



newsletter

Upcoming Events

Tuesday, June 11, 8:00 p.m.

Apostolos Paraskevas plays at Weill Recital Hall/Carnegie Hall.

Sunday, June 16, 4:00 p.m.

Classical guitarist Jeffry Hamilton Steele in recital at North Shore Art Association

Wednesday, June 19, noon

The Back Bay Guitar Trio (John Mason, Steve Marchena, David Newsam) in concert in Pickman Hall at the Longy School of Music in Cambridge.

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

Robert Ward performs Joaquin Rodrigo's Concerto de Aranjuez in Sanders Theater.

See Calendar Section for Details

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Letter to Members

Dear Members,

The BCGS Summer 2002 newsletter issue has arrived! At this time, we look forward to planning the upcoming year. It is always our hope to improve upon previous years, while adhering to our mission statement: to bring an awareness of the classical guitar to communities and individuals in the Boston area. With that in mind, "review" is the theme of my letter.

We had quite an interesting concert season this past year. From the Welcome Concert just two days before September 11th to Martha Masters later in the year, from wonderful duos to thrilling quartets, it was an exciting year.

Please read the "reviews" we have included in this issue: Martha Masters receives one as well as Manuel Ponce. Looking to the near future, our Calendar, as always, informs you of Boston's upcoming classical guitar events. Featured in our Calendar Section this issue are the several workshops, seminars and master classes being held through June and July. These events are worth looking into because they offer a great opportunity for guitarists of all levels to study with some of the most distinguished performers and teachers of the classical guitar today. Most of the master classes provide the opportunity to hear the instructors in concert as well.

Throughout the year, we receive countless concert engagement proposals from novice performers to famous artists. We then make the difficult decision of selecting a mere handful of them to fill our concert season. To my knowledge, this has been something of which you, the member, have never been a part. I now propose something different. I hereby open the floor to you, to tell me who you would like to see play for the BCGS. If you are interested, please email me at nicholasciraldo@yahoo.com or write me at 1619 Commonwealth Avenue, Suite 10, Boston, MA 02135. I ask that you send me any requests or ideas by July 1.

We have begun our big plans for the BCGS GuitarFest 2002! We have set the date for November 9th, 2002, and the location at Wellesley College, Wellesley. Soon you will receive another mailing with full details on the event. Don't miss out on what will be a fantastic day!

With thoughts of the past and aspirations for the future, have a wonderful summer.

Sincerely,

Nicholas Ciraldo,
Artistic Director

Performance Opportunity!

by George Ward



The 2002 Spring Series, *Guitar Music for a Sunday Afternoon*, at the Hingham Public Library has concluded and was very successful thanks to the talented musicians who played for appreciative audiences.

Players in March

Larry Spencer

John Mason & Steve Marchina Duo

Players in April

Emre Sabanjolu, guitar with Marie Noelle Berthelet, flute
Josef Halajko and Paul Zutrau

The Fall Series, Sundays from 4 p.m. to 5 p.m., will start again in October. If you are an intermediate or above player and would like to gain performance experience as a soloist or with an ensemble, prepare a one hour program and volunteer. This is a very rewarding experience!

For information and scheduling contact: George Ward
email: g.ward@mail.comap.com, phone: 781-545-7863 eves.

Martha Masters in Review

By Alex Lehar



On March 23, BCGS presented Martha Masters in concert at the Pilgrim Congregational Church in Lexington. She attracted a good-sized audience in spite of the very cold "spring" evening. There was something for everyone in the program, which opened with the Bach Lute Suite I, the Napoleon Coste "La Source du Lyson Op 47," and lead into the intermission with two delightful pieces of Astor Piazzolla, "Milonga del Angel" and "Verano

Porteno." The second half had a more contemporary feel with works by Ponce, Henze and Turina. Martha played as an encore the lovely melody "Estrellita" by Manuel Ponce. It was easy to see why Martha won the 2000 GFA International Guitar Competition. She plays with great precision and fluidity. After the performance an informal gathering was held, offering listeners an opportunity to meet the performer. As for me, I am inspired go out and buy the music for the Piazzolla pieces, which are still ringing in my ears.

Peter Janson

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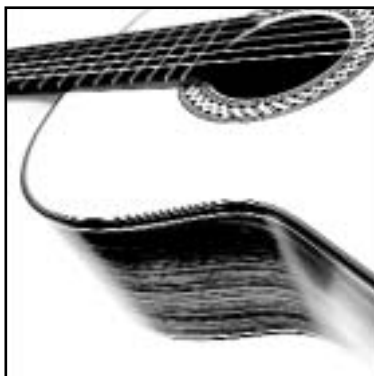
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Frederic Hand
Mannes College of Music



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Dr. Guy Capuzzo
*Texas Tech University,
School of Music*

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Brooklyn College

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Peter Argondizza
*Royal Scottish Academy of Music
and Drama*

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Congratulations & thanks to Sharon Wayne and the QGQ for a fantastic recital!

