



# newsletter

## Upcoming Events

### Saturday, March 23, 8:00 p.m.

Martha Masters, presents a concert sponsored by the Boston Classical Guitar Society. Pilgrim Congregational Church, 55 Coolidge Ave, Lexington.

### Wednesday, April 10, 7:00-10:00 p.m.

Benjamin Verdery teaches a master class at New England Conservatory, Rm. 118, St. Botolph Bldg. (near the corner of Mass. Ave.) Admission is free.

### Sunday, April 14, 4:00 p.m.

Sharon Wayne/Quadrivium Quartet concert at Old Ship Church, Hingham.

*See the Calendar Section for much more*

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## Letters to Members

### Dear Members,

Welcome to the Spring 2002 issue of the Boston Classical Guitar Society newsletter. It has been an interesting concert season thus far, featuring soloists, duos, and quartets. As you probably know, the Brazilian Guitar Quartet gave an amazing performance just a few weeks ago. The turnout was enormous, and it should come as no surprise: In addition to their powerhouse first guitarist, Paul Galbraith, they have an unbelievably humble attitude yet seemingly flawless technique, musicality, and attention to detail.

We are happy to have the talented young guitarist Martha Masters come to Boston for a solo concert on March 23, at the Pilgrim Congregational Church in Lexington. Ms. Masters, currently on quite a busy schedule, is traveling all throughout the U.S. on her "GFA Winner's Tour." We are quite honored to be a stop on her tour and a participant in the GFA's activities. To check out more information about this talented guitarist, visit her website, <http://www.marthamasters.com>. And, of course, come see her play!

The BCGS has decided to sponsor an additional concert this Spring, and, once again, I am honored to be a part of it. Guitarist Sharon Wayne and the Quadrivium Guitar Quartet will perform at the Old Ship Church on April 14. Sharon Wayne is a rising star among the guitarists of her generation, and the quartet is a young but "ferocious" group. We are splitting a concert, with Ms. Wayne in the first half and the quartet in the second half. This exciting concert will close the BCGS' 2001-2002 concert season.

In the world of classical guitar pedagogy, we are saddened by the death of Frederick Noad. For those of you who do not know him, Mr. Noad was one of the leading classical guitar teachers of his generation. He is the author of the famous "Solo Guitar Playing" method books, which has helped so many guitarists throughout their studies, including myself. He passed away last September after a prolonged sickness. Those of you who have guitar teachers know the importance of that person guiding you along in your guitar playing. With his numerous books, lessons and seminars, Mr. Noad reached many students. He will be missed greatly.

In our next issue, you will find in-depth information regarding our GuitarFest '02, set for this fall. We are very excited about the various plans we have in store for you! For anyone interested in sending proposals for this event, please feel free to send them to:

Nicholas Ciraldo  
Director, Boston Classical Guitar Society  
619 Commonwealth Avenue, Suite 10, Boston, MA 02135

Best wishes during the upcoming spring months!

Sincerely,

*Nicholas Ciraldo,  
Artistic Director*

## A Connor Guitar “Extravaganza”

By Charles Carrano

This past January, local luthier Stephan Connor hosted an open house (or “Connor Guitar Extravaganza,” as he put it) in the main gallery of the Piano Factory on Tremont Street in Boston.



The Piano Factory houses several artists and their workshops, along with a shared gallery that often features an exhibit of paintings, photographs or sculptures. Steve recently moved his workshop, and his residence, to the Piano Factory and is free to use the gallery from time to time. Being the proud owner of a Connor guitar myself, I took my wife, Francine, (and my guitar) to find out what Steve was up to. When we arrived what we found was, in essence,

a complete luthier museum, guitar recital, and reception all wrapped up into one.

Frank Wallace was entertaining the crowd with his own composition “Song for Duke” while we enjoyed some wine and the many side exhibits Steve had arranged. There were several types of tonewoods on display, including some of the less common species that Steve has made extensive use as of late: Madagascar rosewood, Koa, and Bubinga. Some of the other exhibits included a demonstration of how rosette mosaics are constructed, a collection of tools used in guitarmaking, and a lighthearted collection of guitar label designs that “didn’t make the cut.” Of the many snacks and refreshments we enjoyed, the most interesting was Steve’s own “jungle juice,” which apparently contained the same 190 proof alcohol he uses to make shellac for the instruments. This might explain how some of us mustered up the nerve to perform for the group!

The Connor guitars that found themselves in the gallery that day included mine (whose photograph appears in the book “Custom Guitars” by the publishers of Acoustic Guitar Magazine), Bob Ward’s Spanish style 660 scale cedar top, Frank Wallace’s spruce top, Wendy Silverberg’s 640 mm scale custom Koa, and a new seven string built for Tom Noren, complete with a saddle built from water buffalo horn. Many of these guitars sport very unusual bracing patterns inside. The most radical guitar of the bunch was Peter Greer’s. His guitar, nicknamed “Magneto,” sports an additional sound hole on the side of the instrument, facing the performer, that can be open or covered by a wooden disk held in place with magnets. One of the most surreal moments of the day was listening for subtle tone changes when Steve was performing Villa-Lobos’s Choro #1 (with jungle juice induced phrasing, as he put it) while Frank continually covered and opened the side sound-hole.

