



BCGS



newsletter

Volume 19, No. 1, September / November 2011



Contents

Letter to Members	2
Hopkinson Smith	3
Calendar/Classifieds	4
Ciraldo Interview!.....	5

BCGS Staff

Director	
Daniel Acsadi	adbcgs@gmail.com
Treasurer	
Thuy Wagner.....	twagn01@yahoo.com
Newsletter	
Will Riley, Editor	willriley@earthlink.net
George Ward, Production	g.w.ward@mac.com
Webmaster	
Frank Wallace	wallacecomposer@gmail.com
BCGS Boston Guitar Orchestra	
Scott Borg, Director	scottborgguitar@gmail.com
Performance Party Coordinator	
Oscar Azaret	joazaret@comcast.net

boston classical guitar society

2011-2012

TICKETS
itsmyseat.com/
bcgs

\$25 general
\$20 seniors/students
\$5 member's discount

katona twins guitar duo

Sunday **OCTOBER 9** 3pm
First Church of Christ, 136 Main Street, Sandwich, MA

Friday **OCTOBER 14** 7:45pm
First Lutheran Church of Boston, 299 Berkeley Street

hopkinson smith lute

Thursday **JANUARY 26** 7:15pm
First Lutheran Church of Boston

xuefei yang guitar

Friday **MARCH 9** 7:45pm
First Lutheran Church of Boston

artist series & festival 21

featuring

david leisner

new music all day
Saturday APRIL 21
 Old South Church
 645 Boylston Street, Boston
 evening concert
 First Lutheran Church of Boston

bostonguitar.org

Letter to Members

Dear Members,



Fall is truly a wonderful time to be in New England. I hope you are enjoying the outdoors as well as the uptick in area cultural and artistic events. If you were affected by the recent inclement weather and power outages, best wishes for a speedy return to normal!

The BCGS began a new season with exciting performances by the Katona Twins in October. Zoltán and Péter displayed a considerable musical range combined with seemingly effortless technical virtuosity. I was especially intrigued by their frequent use of percussive techniques in *Scarlatti's Metamorphosis* and the Beatles' *Come Together*. This is certainly an under-appreciated capability of the guitar and should be explored more by current players and composers. The extroverted nature of the Katonas' performances (enhanced by a stand-up playing style) was also a joy to behold. They were not merely playing *in front of*, but fully *for* the audience.

The Katonas' unflinching juxtaposition of the Beatles and Queen with Granados and Boccherini leads to a wider question: to what extent can classical guitarists and guitar societies embrace a wider range of repertoire that incorporates pop? There are certainly strong cases to be made for either the "artistic high ground" of a stricter classical concert or the "accessibility" and "fun" of a crossover performance. We can see this contrast quite visibly at Symphony Hall, where the Boston Symphony and Pops orchestras juggle busy schedules every season. After three hundred years of the common practice period and a tumultuous twentieth century, western art music is indeed at a crossroads with uncertain outcomes, propelled forward by the unprecedented global interconnectivity of the digital age.

In his fantastic book, *The Rest is Noise*, Alex Ross writes, "At the beginning of the twenty-first century, the impulse to pit classical music against pop culture no longer makes intellectual or emotional sense." Current generations of classical composers, musicians, and listeners have been affected by popular music and that influence can manifest itself in a multitude of ways, from compositional techniques and repertoire choices to consumer habits. The guitar has become integral to musical genres around the world, such as flamenco, blues, recent Turkish and Indian music, and pop/rock. Therefore, we are supporters of an instrument that can re-imagine past masterworks, probe connections with popular/folk styles, and shape our musical future.

I feel that it is the duty of societies such as the BCGS to offer both breadth and depth in their programming, rediscovering extraordinary music from the past while creating a way forward. On January 26, Hopkinson Smith will bring light to a winter evening with works from the golden age of the Renaissance lute. In March, Xuefei Yang will show us how the Spanish guitar can inspire passion in far away China. Later next spring, we will come together as a community at Festival 21 and led by David Leisner, take brave steps towards a more defined future for the guitar.

Warm regards,

Dan Acsadi
Director, BCGS

Eliot Fisk

The Amadeus Duo

Angel Romero

Played by the world's best.

Guitars by Stephan Connor feature the uniquely pioneered Sound Portal system giving them power, nuance and playability for world-class performance.

