down Mt. Auburn from HarvardSq. For reservations call 978-263-3418.

**Saturday, June 16, 8:00 p.m.**
Benefit Recital by Kyung Yoo at the Cambridge Friends Meeting House, 5 Longfellow Park, Cambridge (Off of Brattle Street a few blocks from Harvard Square and the Harvard Square T stop on the Red Line). Music by Frescobaldi, Bach, Sor and Villa-Lobos. The concert will be free but there will be a box for an optional donation to the Pine Street Inn., 130 Brook Street, Framingham. Call 781-793-0781 for more information.

**NEW ENGLAND AREA EVENTS**

**Friday, June 1, 8:00 p.m.**

**Saturday, June 2, 7:30 p.m.**
Carl Kamp, Guitarist and keyboardist Deb Nunes at the Miller’s Environmental Center, 100 Main Street, Athol MA. Duets will include works by Handel, Vivaldi and Carulli. All proceeds from the concert benefit the Athol Nature and Bird Club.

**Tuesday June 12 - Sunday June 17**
Boston Early Music Festival. Visit the Web site at www.bemf.org or call 617-661-1812 for more information.

**Thursday, June 14, 12:00 noon**
“For Lowest to Highest”. French Baroque and classical music for violas da gamba, theorbo and baroque guitar. DUO MARESIENNE (Carol Lewis, pardessus de viole and bass viola da gamba; Olav Chris Henriksen, theorbo and baroque guitar) will perform works by Marais, de Visee, Boismortier and Porre, in the Boston Conservatory Concert Room, 8 The Fenway, Boston, MA. Admission is $12 ($8 students and seniors). Call 617-776-0692 for more information.

**Tuesday, June 26, 12:00 noon**
Sol y canto (duo) perform Afro-Latin, Caribbean, flamenco music at Summer Soulstice, 175 Huntington Ave. Boston, MA. Call 617-450-7319 or visit summersoulstice@mbelibrary.org for more information.

**Saturday, July 21, 7:30 p.m.**

**Saturday, August 18, 8:00 p.m.**
Sol y canto (duo) perform Afro-Latin, Caribbean, flamenco music at World Fellowship, Conway, NH. Call 603-447-2280 or visit www.worldfellowship.org for more information.

**Monday, July 23 – Friday, July 27**
International Guitar and Mandolin Festival, sponsored by the Providence Mandolin and Guitar Orchestra, featuring guitarists and mandolinists from Europe, Israel and Brazil. Look for more information on the orchestra’s web site www.madolinorchestra.org or call 401-528-2275 or 401-273-6930 for more information.
Sunday, September 9, 8:00 p.m. (date and time tentative)
Nicholas Ciraldo, the new Artistic Director of the BCGS, will give a free concert. Works to include Rodrigo, Bach, Piazzolla, and Sor. Guest appearances anticipated! Meet the new Director during a reception following the concert. Location TBA.

♫ GUITAR WORKSHOPS AND FESTIVALS

June 8-13, 2001 • Stetson International Guitar Workshop

July 12-20, 2001 • VI International Guitar Congress/Festival of Corfu
Location: Corfu, Greece. Topics include “Guitar Music in the US in the year 2001,” “The Last Ten Years of the 20th Century Chamber Music Repertoire,” and “Guitar and the String Quartet.” Concerts, master classes and lectures: Jorge Morel, Hubert Kappel, Leon Kudelak, Leonidas Kanaris, Robert Ward, Erika Tordeus, Anthony De Ritis, G. Gousios, Michael Economou, Dimitris Kasfikis, Iakovos Kolanian, Apostolos Paraskevas, The Athens Chamber Orchestra Players, and many others. For information contact: VI International Guitar Congress/Festival of Corfu, Apostolos Paraskevas, Artistic Director, 41 Wright Avenue, Medford, MA 02155 USA. Tel 781-393-0105, Fax 781-391-5626 or in Athens/GR 01 8824983. email: appar@bu.edu. Web page: http://www.lookfor.gr/appar/guitar/.