Many of us gave Steve’s instruments a try while performing for the group. Fran and I played a movement from a suite she

wrote for violin and guitar, along with a four movement suite she wrote for us for our wedding. She and Frank also played an instrumental rendition of Frank’s “Song without Words,” which, despite its name, normally features a vocal part. Frank played the start of his “Passacaglia” on four of Steve’s guitars back-to-back, which was probably the best opportunity to hear the tonal nuances that the different instruments could produce. Bob Ward was noodling some Villa-Lobos to himself in the center of the audience to give “Magneto” a try, when gradually the whole crowd went completely silent, compelled by the sound of a profoundly talented and musical player combined with a great sounding instrument.

Steve’s next Extravaganza will be scheduled this April, and will feature the talented Mark Davis and Beverly Roy Duo. Steve enjoys visitors to his workshop by appointment at 791 Tremont St., Apt West 308, Boston, MA 02118. He may be reached at (617)-267-8344, via email at [steveconnor@juno.com](mailto:steveconnor@juno.com), or you can take a virtual tour of his instruments at [www.connorguitars.com](http://www.connorguitars.com).

*An important mission of the Boston Classical Guitar Society is to support our local luthiers. If you are a luthier sponsoring a guitar event, please let us know so that we may assist in whatever way we can.*



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**Anton Machleder**, Professor of  
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# Performer Spotlight



*The Boston Classical Guitar Society*

Is proud to present

## *Martha Masters*

Winner of the 2000 Guitar Foundation of America  
International Solo Competition

**Saturday, March 23, 8:00 p.m.**

Pilgrim Congregational Church, 55 Coolidge Ave in  
Lexington, MA

**Tickets \$15 regular admission, \$10 for seniors  
and BCGS members.**

Call (508) 767-3916 for more information, or visit  
[www.bostonguitar.org](http://www.bostonguitar.org) for details and driving directions.

*"Masters had a sweet tone... a fine balanced tremolo... I would go out of my way to hear [Martha] play again."*

- Soundboard

*"Poise, maturity and clean technique..."*

*Masters put her ample dexterity to good use... Her control of instrumental color was exemplary."*

San Antonio Express-News

*"Martha Masters will most certainly be one of the most sought-after guitarists of her generation - hear her!"*

- Scott Tennant

### Program

Lute Suite I	J.S. Bach
Prelude	(1685-1750)
Allemande	
Courante	
Sarabande	
Bourree	
Gigue	
La Source du Lyson, Op. 47	Napoleon Coste
	(1806-1883)
Milonga del Angel	Astor Piazzolla
Verano Porteño	(1921-1992)

### INTERMISSION

Theme, varie et finale	Manuel Maria Ponce
	(1882-1948)
Drei Tentos Hanz	Werner Henze
	b. 1926
Sonata Joaquín	Turina Allegro
Andante	(1882-1949)
Allegro vivo	

## Martha Masters Biography

Martha Masters is quickly becoming one of the most sought-after guitarists of her generation. In October of 2000 Martha won first prize in the Guitar Foundation of America (GFA) International Solo Competition, including a recording contract with Naxos, a concert video with Mel Bay, and an extensive North American concert tour. In November of 2000, she also won the Andrés Segovia International Guitar Competition in Linares, Spain and was a finalist in the Alexandre Tansman International Competition of Musical Personalities in Lodz, Poland. Prior to 2000, Martha was a prizewinner or finalist in numerous other international competitions, including the 1999 International Guitar Competition "Paco Santiago Marín" in Granada, Spain, the 1998 Tokyo International Guitar Competition and the 1997 GFA International Solo Competition.

Currently, Martha is on the guitar faculty at Loyola Marymount University in Los Angeles. She received both the Bachelor and Master of Music degrees from the Peabody Conservatory, where she studied with Manuel Barrueco, and completed the Doctor of Musical Arts degree at the University of Southern California as a student of Scott Tennant.

### Concert Directions

**FROM THE NORTH** via 128. Take exit 32B-A. Keep right for 32B, the Middlesex Tpk. When exit ramp comes to an end, turn left at the light. There will be a Barnes & Noble on your right and Burlington Dodge on the left. After 0.5 miles, turn right after Burger King onto Adams Street. You will see a Mobil station at that corner. Continue +1 mile down Adams St. and turn right onto Coolidge Ave. (Next street after you see the Fisk School ball field on your left). The church is at 55 Coolidge Ave. on your right.

**FROM THE SOUTH-MASS PIKE** via 128. Take Rte. 4-225 East (toward Lexington and Arlington). This is Bedford Street. Go 0.9 miles to third traffic light (don't count the blinking yellow). This is Hill/Revere Street. Turn left and continue on Revere St. for about 3 Blocks. Liberty St. comes up on the left and the next is Hancock Street. Go straightish/rightish around the little island with the mailbox on it across Hancock St. There is a green sign for Pilgrim Church on the corner of Coolidge and Hancock. The church is at 55 Coolidge Ave. on the left side.