Find out why.
www.connorguitars.com/why

CONNOR GUITARS

Hopkinson Smith: Master of Lute and Early Plucked Instruments

BCGS Artist Series
Thursday, January 26, 2012

By Dan Acsadi



Playing early music often requires the performer to be a kind of musical archeologist, needing to unearth and reassemble whatever remaining clues one finds into a convincing musical narrative. What makes early music master Hopkinson Smith such a powerful artist is his ability to imbue the necessary research and reconstruction with a soulful musical spirit that can truly transcend eras and instruments.

My introduction to Hopkinson came via his recording of Luys Milan's *El Maestro*, the first printed book for the vihuela. Resembling a small guitar but played like a lute, the Spanish vihuela enjoyed a brief popularity that aligned with the country's 16th-century golden age. Milan's *Pavanas* from this collection are standard fare for those learning guitar: they have become part of our "greatest hits." I'm especially drawn to Milan's *Fantasias* for their flexible tempi and imaginative, improvisatory feel. While preparing for a recital, I listened to Hopkinson's recording of Milan's *Fantasia* 18, a piece consisting of grand and airy chord progressions, their musical spaciousness explored and completed by thrilling scale runs. The track lasted three minutes and I was an instant fan.

Hopkinson's interpretation creates a cohesive feel, with musical ideas that develop organically. He authoritatively pushes forward the melody, and the listener eagerly anticipates the arrival of each new note. The scales are fluid, accelerating throughout into crystal clear, variedly articulated chords. All in all, the track is an exemplary balance of taste, sophistication, and passionate expression.

Bradley Bambarger succinctly summarizes Hopkinson's recordings in a *Star Ledger* review:

Playing the lute today requires the soul of a poet and the curiosity of a scientist...Cultured and confident in his way, but shyly soft-spoken, the 58-year-old Smith seems every inch the poet-scientist. The New York-born, Harvard-trained sage of many archaic plucked instruments now resides in Switzerland, where he teaches at

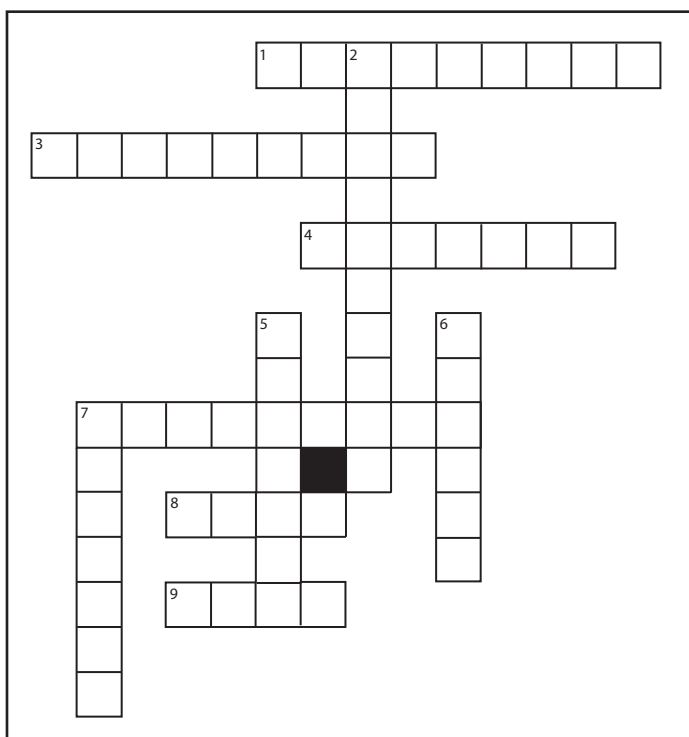
Basel's Schola Cantorum, a hallowed academy for early music.

Smith's more than 20 solo recordings—of Milan, Gallot, Weiss, Bach -- are like an illuminated manuscript in sound, articulating a whole world of ancient scores, abstruse techniques and deep, timeless emotions.