August 13-19, 2001 • 10th International Guitar Symposium
Iserlohn/Germany 2001
Featuring concerts and classes by Eliot Fisk, Alvaro Pierry, Paul O’Dette, Stephen Stubbs, Amsterdam Guitar Trio, Marco Socias, Spain Wang Yameng, Prof. Chen, Tom Johnson, Carsten Groendahl, Duo Gaquere Sungho, Eden Stell Guitar-Duo, Gerald Garcia, Stephen Thachuck, Eli and Ann Kassner, Frank Gersteiner, Ulrich Stracke, and the Amadeus Guitar Duo. The deadline for applications is July 20, 2001, but last year’s festival was booked on March 31st! See www.guitarsymposium.de for details or inquire by e-mail at info@amadeusduo.de.

November 16-18, 2001 • 22nd Symposium on Musical Instrument Building in Michaelstein
The Guitar and Cittern: Construction, playing technique and history ’till 1800. Offers for lectures and musical demonstrations with an abstract and questions to the symposium can be sent to the following address: Stiftung Kloster Michaelstein, Monika Lustig, PF 24, D-38881 Blankenburg. Tel.: +49-(0)3944-903012. e-mail: museum@kloster-michaelstein.de, internet: http://www.kloster-michaelstein.de.

*** 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) 401-282-4354. Listings may also be faxed to 501-282-4283 (please call if faxing information), or mailed to: Scott Hacker, c/o Providence Mandolin and Guitar Orchestra, The Arcade, No. 31, 65 Weybosset Street, Box 15, Providence, RI 02903.

The deadline for the September-November issue is August 1
Listings submitted after the deadline will be posted on the BCGS Web site: www.bostonguitar.org

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Seeking Madroños and Torroba (continued)

composer/arranger/instrument/other words category. Still no Madroños.

Guitar Solo Publication’s site is not particularly helpful except that it provides an e-mail link. They are, however, very prompt in replying and have a grand catalogue. Here, initially, pay dirt was struck. An email correspondence recommended Spanish Dances (Segovia) number B&B 22595. When ordered, however, it was found to be out of stock and permanently out of print.

So that was it—out of sources. As a last resort, I tried, using all five search engines running at capacity: “Sheet music.” If you have never tried that one, do. Some really great resources are out there in cyber space, as well as pages and pages of dead ends. Finally, after some few days worth of coffee breaks, I stumbled onto NetstoreUSA.com. With the most powerful data mining engine I have yet come across, coupled with resources to search English, Spanish, and German titles, I finally found what I sought. Buried deep within the title 20th Century Guitar Music by various, was Madroños.

While not a title which drips classicalism, and indeed Torroba and Scott Joplin may be found as perhaps strange bed-fellows between these covers, 20th Century Guitar Music remains the single source I found of a long out-of-print and seemingly obscure composition (even several on-line directories of Mr. Torroba’s works omitted it). This 48-page book is published by G. Schirmer Inc. (50336940). NetstoreUSA.com lists it for $6.95 and charges $5.00 or so for shipping.

There is a short postscript to this “saga,” as my instructor and the instigator of this ordeal now calls it. The attentive reader will no doubt catch the “doubling” of the publisher’s name in both the first paragraph and the last. Indeed it is the same. To complicate matters one step further, when received, the point of origin was none other than Hal Leonard. So the search has come full circle and, despite Leonard’s site not returning the title, the collection 20th Century Guitar Music with Madroños included may be ordered from Leonard for $4.95 plus shipping.

It seems also that Sheet Music Plus.com lists 20th Century Guitar Music but it is found only under the search category “Composition/Movement” using Torroba as part of the title. Here it lists at $4.95 too. Shipping may be slightly better with Sheet Music Plus than NetstoreUSA.com, as the last book I ordered through them cost $2.95 to have mailed. The extra costs associated with NetstoreUSA.com though are, in my mind at least, justified by the power of their data mining tool. It is truly a treat.

Robert Booth is an adult student of Silvio José dos Santos.

Sources

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* * * Music Review Rating Key * * *

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Attention
If you would like to receive e-mail notification of BCGS events or if your address needs to be updated, e-mail our Membership Director, Sally Dibble sdibbs@ mindspring.com, with your current e-mail address. Your address will remain confidential!

* * *

Special Thanks
The BCGS would like to thank BCGS Trustee, Gloria Vachino, for all her help this year with tax-related and other matters.