**FROM CAMBRIDGE VIA ROUTE 2.** Take Rt. 2 West and exit at Waltham Street. Turn right at the end of the ramp. This is Waltham Street heading north toward Lexington. Stay on Waltham St. until it ends at Mass. Ave. in Lexington Center. Turn left. Go about 0.2 miles. Veer right at the Minuteman Statue on the Town Green. Take the next right after the minuteman. This is Hancock Street. Take Hancock for 0.8 miles. (After about 0.5 miles there is a split in the road. Stay right. It becomes Adams St. at this point.) There is a green sign for Pilgrim Church on the corner of Coolidge and Adams. Turn left onto Coolidge Ave. The church is at 55 Coolidge Ave. on your right.

## My GFA '01 Experience

By Nicholas Ciraldo

I had the great opportunity of attending and competing in the Guitar Foundation of America's annual solo guitar competition and festival, in October of 2001. The location for the event, La Jolla, California, was a beautiful place for what turned out to be an exciting weeklong festival. I enjoyed a two-fold experience, both the festival and the competition.


The competition was the biggest one I have ever entered. The first prize includes a CD recording package, a concert tour of some fifty venues, and five thousand dollars. The GFA competition is considered by the majority of classical guitarists as one of the most important guitar competitions in the world.

An interesting facet of this competition was that there was no "taped" first round, so anyone could show up and compete. From the first round, the judges were to pick fifteen players to pass on to the semi-final round. From the semi-final round, four pass to the final competition on the last day of the festival. From the beginning, it was a nerve-racking time.

*(continued on page 13)*

# Peter Janson

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# Calendar



## Spring 2002

### PERFORMANCE PARTIES

#### Saturday, March 16, 2:00 p.m.

Devin McMurray hosts a performance party in Hopkinton, MA. Take exit 21 A off of Rte. 495 (if coming from Boston take Pike to 495). Off exit, follow for about 200 feet and take a left directly after the mobile station into an industrial park entrance. At stop (very close) take a right. Follow straight through the next stop sign and less than a quarter mile on the left there will be some tan condo complexes. Turn into main entrance on the left and then take first right into a parking lot with a street sign Doyle Lane. The condo is #4 and is the 3rd or 4th on the left. Please park around the center island in the parking lot because most of the spots belong to residents. From the highway it is about 2-3 minutes so if lost just call (508) 497-2557.

#### Saturday, April 27, 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.

#### Saturday, May 11, 2:00 p.m.

Frank Wallace hosts a performance party in Antrim, NH. Come up Route 3 to Exit 7W; go west on 101a; take the loop around Milford on 101; at the end (second stop light) turn left, back onto 101a; in less than a mile turn right at the sign to Wilton (you can also go all the way to Peterborough, then go north on Route 202); Route 31 winds a lot, just follow the signs through Lyndeborough, Greenfield, and Bennington until you reach Route 202, turn right; in Antrim, 31 and 202 split (T-Bird mini mart/gas station on right at junction) - stay on 202 for one mile; turn left on Elm Avenue (not Elm Street); go 1.3 miles and turn left on Bridle Road; go .7 miles and my house, #75, is on right (old white farm house, small white barn on your left just before house). Bridle is a little dirt road, so be brave - there will be light at the end of the tunnel. Alternative route is to go 93 to 89 in Concord; exit 5 on left onto rt. 202 and 9 to Hillsboro; at second light, turn left onto south 202 to Antrim; in about 4 miles watch for Elm Ave on right. Takes about the same amount of time.

*For information about hosting a performance party, contact Charles Carrano by email ([c.carrano@att.net](mailto:c.carrano@att.net)) or by mail (BCGS Newsletter Editor, 70 George St., Norwood, MA 02062).*

### BCGS SPONSORED EVENTS

#### Saturday, March 23, 8:00 p.m.

Martha Masters, winner of the Guitar Foundation of America competition, presents a concert sponsored by the Boston Classical Guitar Society. Pilgrim Congregational Church, 55 Coolidge Ave, Lexington, 02420. Tickets \$15 regular admission, \$10 for seniors and BCGS members. Call (508) 767-3916 for more info.

#### Sunday, April 14, 4:00 p.m.

Sharon Wayne/Quadrivium Quartet concert at Old Ship Church, Hingham. Tickets \$10 regular admission, \$8 for seniors and BCGS members. Call (508) 767-3916 for more info.

### NEW ENGLAND AREA EVENTS

#### Saturday, March 2, 8:00 p.m.

Bob Ward in concert at the Brookline Music School. Music by Bach, Brower, DeRitis, Barrios and others. For directions, visit [www.bmsmusic.org](http://www.bmsmusic.org)

#### Sunday, March 3, 3:00 p.m.

Sharon Wayne and Bridget Kazukiewicz will present a concert of music for flute and guitar at the Joy of Music Program, 1 Gorham St. in Worcester. The program will include works by Beaser, Piazzolla, Tower, and Villa-Lobos. This program is supported in part by a grant from the Worcester Cultural Commission, a local agency supported by the Massachusetts Cultural Council, a state agency. For more information, call (508) 767-3916.