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The
Boston Classical
Guitar Society
at the
Old Ship Church
Hingham
April 14, 2002
featuring
Sharon Wayne
The Quadrivium Quartet
Luis Mantovani Nick Ciraldo
Will Riley & David Wade

Music by
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Leo Brouwer
Antonio Vivaldi
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Benjamin Verdery, Chairman of the Guitar Department,
Yale University

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Calendar

PERFORMANCE PARTIES

Saturday, July 13, 2:00 p.m.

Charlie Carrano, 70 George Street, Norwood, (781) 769-0147. From Boston take I-95 south to exit 15B, Rte.1 South, Norwood. Follow Rte. 1 South roughly one mile and turn right onto Everett Street. You can find this turn most easily by watching for a green sign for the Xaverian Brothers High School. Follow Everett Street under a bridge, turning left onto Washington Street (be sure to take the left after the bridge, not before it). Follow Washington Street about a half-mile and turn right onto George Street (start watching for George Street after you pass Alden Park apartments on your right). If you see a large, castle-like tower, you've passed the turn and arrived in Norwood Center. Our house is a tan duplex on the cul-de-sac at the end of George Street.

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

NEW ENGLAND AREA EVENTS

Tuesday, June 11, 8:00 p.m.

Apostolos Paraskevas plays at Weill Recital Hall/Carnegie Hall. Apostolos Paraskevas will present his Third and Fourth guitar concertos and other premieres by De Ritis. Apostolos Paraskevas will be the featured soloist joined with De Ritis, Erika Paraskevas, mezzo soprano, Del Lewis, narrator, Lukas Foss conductor and string orchestra. The production is by MID America. For information, call (212) 239-0205 or visit www.lookfor.gr/appar.

Sunday, June 16, 4:00 p.m.

Classical guitarist Jeffrey Hamilton Steele in recital at North Shore Art Association, 197 Rear East Main St, Gloucester. The first concert of the five-part "Guitar Odyssey" series, it is titled "Segovia in Paris." Admission \$8 (\$6 students/seniors, \$3 children 12 and under). Parital funding by the Massachusetts Cultural Council. For more information call 978-282-3106 or visit <http://jeffrysteele.com>.

Wednesday, June 19, noon

The Back Bay Guitar Trio (John Mason, Steve Marchena, David Newsam) presents a concert in Pickman Hall at the Longy School of Music in Cambridge. Program includes works by J.S. Bach, John Duarte, Paulo Bellinati, and new works by Ed Hyman. Admission is free. For info/directions visit www.longy.edu.

Sunday, July 7, 4:00 p.m.

Classical guitarist Jeffrey Hamilton Steele in recital at North Shore Art Association, 197 Rear East Main St, Gloucester. The second concert of the five-part "Guitar Odyssey" series, it is titled "From France to Latin America." Admission \$8 (\$6 students/seniors, \$3 children 12 and under). Parital funding by the Massachusetts Cultural Council. For more information call 978-282-3106 or visit <http://jeffrysteele.com>.

Sunday, July 14, 4:00 p.m.

Classical guitarist Jeffrey Hamilton Steele in recital at North Shore Art Association, 197 Rear East Main St, Gloucester. The third concert of the five-part "Guitar Odyssey" series, it is titled "J. S. plays BACH." Admission \$8 (\$6 students/seniors, \$3 children 12 and under). Parital funding by the Massachusetts Cultural Council. For more information call 978-282-3106 or visit <http://jeffrysteele.com>.

Sunday, August 4, 4:00 p.m.

Classical guitarist Jeffrey Hamilton Steele in recital at North Shore Art Association, 197 Rear East Main St, Gloucester. The fourth concert of the five-part "Guitar Odyssey" series, it is titled "Recuerdos Españoles." Admission \$8 (\$6 students/seniors, \$3 children 12 and under). Parital funding by the Massachusetts Cultural Council. For more information call 978-282-3106 or visit <http://jeffrysteele.com>.

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

Robert Ward performs Joaquin Rodrigo's Concerto de Aranjuez in Sanders Theater with conductor Juith Zuckerman and the Harvard Summer Orchestra. Details T B A.

Sunday, August 11, 4:00 p.m.

Classical guitarist Jeffrey Hamilton Steele in recital at North Shore Art Association, 197 Rear East Main St, Gloucester. The final concert of the five-part "Guitar Odyssey" series, it is titled "Renaissance: Past and Present." Admission \$8 (\$6 students/seniors, \$3 children 12 and under). Parital funding by the Massachusetts Cultural Council. For more information call 978-282-3106 or visit <http://jeffrysteele.com>.