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The Boston Classical Guitar Society
An Historical Outline, Part 1

by Ray Poissant

In the fall of 1976, a group of Boston area guitarists formed a society to promote the classical guitar. The first officers were Richard Keyes, President; Lynette S. Leka, Clerk; Michael A. Van Dyk, Treasurer; and Lance Gunderson, Director. This group quickly went into action. Richard posted Society activities on area bulletin boards, while Lynette corresponded with state officials seeking legal status for our Society. Michael corresponded with other guitar societies, seeking guidance in startup procedures, while Lance sent open letters to all area guitarists seeking support for this fledgling organization.

The Society published its first Newsletter December 7, 1976, and held its first official meeting December 17, 1976 in Brighton. The performers at this meeting were Celeste Beaulieu, Robert Lee, and Joe Smongeski. Membership dues were five dollars, business card size ads in the Newsletter were three dollars for one printing or thirty dollars for one year. The Society met on the fourth Sunday of each month. The format consisted of a business discussion or a library guitar film, followed by a recital or social hour where novices could mingle with advanced guitarists. In the early days, the fifteen members received a one to three page newsletter monthly. Meetings were held at member’s apartments or supporting institutes, at Nick Secor’s in Cambridge, or, at the French Cultural Center. Issues discussed ranged from fees at area bulletin boards, while Lynette corresponded with state officials seeking legal status for our Society. Michael corresponded with other guitar societies, seeking guidance in startup procedures, while Lance sent open letters to all area guitarists seeking support for this fledgling organization.

The Society at this time was governed by three directors: J. Neil Benney, President; Lynette S. Leka, Clerk; Lance Gunderson, Artistic Director. The recordings of the outstanding tocador de guitarra, Paco Peña, were praised in the pages of our Newsletter and highly recommended.

Neil Anderson assumed the Directorship from 1979 to 1982. Lynette became treasurer. Other volunteers included: Harry Chalmiers, Editor; Beth Hilton, Layout Editor; Reg Burgess, Mailing; Jim L’Amoureux, Publicity; J. Neil Benney, Funding. Readers were treated to interesting articles: (1) A Physicist Talks About the Guitar String by Donald C. Dilworth, (2) Notes by Harry Chalmiers on Valdah Ollcott-Bickford, Advanced Course For The Guitar, and, (3) Robert Squire’s article on Advanced Placement Patterns on the fingerboard. Also featured were book reviews by Beth Hilton, and concert reviews by Dave McLellan of concerts by Rick Schilling, David Leisner, John Duarte, and David Tanenbaum. A year-end member’s concert now became part of the Society’s activities. The Friends Meeting House in Cambridge became the preferred concert site, and, the Boston Conservatory now supported the Society by housing our library and co-sponsoring events.

September 1982 saw Matanya Ophée assume the directorship. Under Matanya, the Newsletter was temporarily retitled, The Forum. Now stress was placed on making early guitar music available, such as music by Romero, Coste, and Holland. Ensemble performances were sought. Robert Paul Sullivan headed one such ensemble of guitars and mandolin. The duos of Gunderson/Bogardus and Schilling/Trout were featured. The November issue offered foreign recordings from Denmark, Russia, Mexico, through Editions Orphée, Boston Ma. Robert Squires had taken second prize at the 1981 Toronto Festival. Lily Afshar won first at the Massachusetts Teacher’s Association Competition; Ivan Rojas and Pedro Zamora tied for second, and Kyung Lee took third.

In the fall of 1983, Lance Gunderson reassumed the directorship of our Society. The newsletter reverted to one page, due to a shortage of volunteer workers. It also reverted to its original title: The Boston Classical Guitar Society Newsletter. Interest in the lute was in evidence during this period. David Rhodes, James Meadors and Lance gave a lecture-demonstration on the lute at the New School of Music in January of ’84. In February, the Society presented Richard Schilling, guitarist and Susan Trout, soprano, in a program of guitar music and voice. Many guitarists performed in this area at this time. They included: Benjamin Verdery, Neil Anderson with Alan Hager, Joseph Scott, Lily Afshar, and Luis Zea.