#### Sunday, March 3, 4:00 p.m.

CAMSA faculty recital. Berit Strong performs Cooperman and Marcos. Other works by Haydn, Bartok, Schumann, Brahms, Barber. Follen Community Church 755 Mass. Ave. Lexington. \$10/\$6 students, seniors. For info. call (978) 834-7845. For directions call (781) 862-3805.

#### Tuesday, March 5, 12:15 p.m.

Boston Atheneum Noon Music, featuring the Quadrivium Guitar Quartet. Music by Telemann, Bach, Brouwer and others at King's Chapel, corner of Tremont & School Streets, Boston, MA. Free admission. Call (617) 439-5533 for more info.

#### Saturday, March 9, 7:00 & 9:30 p.m.

Sol Y Canto perform as a septet with Alan del Castillo and a special guest string quartet at the Regattabar in the Charles Hotel, Harvard Sq., Cambridge. Reprise of FleetBoston Celebrity Series' commission, "Prisma de amores", a Latin suite by Brian Amador plus many Sol y Canto favorites. Tickets are \$16 and may be purchased through Concertix at (617)-876-7777 or [www.concertix.com](http://www.concertix.com).

**Sunday, March 10, 3:30 p.m.**

Sol y Canto perform as a quartet at the First Parish Church, 29 Lexington St., Concord, MA. Benefit for Concord's Sister City's micro-bank project in San Marcos, Nicaragua. Call (978) 369-9602 or visit [solycanto.com](http://solycanto.com) for more information.

**Sunday, March 10, 4:00 p.m.**

Larry Spencer performs at the Hingham Public Library. The program will include Erland von Koch's "Appassionato," Moreno-Torroba's "Nocturno," Mertz's "Hungarian Fantasy," Leisner's "Billy Boy Variations," Santorola's "Preludio I," Garoto's "Improviso," Bonfa's "Mahna de Carnaval," and other pieces. Admission is free. For directions, visit [www.hingham-ma.com/html/publiclibrary.html](http://www.hingham-ma.com/html/publiclibrary.html).

**Wednesday, March 13, 12:00 p.m.**

Berit Strong, Classical Guitar, performing works by Cooperman, Cullen, Brouwer and Bach. Acton Women's Club 504 Main St. Acton, Ma. Public Welcome. For info call (978) 263-5275.

**Wednesday, March 20, 1:00 p.m.**

"Music from the Time of the Spanish Armada." Works by Dowland, Morley, Mudarra, Pedro Rimonte and others performed by Michael Collver, voice; Glorianne Collver-Jacobson, Lute; Laura Jeppesen, bass viol; and Jesse Lepkoff, recorder and flute. Location: Rhode Island Community College, at the Knight Campus in Warwick. Free admission. For more information send email to [collver@world.std.com](mailto:collver@world.std.com).

**Sunday, March 24, 4:00 p.m.**

Steve Marchena & John Mason Duo in concert at the Hingham Public Library. Admission is free. For directions, visit [www.hingham-ma.com/html/publiclibrary.html](http://www.hingham-ma.com/html/publiclibrary.html).

**Friday, March 29, 12:25 p.m.**

Music at the Meeting House: Artist Diploma Series Solo recital. Luiz Mantovani performs music by Dowland, Ponce, Navok, Coste and Ginastera at the Old South Meeting House, 310 Washington Street, Boston, MA. Free admission. Call (617) 482-6439 for more info.

**Friday, April 5, 7:00 p.m.**

Aaron Caplan will perform Ned Rorem's, "Romeo and Juliet," for flute and guitar with flutist John Rank as a part of Mr. Rank's faculty recital at the Community Music Center of Boston. The concert is Free. Call 617-482-7494 or see [www.CMCB.org](http://www.CMCB.org) for info and directions.

**Saturday, April 6, 7:30 p.m.**

Fly from the World: vocal and instrumental music by Alfonso Ferrabosco I and II. Music from the courts of Elisabeth I and James I of England, performed by Poema Harmonico (Bruce Fithian, tenor; Carol Lewis, viola da gamba; Olav Chris Henriksen, lute). The Cathedral Church of Saint Luke, 143 State St., Portland, ME. Suggested donation \$8. Call (207) 772-5434 for info.

**Sunday, April 7, 4:00 p.m.**

Emre Oktem performs at the Hingham Public Library. Admission is free. For directions, visit [www.hingham-ma.com/html/publiclibrary.html](http://www.hingham-ma.com/html/publiclibrary.html).

**Wednesday, April 10, 7:00-10:00 p.m.**

Benjamin Verdery teaches a master class at New England Conservatory, Rm. 118, St. Botolph Bldg. (near the corner of Mass. Ave.) Admission is free.

**Saturday, April 13, 8:00 p.m.**

"Le Trésor d'Orphée: 17th Century French Music for Lute and Viola." Works by Guédron, Gaultier, Marais, de Visée and others, performed by Duo Maresienne (Carol Lewis, viola da gamba; Olav Chris Henriksen, lute and theorbo.) Lindsay Chapel, First Church in Cambridge Congregational, 11 Garden St., Cambridge, MA. \$14/\$10. Call (617) 776-0692 for info.