WORKSHOPS AND FESTIVALS

June 7 - 12, 2002: International Guitar Workshop

Stetson University will host the International Guitar Workshop in Florida. The event invites classical guitarists of every level to participate in daily master classes, seminars and a guitar orchestra. Recitals and personal coaching by 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 or contact Patrece Robinson, Administrative Director (386)-822-8957 (probinso@stetson.edu).

June 25 - 27, 2002: ECU Summer Guitar Workshop

The East Carolina University Summer Guitar Workshop is aimed at students and aspiring professionals of all ages interested in improving and acquiring skills in classical guitar performance. The featured instructors include Jason Vieaux, Elliot Frank, Andrew Zohn, and Patrick Kearney. Open to guitarists of any skill level. Applicants should submit a letter of recommendation from a guitar teacher and a short audition tape or CD to determine masterclass placement. Visit www.ecu.edu/music/guitar/workshop/ for more info.

June 29 - August 11, 2002: National Guitar Workshop

Known as "the premier summer music education program in the country," and boasting eight locations, the NGW will be in Connecticut for several sessions this summer. The Connecticut workshops will include classical guitarists Eliot Fisk and David Leisner, as well as Pat Metheny, Robben Ford and Ronnie Earl. Visit www.guitarworkshop.com for much more information.

June 30 - July 4, 2002: New York Guitar Seminar at Mannes

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 for information, or contact Emily Weiland, Administrative Director (212) 712-1973 (mannesguitar@newschool.edu). Registration Deadline: May 10.

July 7 - August 2, 2002: Classic Guitar Workshop at Killington Music Festival

The renowned Killington Music Festival has added a classical guitar division to its world-famous offerings. Distinguished guitarist and teacher, Gerald Klickstein, will direct four weeks of intensive study at the beautiful Vermont resort of Killington. Undergraduate and graduate college students, young professionals and advanced high school students are invited to apply. For information and an application, log on to www.killingtonmusicfest.com.

July 7 - 11, 2002: Summer Masterclass with Benjamin Verdery and William Coulter

The Summer Masterclass at Franklin Pierce College is open to all guitar students who would like to expand their knowledge of theory, technique, and performance practice. Individual coaching sessions and group instruction are held during the day, and informal opportunities for music making are available in the evening. Concludes with a special concert series on the Franklin Pierce campus, located in Rindge, New Hampshire on

1,200 acres of beautiful woodland, fields, and waterfront. For information or payment, please contact Ted Mann, Artistic Director, in the Music Department at: 603-899-4005 or manntn@fpc.edu. Visit our web page at www.fpc.edu.

July 23 - 27: NGSW Classical Guitar Summit

The Classical Guitar Summit in Connecticut is designed for anyone who enjoys playing classical guitar. Levels range from beginner through very advanced. Master classes with Eliot Fisk and David Leisner. Workshops with Lily Afshar, Ricardo Cobo, Julian Gray, Nat Gunod, Adam Holzman, Bruce Holzman, Martha Masters, and Ronald Pearl. For more info, visit www.guitarworkshop.com/what/summits_list.html#classical.



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 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.

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

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

**Deadline for the Sep-Nov issue is Aug 1.
Listings submitted after the deadline will be posted on the
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The Kindness of In-Kind Gifts

This article first appeared in the Spring 2002 edition of "Stages," the Boston Conservatory newsletter, and is reprinted here (in abridged form) with permission.



Over the years, the Boston Conservatory has received a remarkable variety of "in-kind" gifts—tangible gifts of musical instruments, audio and video recordings, photographs, valuable books and scores, works of art and antiques, furniture, and even an antique harpsichord and Victorian costume collection. Fine musical instruments (such as the guitar given to a talented student by the caring New Hampshire family noted below) are always welcome, as they offer young performers without the resources to purchase high-quality instruments the opportunity to play one.

Some time after New Hampshire resident Alphonse Birtelle's death in April of 2000, his daughter Debbie contacted the Boston Conservatory. Her father's wish was that his beloved José Ramirez guitar be passed on to a student who would appreciate it.

Al Birtelle was remembered as generous and giving. Born in France, he settled as a young man in Canada where he became well known for his woodworking skills. In his youth, Birtelle also developed considerable skill as classical guitarist. In later years, he returned to the guitar, even traveling to Mexico to learn the style and technique of flamenco.

In the spring of 2001, his guitar was presented to Conservatory student Joe McConkey by the Birtelle family during a meeting in the President's office. McConkey said of his gift, "I feel honored to be playing an instrument from such a devoted player. I can only hope to do justice to him and his instrument each time I play."