Bill Glenn became the Director of the Society in 1984. The Newsletter continued promoting concerts, offering biographies, and giving concert reviews, as well as local and international news pertaining to the guitar world, in spite of a limited budget and ascendency of volunteer help. One of the highlights of

(Continued on back page)
1987 BRUNE MODEL 20, Spruce top, Indian rosewood sides, good condition, one owner. Contact Jim, 978-749-7737 or jwyse@vicr.com. Asking $600.

1993 LOWDEN S25-J nylon-string guitar. Cedar top, Indian rosewood back/sides. Beautiful construction with graceful cutaway and original Lowden-installed saddle pickup. Excellent condition, with Hiscox hardshell case. Current list price is $3,500. Selling for $1,900. Contact Stephen at 617-864-0770 or stephen@greenideals.com

ALAN CARRUTH - LUTHIER. Offering handmade guitars of all kinds and lutherie instruction at 553 High St. in Dedham Square, 781-329-9484.

A.S. GREEN and S. CONNOR, LUTHIERS. Professional Classical and Flamenco Guitars and repairs. 681 Main St., Waltham, MA 02154, Call 781-647-9920.

AUGUSTINO LOPRINZI “Spanish Grand Concert” guitar for sale. 1994 Cedar top with Indian rosewood back and sides. Sound, playability and condition are very good. $2600/neg. See www.loprinzi.com for general info. Frank 978-263-7784 or marcoux@bellatlantic.net.

ALAN CARRUTH - LUTHIER. Offering handmade guitars of all kinds and lutherie instruction at 553 High St. in Dedham Square, 781-329-9484.

CLASSICAL, FLAMENCO, JAZZ GUITAR. Private instructions, all levels. Prof. concert guitarist; 30 years exp. Theory/comp/improv. Guitar Accessories. By appt. Lance Gunderson 207-439-7516 / 617-527-4904, lgunder@ibm.net.

HANDCRAFTED GUITARS BY THOMAS KNATT— $1000-$2700. Alhambra guitars for serious students $400-$5700. La Bella, Hannabach, D’Addario and other strings and accessories. Dynarette thigh cushions. Repairs and Guitarmaking class. 83 Riverside Av., Concord, MA 01742, Call 978-287-0464.

LARIVEE CUTAWAY CLASSICAL GUITAR 1999 for sale. Spruce top, Indian rosewood back/sides. Beautiful large sweet sound with very easy action. Attractive unique looking instrument in almost new condition with case $1800. Jimmy 508 655-0706 or e-mail at: Lanzillotta-Jimmy@mediaone.net.

PRIVATE GUITAR CLASSES, acoustic or electric, classical, Latin, improvisation and theory in Medford. Call for an appointment: Maurice Cahen: 781-874-0224 mauricecahen@mediaone.net

UNION MUSIC, Good selection of new and used classical guitars including C.F. Martin’s “Thomas Humphrey Millennium” models, Kenny Hill “New World” guitars, Ramirez, Cordoba, Raimundo, Francisco Navarro Garcia, Sigma, Dean, Larrivee, R.E. Brune and others. Contact classical guitarist Carl Kamp by phone: 800-213-0013 or 508-753-3702, email: info@unionmusic.com, visit our website: www.unionmusic.com, or stop in to our climate controlled showroom at 142 Southbridge St, Worcester, MA 01608.

Classifieds are $10 per issue for a 32 word ad ($0.25 for each additional word). Send to Charles Carrano, BCGS Editor, by mail at 8 Stonewood Avenue, Stoneham, MA 01280 or by email (c.carrano@att.net).

The deadline for the September-November newsletter is August 1
Perspectives (continued)

Director Glenn’s tenure was the 1987 Tribute to Andre Segovia at the Longy School of Music, which featured Neil Anderson, William Buonocore, Peter Clemente, David McLellan, Charles Mokotoff, John Muratore, and Robert Ward. Through the efforts of Robert Ward, a Segovia Memorial Fund was created at Longy School with an initial gift of $2000. Other noteworthy events at the time were: (1) A lecture on lutes and a performance by Olav Chris Henriksen, (2) A William Buonocore/Virginia Sindlar guitar and flute duo concert, (3) A concert by Jorge Morel, (4) A concert by Robert Strizich, and, (5) The reviews and articles of Director Bill Glenn.