**Sunday, April 14, 3:00 p.m.**

Duo Maresienne presents the same performance as April 13. Somerville Museum, Central St. at Westwood Road, Somerville, MA. \$12/\$8. Call (617) 666-9810 for info.

**Thursday, April 18, 12:05 p.m.**

Glorianne Collver-Jacobson, guitar, and Mauricio Garcia, flute, perform works by Piazzolla, Almeida, Thiago da Mello, Villa Lobos, Ibert and others. MIT Chapel, 77 Mass. Ave., Cambridge. Free admission. For information call (617) 253-2906.



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## Spring 2002 Calendar *(continued)*

### Sunday, April 21, 4:00 p.m.

Paul Zutrau and Josef Halajko perform solo programs at the Hingham Public Library. Admission is free. For directions, visit [www.hingham-ma.com/html/publiclibrary.html](http://www.hingham-ma.com/html/publiclibrary.html).

### Saturday, April 27, 8:00 p.m.

The Providence Mandolin and Guitar Orchestra, The Pops Concert "American Landscape" with Butch Baldassari and Rose Weaver. A review of American music featuring of Copeland, "Waltz for Bill Monroe," "Orleans" and more. The Pepsi Forum, Johnson and Wales University, Providence, RI Tickets are \$15. For more information and directions, visit the orchestra's web site at: [www.mandolin-orchestra.org](http://www.mandolin-orchestra.org).

### Sunday, April 28, 3:00 p.m.

Classical guitar recital by Craig Ahern at St. Bridget's Catholic Church, on the corner of Central and Route 58 in Abington, MA. Proceeds from this recital will go towards the fundraising efforts for the renovations being done at St. Bridget's Church. Admission is \$5.00 at the door. Call (508) 295-9704 for more info.

### Wednesday, May 1, 12:15 p.m.

The French Library Musique a Midi Series; Solo recital by Luiz Mantovani. Music by Dowland, Ponce, Navok, Coste and Ginastera at the French Library and Cultural Center, 53 Marlborough Street, Boston, MA. Free admission. Call (617) 912-0400 for more info.

### Thursday, May 2, 8:00 p.m.

Artist Diploma Recital Solo recital by Luiz Mantovani; music by Dowland, Ponce, Navok, Regondi, Leisner (world premiere of "Acrobats," for flute and guitar, with Mauricio Garcia, flute), Coste and Ginastera at NEC's Jordan Hall, 290 Huntington Avenue (entrance through Gainsborough Street), Boston, MA. Call (617) 536-2412 for more info.

### Friday, May 3, 8:30 p.m.

Presented by the Sons of Norway. Berit Strong performs music inspired by water. Cooperman, Grieg, Coste, Bach and Pinkham. Scandinavian Living Center, 206 Waltham St. W. Newton (corner of Waltham and Crafts Sts. next to Fessenden School). Free. Call Mr. Holman at (617) 876-8375 for info.

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### Friday, May 10, 8:00 p.m.

Aaron Caplan will be performing Granados' "Tonadillas" for Soprano and Guitar with Mexican singer Rosa Rivera at the New England Conservatory. Free admission. Send email to [ajcaplan@hotmail.com](mailto:ajcaplan@hotmail.com) for more info.

## WORKSHOPS AND FESTIVALS

### April 5-7, 2002

The Department of Music of the School of Visual and Performing Arts at Long Island University's C.W. Post Campus is pleased to announce the 10<sup>th</sup> Long Island Guitar Festival. The festival will feature concerts, master classes and workshops with classical guitarists Eduardo Fernández and Celcila Sigueria, fingerstyle jazz guitarist Gene Bertoncini and the Becker-Bianculli guitar duo, featuring the world premiere of "Long Island Suite" by Carlo Domeniconi written in celebration of the 10<sup>th</sup> festival. For more information contact the C.W. Post Department of Music at (516) 299-2475 or [www.liu.edu/gfest](http://www.liu.edu/gfest).

### June 7-12, 2002

Stetson University will host the International Guitar Workshop. The event invites classical guitarists of every level to participate in daily master classes, seminars and guitar orchestra. This year's workshop will present recitals and personal coaching by the distinguished artist faculty of Stephen Robinson, Artistic Director, Denis Azabagic, Arnaud Dumond, Roland Dyens, Nicholas Goluses, Julian Gray, Bruce Holzman, Eleftheria Kotzia, David Leisner, Peter McCutcheon, Michael Newman, Laura Oltman and Steven Thachuk. For additional information, visit [www.stetson.edu/~srobinso/guitar](http://www.stetson.edu/~srobinso/guitar) or contact Patrece Robinson (386)-822-8957.

### June 30-July 4, 2002

The second New York Guitar Seminar at Mannes brings together a distinguished faculty of New York guitar masters & Guest speakers: The Newman & Oltman Guitar Duo, Laura Oltman, Michael Newman, Sharon Isbin, Benjamin Verdery, Antigoni Goni, Joel Lester, Frederic Hand, and many more. Visit [www.mannes.edu/guitar](http://www.mannes.edu/guitar) for information, or contact Emily Weiland, Administrative Director (212) 712-1973, [mannesguitar@newschool.edu](mailto:mannesguitar@newschool.edu). Registration Deadline: May 10.