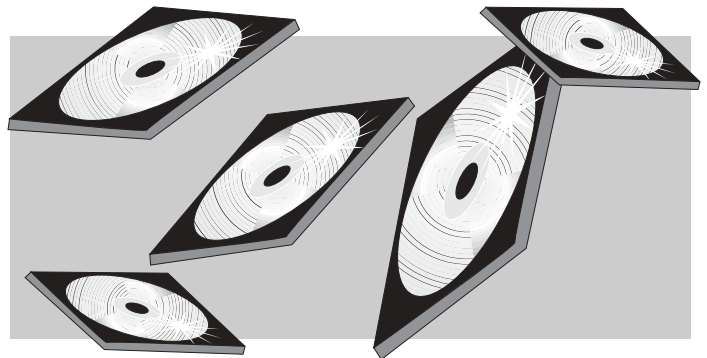
If you would like to make an in-kind donation to the Boston Conservatory, please contact Eileen Meny in the Development Office at (617) 912-9128. The kindness of your in-kind gift will support the most talented and committed young artists of this generation and those yet to come.

Let's Hear From You!

The BCGS would like to revive the "Society Speaks" column of this newsletter, which is a forum for the discussion of ideas and opinions open to all members of the Society. Please take this opportunity to contribute your thoughts (a paragraph or two will do) and let your voice be heard!

The topic for discussion is your personal classical guitar CD collection. Many of us have craved new music to listen to, only to be disappointed after buying a recording without the chance to hear it first. Please help us out—dig through your CD collection and recommend a few of your favorites to the group. Your responses (as space allows) will be printed in the fall issue of the newsletter, which will be mailed this September.

Please submit your responses by Aug. 1 to Charles Carrano by email (c.carrano@att.net) or U.S. mail (BCGS Newsletter Editor, 70 George St., Norwood, MA 02062).



~ 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. We would like to offer our special thanks to Gerald Johnston, Alan Wadja, and Stephen & Cathy Hluchan.

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Music Review



Twenty-Four Preludes for Guitar By Manuel M. Ponce

By Larry Spencer

The collaboration between Manuel Ponce and Andres Segovia has brought us some of our highest-quality repertoire. Ponce's music is so substantive that one can only compare it to Bach's. (In fact, Villa Lobos once heard Segovia play one of Ponce's suites and thought that it *was* Bach's.¹) Although Ponce composed wonderfully in many harmonic styles, paying homage to masters as diverse as Weiss, Sor and Schubert, his own style is without equal. There is no doubt that composers of the 21st century will be paying homage to him in his turn.

Unfortunately, much of Ponce's music is beyond the reach of the amateur guitarist with limited practice time. And, to be honest, some of his music is beyond the sophistication level of the average audience. Happily, there is a jewel in the Ponce collection that is accessible to all: his Twenty-Four Preludes.

The Preludes are published by Tecla and edited by the Mexican guitarist and composer Miguel Alcazar. Although first pub-

lished in 1981, the book is still available, and lists as a best seller in Guitar Gallery's on-line catalog (www.guitargallerymusic.com).

Incidentally, the twelve Preludes edited by Segovia and published by Schott in two volumes are a subset of the twenty-four. Segovia chose never to publish the remaining twelve, which to my ear include some of the best. Furthermore, Segovia made significant changes to the ones he did publish, changing the key of some and adding harmonic touches to others according to his own tastes. Alcazar's version is scrupulously faithful to the originals.

I enjoy these preludes for many reasons. Most importantly, I get a lot of pleasure per hour of practice time invested. Each Prelude is only about a minute long, but contains a musical thought that is beautifully expressed and completely satisfying. The majority of the Preludes are well within the technical reach of the intermediate guitarist.

I also enjoy getting to play in many different keys. Let's face it: playing in D and A all the time can get rather dull. Ponce's Preludes comprise one in each major and minor key. You'll find that some of the keys you've never played before are some of the guitar's most beautiful. For example, the Prelude that Segovia published in b minor is in b-flat minor in the original, where it sounds richer and is perfectly playable. And g-sharp minor turns out to be very fertile harmonic territory.

Finally, I can always find two or three Preludes that fit perfectly in a concert program. The Preludes are so varied that it's easy to assemble a few for any occasion.

Some of my favorites are the exquisite, romantic D major / b minor pair, which are quite easy but always get a very positive audience response; the dramatic tremolo in a minor; the oriental-sounding c-sharp minor prelude (Re-finger it to put the entire melody on the metal strings for best effect.); the harmonically strong but very clever d-sharp minor; the canonic B-flat major; its finger-picking companion in g minor; and, always a crowd-pleaser, the rousing d-minor at the end.

I have been playing these Preludes for 10 years now, and have not grown tired of them. I enthusiastically recommend them to all.

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, or mail them to: Charles Carrano, BCGS Newsletter Editor, 70 George St., Norwood, MA 02062.

¹ Letter from Segovia to Ponce dated October 22, 1940.

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Deadline for the next newsletter is Aug 1.



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