In October of 1988, the new board was: Robert Ward, Director; Russel Southcott, assistant Director; Margaret Ward, Secretary; Michael Kozaczek and John Reidhaar-Olson, Newsletter Editors. The jointly sponsored Guitar Festival of June 1989 at the Boston Conservatory, a week long event, featured many rising stars. Nicholas Galuses, Norbert Kraft, Scott Tennant, Alexander Dunn, and William Kanengiser all performed for the Society at this time. Poetry and wisdom entered our Newsletter when Frank Wallace and Lily Afshar submitted excerpts from Songs of the Renaissance, and Seven Spanish Songs, composed by Manuel De Falla. Finally, we should mention the many master classes, which the Society facilitated, to the benefit of performers and auditors alike during those years.

To be continued...

Coming Events!

Saturday, June 16 at 8:00 p.m.
Kyung Yoo Benifit Recital at the Cambridge Friends Meeting House, see the Performer Spotlight section.

Tuesday, June 12-17
Boston Early Music Festival, see the Calendar section for details.

Thursday, July 12-20
VI International Guitar Congress/Festival of Corfu, Greece.

Saturday, October 6 at 8:00 p.m.
Pearl/Gray Guitar Duo at the Longy School of Music.
Benefit Recital
by
Kyung Yoo

The Boston Classical Guitar Society is pleased to announce a benefit recital, proceeds from which will go to the Pine Street Inn.

Guitarist Kyung Yoo will play works for solo guitar by J.S. Bach, Villa-Lobos, Sor, and Frescobaldi.

The Cambridge Friends Meeting House

Saturday, June 16 at 8:00 p.m.

Admission is free but donations are welcome and all proceeds will go to the Pine Street Inn.

Directions: The Cambridge Friends Meeting House is located at 5 Longfellow Park, off of Brattle Street a few blocks from Harvard Square (and the Harvard Square T stop on the Red Line). Metered parking is available on nearby streets. The Meeting House is wheelchair accessible.

For more information, call 781-793-0781.

Program

Girolamo Frescobaldi (1583-1643)
Aria con Variazioni detta “La Frescobalda”

Johann Sebastian Bach (1685-1750)
Lute Suite II (BWV 997)
Preludio
Fuga
Sarabande
Gigue
Double

Intermission

Fernando Sor (1778-1839)
Theme & Variations from Mozart’s Magic Flute

Heitor Villa-Lobos (1887-1959)
Cinq Preludes
No. 1 in E minor
No. 2 in E major
No. 3 in A minor
No. 4 in E minor
No. 5 in D major
Sharon Isbin, Director of the Guitar Department,
The Juilliard School, NYC  www.sharonisbin.com
“A fabulous invention. Now I can travel anywhere
in the world and maintain my technique and
repertoire with ease and convenience.”

Benjamin Verdery, Chairman of the Guitar Department,
Yale University
“Envious of flutists and other small instrument
players? Tired of carrying your guitar absolutely
everywhere? Want to practice in trains, planes,
and laundromats? These issues and many more
no longer plague me since my purchase of the
SoloEtte. It’s sleek and my life is complete!
Bravo Senor Wright!”

Mark Tyers, Adjunct Professor of Classic Guitar
Studies, Montana State University, Bozeman
“It gets used almost everyday.”

Gregory Newton, Professor of Guitar,
California State University, Northridge
“The ideal way to stay in preparation for
concerts and tours when I’m out of town.”

Ron Purcell, Director of Guitar Area,
California State University, Northridge,
and Director of Int’l Guitar Research Archive
“Without disturbing people, I can
practice whenever I want.”

Bryan Johanson, Professor of Music,
Portland State University, Oregon
“Completely brilliant!
It works so well!”

Muriel Anderson, 1989 Fingerpicking
Guitar Champion, performing artist,
columnist
“The SoloEtte has solved all the
problems of a travel guitar.
It is truly the best design I
have played.”

Anton Machleder, Professor of
Classical Guitar Studies,
Houghton College, NY
“It feels real and when I travel,
I don’t have to worry about a
broken guitar.”