## Encore!

The Brazilian Guitar Quartet delivered a spectacular performance to a nearly sold-out audience this past February, and the

Boston Classical Guitar Society is proud to have played an important role. Because an anonymous donor paid the performers' fee, the BCGS was able to donate proceeds from the concert in the amount of \$2,165 to benefit the Brazilian community of Boston.



## 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. Call (617) 730-8002.

### Sunday brunch, 11:00 a.m. - 1:00 p.m.

Lance Gunderson performs at Ciento, a Spanish tapas bar, at 100 Market St. in Portsmouth, N.H. Flamenco and classical guitar. All welcome. [lgunder@attglobal.net](mailto:lgunder@attglobal.net).

\*\*\* Advertising in the Calendar is free of charge \*\*\*

Send your listings to Larry Spencer at [lspencer777@hotmail.com](mailto:lspencer777@hotmail.com), or mail them to: Larry Spencer, BCGS Webmaster/Calendar Coordinator, 1200 Concord Rd., Marlborough, MA 01752.

Deadline for the Jun-Aug issue is May 1.

Listings submitted after the deadline will be posted on the BCGS Web site: [www.bostonguitar.org](http://www.bostonguitar.org)



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# Music Review

By Alex Lehar

**Title:** Franz Lehár  
for Classical Guitar

**Arranged by:** John Zaradin

**Publisher:** Glocken Verlag, London

**Pages:** 47



Franz Lehár is a name that is not immediately identified with the Classical Guitar. He wrote light Operettas early in the last century, many of which remain extremely popular in Northern and Central Europe. In the United States he is chiefly known for the "Merry Widow," one of the most popular operettas ever written, which appeared in Vienna in 1905. America first took note of Lehár at the New York Premiere in 1907. He went on to write some 30 operettas of which a dozen are still presented regularly on the stage. Lehár's music was

unabashedly the popular music of his time, and is noted for its very rich melodic content and full orchestration, drawing on themes from many central European traditions.

It is difficult to capture this on the limited possibilities offered by a six stringed classical guitar. John Zaradin was asked in 1996, to write some arrangements to do just this, for a collection of 14 pieces representative of Lehár's music. This was a tall order, but the result is available in this Guitar Collection.

To attempt to capture the essence of a piece of orchestral music on the guitar can be extremely challenging. These pieces are not easy to play since they make very free use of the entire fretboard, but the results do show the amazing potential of the guitar.

*The BCGS is seeking contributors to this column. Both sheet music and CD reviews are welcome. Please send your reviews and/or inquiries to Charles Carrano at [c.carrano@att.net](mailto:c.carrano@att.net), or mail them to: Charles Carrano, BCGS Newsletter Editor, 70 George St., Norwood, MA 02062.*

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“Finally, a concert quality instrument that is built for the majority of guitarists' hands. The Rawdon Hall guitar is comfortable to play, enticing in tonal qualities, and attractive to hold. I find myself drawn to the instrument, continuing to play even after a long practice session on my concert instruments. An incomparable instrument for the price.”

**Dr. Robert Trent**  
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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**  
University of Washington

“I am happy to enthusiastically recommend Rawdon Hall guitars. They are an exceptional value and are ideal for the beginning-intermediate student. I have not seen any other guitar in their price range that comes close to comparing with their quality of sound, craftsmanship, materials, appearance and playability. They are truly unique.”

**Frederic Hand**  
Mannes College of Music



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

**Dr. Guy Capuzzo**  
Texas Tech University,  
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**Lars Frandsen**  
Brooklyn College

“The Rawdon Hall Guitar is the ideal instrument for the serious student. I've not before encountered any classic guitar in this price range that delivers the professional playability and tone of these instruments.”

**Peter Argondizza**  
Royal Scottish Academy of Music  
and Drama

# Perspectives

## The Boston Classical Guitar Society A Historical Outline, Part 2

By Raymond Poissant

During Bob Ward's tenure as Director of the BCGS, the society sponsored many guitarists from distant shores: Lily Afshar from Tehran, Lisa Smith from Honolulu, Ivan Rijos from Puerto Rico and Phillip Tii from Malaysia; thus touching on the world-wide revival of the spanish guitar.

In April of 1990, Berit Strong was appointed Artistic Director to head our society. Among other things, her acceptance letter touched upon the isolation and lack of mutual support among guitarists which retarded public recognition of the classic guitar. Berit brought good communication skills and a lot of enthusiasm to the position. Initially, the Board included Sylvie Morel, Editor, and Mohamed Almarzooqui, Calendar.

The 1990 Guitar Fest of June 24-June 30 was co-sponsored with the Boston Conservatory. Our newsletter featured an interview with Neil Anderson discussing the interactive master-class format. This year was characterized by the strong presence of female role models: Eleftheria Kotzia (Greece), Dale Kavanagh (Canada), and Raphaella Smits (Belgium). It was while Stephan Aron, one of the guest performers at that year's guitar festival, toured Boston, that he met Jonathan Mishne. They expounded the idea that classical music needs the revitalizing, improvisational approach of Jazz, Blues and Rock. The great composers were accomplished improvisers, and we should approach their music with the freshness of invention. On September 23, Dennis Koster gave a classical/flamenco concert to benefit the society. In October, Urosh Dojcinovich performed compositions by Yugoslavian guitarists.

In 1991, the Board consisted of Berit Strong, Director; Joe Scott, Editor; Leo Green, Secretary; Bob Marino, Treasurer; and Eric Johnson and Paul Cortese; Special Assistants. In March, the society presented a Segovia memorial benefit concert featuring radio host Robert J. Lurtsema reading from *Platero and I*, along with Peter Clemente, Bob Squires, and the Anderson/Buonocore duo at Seully Hall. Other events included: May 19, a collaborative entitled *Sounds and Images* with guitarist Bob Ward and John Leuders-Booth, photographer; and fall concerts with Berit Strong, guitar and Margarite Serkin, poet. In early 1992, Farooq Siddique replaced Jose Iglesias, who had replaced Bob Marino, as treasurer, John Curtis opened his guitar studio, and Steve Terry sponsored a performance party. William Matthews performed a concert to benefit the Segovia Scholarship Fund at the Longy School of Music, on March 1. Cambridge was the site of Janet Marlow's master class in May. In the fall, The New School of Music invited our society to become a Society in Residence, thus helping our finances

considerably. Competition winner Alexei Zimakov was sponsored on October 2, coming from Tomsk, Russia. The following month featured a concert called: "An Evening with Joaquin Rodrigo" featuring Timothy McFarland, piano; Robert Ward, guitar and Barbara Winchester, soprano at the Longy School of Music. Concerts by Alexei Bisso, Paul Galbraith and Christopher Parkening also were performed in the fall.

In 1993, the January issue of the Society proclaimed: VIVA SEGOVIA, let us celebrate the centenary of his birth. On February 20, the celebration began with a concert by The Curtis High School Guitar Ensemble and soloist Judith Handler at the New School of Music in Cambridge. On February 21, a tribute to the fruitful relationship of Segovia and Manuel Ponce took place at the Longy School featuring Bob Ward, guitar; David Witten, pianist; and flutist Suellen Hershman. On March 19, Villa Victoria, the Spanish Cultural Center, hosted a tribute which featured Apostolos Paraskevas, Peter Clemente, and John Muratore. A Juan Martin flamenco concert, a Michael Cedric Smith master-class, concerts by Ben Verdery and David Tanenbaum, as well as a Hopkinson Smith performance at the Museum of Fine Arts rounded out the year. Membership dues were twenty dollars yearly, and performance parties continued to be held in private homes.

In 1994, Rick Oja replaced Farooq Siddique as treasurer of the society. Our newsletter was spotlighting "guitar happenings" around the world. In May, the Society presented José Lezcano and the Keene, New Hampshire Guitar Orchestra at the New School of Music. With the establishment of BCGS' charitable trust status, the board decided to sponsor a benefit concert to improve our finances. Berit Strong, Apostolos Paraskevas, Robert Ward, and John Muratore all performed for the society at the New School of Music. The guitar mini-fest occurred November 5, with guest star William Kanengiser, lectures by Lester DeVoe and Berit Strong, and concerts by Bill Buonocore and Olav Chris Henriksen. Aaron Green now replaced Rob Piazza as calendar editor.

By 1995, the BCGS talent showcase called Rising Stars had found a home at Central Square Library in Cambridge, so that students at local music schools had a stage upon which to display their talents. In March, the newsletter contained a biography, a program, and a concert date of Dennis Koster, plus the concluding half of Aaron Green's article *Buying a New Guitar*, along with ads, announcements, and a letter from the Director. In April, the Minneapolis Guitar Quartet played at the Boston Conservatory, Joe Scott submitted an article on: *Photo CD Offers Promo Possibilities*, and Apostolos Paraskevas announced his upcoming concert at the Carnegie Recital Hall in New York. After five years of directing the society, Berit Strong announced her resignation in May of that year.

*To be continued ...*

BCGS Concert at the  
*~ Old Ship Meeting House ~*  
 Sunday, April 14, 2002 at 4 p.m.



*Sharon Wayne*



*Luiz Mantovani William Riley David Wade Nicholas Ciraldo*

**The Boston Classical Guitar Society** is proud to present a concert by guitarists Sharon Wayne and the Quadrivium Guitar Quartet, featuring Nicholas Ciraldo, Luiz Mantovani, William Riley, and David Wade. The concert will take place at the historic Old Ship Meeting House in Hingham, MA on Sunday, April 14, at 4 p.m.. Tickets are \$10 for regular admission, \$8 for seniors and BCGS members. Call (508) 767-3916 for more information.

This is a historic event for the BCGS and it promises to be an exciting evening. The Old Ship Meeting House, a post and beam church built in 1681, is the oldest meetinghouse in continuous ecclesiastical use in the United States and has an enviable reputation as a superb venue for classical musicians. This concert features award winning artists in a South Shore setting, and will be presented as a split bill program of solo and ensemble guitar music.

A portion of the proceeds will benefit the Old Ship Church and the Boston Classical Guitar Society. Visit Old Ship on the web at [www.oldshipchurch.org](http://www.oldshipchurch.org) to learn more about this important historical landmark and to obtain additional information about this performance.

**Sharon Wayne** received her BM and MM degrees in Classical Guitar Performance from the University of Southern California where she studied with William Kanengiser and James Smith. First Prize winner of the 1991 ASTA Solo Guitar Competition, she was also a semi-finalist at both the Guitar Foundation of America's International Competition in Buffalo, New York, and the Great Lakes Guitar Competition in Akron, Ohio. Ms. Wayne has played in the U.S. and Japan, and has twice been invited to perform at the Piccolo Spoleto Festival in Charleston, South Carolina. Throughout her career Ms. Wayne has been active in promoting works by living composers, and has premiered works by Carlo Domeniconi, Dusan Bogdanovic, David Mesler, and Scott Rea. She has shared the stage with world renowned guitarists including Liona Boyd and Scott Tennant, and as a founding member of the San Francisco Guitar Quartet has been involved in the generation of new repertoire for guitar, commissioning works by Carlo Domeniconi, Eitan Steinberg, and others. Sharon appears on five CD's, including "In the Midst of Winds" (M.A. Recordings, Tokyo) with guitarist/composer Dusan Bogdanovic; "Black Opals" (SFGQ2001) with the San Francisco Guitar Quartet; and her



*Old Ship Meeting House, Hingham, Mass*

solo CD "From the Heart," (Joplin and Sweeney) which features works by 20th Century composers. Her playing has been lauded as "spectacular" with "superbly executed style" (Charleston Post and Courier) and the San Jose Mercury News called her "one of the most appealing new classical guitarists around." A former member of the guitar faculties at San Francisco Conservatory of Music and Santa Clara University, Sharon recently moved to Massachusetts and now maintains a performing and teaching schedule in both the New England and San Francisco Bay areas.

**The Quadrivium Guitar Quartet** is one of the brightest new musical groups in Boston. Formed just last October, they have risen to a high level of innovation and togetherness. The group consists of Nicholas Ciraldo, Luiz Mantovani, William Riley, and David Wade, classical guitars. The QGQ has given stellar performances at numerous venues, including a sold-out audience at Jordan Hall. Future concerts include the King's Chapel, Boston, and the University of Massachusetts, Dartmouth. For additional information about this group, email [quadriviumguitarquartet@mail.com](mailto:quadriviumguitarquartet@mail.com).

## My GFA '01 Experience *(continued)*

And the fact that I had no idea of how I would compare to the other competitors (there turned out to be around fifty of them) was the most nerve-racking part of it all.

In the first round, which took three days, I played the morning of the first day, Monday. My performance, I thought, could not have been stronger. I did my best to focus and express the music. The only problem was, however, that I had to wait until Wednesday night to hear the results.

A good opportunity to see the vendor fair came at that point. It was a grand event, like nothing I had ever seen. Every time I walked in to the main hall where the fair took place, I was hit with the sound of some thirty guitars playing at various locations in the rooms. There were countless guitar luthiers at their tables, string makers, sheet music vendors, sellers of inventive guitar accessories (like an indestructible, steel collapsible foot-stool-list price \$80), and more. Some of my favorite guitars I that tried there were made by Romanillos, Vowinkel, and Chapman. The problem was, if you wished to try out an instrument at any time you had to seclude yourself from the cacophony that was the "showroom."

Wednesday night finally came, and they announced my name as well as fourteen others as the semi-finalists. The next day, we performed throughout the day. Unfortunately, I ended my competition run there. The four that went on to the finals obviously played better than the rest of us. After hearing all four in the last round, it was clear what the order was.

Having been released from the stress and constant practicing of the competition, I was able to go to more concerts. Some of my favorite performers were David Leisner, Apostolos Paraskevas, and Ricardo Cobo. All three being extremely different yet uniquely talented guitarists, the GFA showed me its interest in variety.

What I took from the competition was an understanding of international guitar playing at a relatively young age. With numerous competitors from around to world, I also felt that I did well considering my level of experience. I hope you all get at least one chance to go to the GFA festival and competition, as it is one of the best American events for the classical guitar.

---

## Special Thanks!

The BCGS would like to thank its membership and all who support the society by volunteering their time and/or donating funds to ensure our future success. This spring we would like to offer our special thanks to Oscar Azaret, Roger Russell, Steve Terry, Steve Donhowe, Karen Jacques, and Steve Gerritsen.

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*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 70 George Street, Norwood, MA 02062 or by email ([c.carrano@att.net](mailto:c.carrano@att.net)).*

**Deadline for the next newsletter is May 1.**



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Apostolos Paraskevas at Carnegie Hall and his third appearance as composer. Last year Lukas Foss conducted Apostolos' orchestral work "Night Wanderings" at Carnegie Hall main stage with the National Festival Orchestra.

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III. "Sad and Ungrateful Feelings After the Visit - What A Life!"



**Boston Classical Guitar Society**  
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