Along with his teaching activities, Hopkinson is a prolific concert performer. In a WOSU Columbus interview, he says performance "is the moment of truth in a way for the musician, when you're there with the instrument and can create something of the magic that these earlier repertoires intrinsically have." It will be a joy to welcome him back to Boston Thursday, January 26, for a Renaissance lute concert that will include works from Francesco Da Milano, Giovanni Girolamo Kapsperger, Dowland, and Holborne.

photo P. Franke/Bariloche

BCGS Crossword



BCGS and It's Sponsors

Across

1. Regal Blues
3. Player's Points
4. "Beautiful" pure silver basses
7. Midwinter lutenist's moniker
8. Chinese guitar phenom
9. Aussie orchestra organizer

Down

2. Hub summer guitar institute
5. F21 headliner
6. Cape constructor
7. Saturday Sounds location

Answers on the next page

Calendar

Upcoming BCGS Sponsored Events

Saturday, November 26, 3:00pm

Saturday Sounds Special Series - Hingham Public Library
Michael Sheridan, solo guitar

Saturday, December 3, 1:30pm

BCGS Performance Party

Saturday, December 17, 3:00pm

Saturday Sounds Special Series - Hingham Public Library
Gerry Johnston, solo jazz guitar

Thursday, January 26, 2012, 7:15pm

BCGS Artist Series: Hopkinson Smith

Other Events

Tuesday, November 29, 12:00pm

Aaron Larget-Caplan, King's Chapel

Saturday, December 10, 8pm

Aaron Larget-Caplan, New Lullaby Project Premiers
New School of Music, Cambridge

Sunday, December 11, 3:00pm

The Roscher Guitar: More Music from the North
European Parlor
Olav Chris Henriksen plays the 1810 Roscher guitar

Sunday December 11, 6:00pm

Guitar & Friends Holiday Concert with Boston Latin American
Chamber Orchestra, Zaira Meneses, Adam Eccleston, Marta
Dominguez, Leticia Prieto Alvarez, and Dan Acsadi. New Art
Center, Newton, MA. Kids' activities start at 5pm.

Wednesday, December 14, 7:00pm

Aaron Larget-Caplan at the Boston Apple Store

Visit the BCGS website at www.bostonguitar.org for
information about ticketing, directions and more.



Crossword Answers:

Across

1. Augustine
3. D'Addario
4. LaBella
7. Hopkinson
8. Yang
9. Borg

Down

2. GuitarFest
5. Leisner
6. Connor
7. Hingham

Classifieds

Classifieds are \$10 per issue of the BCGS newsletter for a 32-word ad, and \$0.25 for each additional word. The fee includes posting on this webpage for three months. Send inquiries to [adbcgs\[at\]gmail.com](mailto:adbcgs[at]gmail.com); send checks to BCGS, P.O. Box 470665, Brookline, MA 02447, or PayPal the money to [bcgsemail\[at\]gmail.com](mailto:bcgsemail[at]gmail.com).

Guitars For Sale

2002 Tobias Braun Concert Guitar, after 1924 Miguel Hernandez. Gorgeous spruce top, rosewood sides/back. Very loud and bright, excellent for chamber music. Very good condition, lightweight. Photos available. \$5,500. [dave.a.mclellan\[at\]gmail.com](mailto:dave.a.mclellan[at]gmail.com), 978-500-2546.

1984 R.E. Brune Concert Model 7-String, original owner. Cedar top, Indian Rosewood sides/back, catalyzed urethane finish. All original with Rodgers machines, 664mm scale length. Good condition, great sound and attractive looking instrument. \$6,200. [seths43\[at\]gmail.com](mailto:seths43[at]gmail.com), 207-847-3643

C.F. MARTIN/THOMAS HUMPHREY Millenium CTSH, good condition, solid rosewood back and sides, engleman spruce top, plays well, loud and clear, this is a good one \$2,800, call Grant at 617-308 5130 or email granthoo@verizon.net

Luthiers and Dealers

ALAN CARRUTH, LUTHIER. Offering handmade guitars of all kinds and lutherie instruction at 51 Camel Hump Road, Newport, NH 03773. (603) 863-7064, www.alcarruthluthier.com

STEPHAN CONNOR, Classical Guitar Maker. Come visit my shop and try out the latest guitars! (508)294-1711, Cataumet, Mass. steveconnor@juno.com; www.connorguitars.com.

HANDCRAFTED GUITARS BY THOMAS KNATT - \$1,500-\$3,000. Inexpensive guitars for serious students \$400-\$700. La Bella, Hannabach, D'Addario and other strings and accessories - Dynarette thigh cushions - Repairs and Guitarmaking class. 687 Townsend Road, Groton, MA 01450, 1-978-448-9663, luthiers@alum.mit.edu, www.ziplink.net/~tknatt.

NORTH MEADOW GUITARS Now offering: 1970 Bernabe, \$6,500; 1967 Ramirez (I.M.), \$5,500; 1962 Papazian, \$3,500. <http://www.flickr.com/photos/markmdavis47>. New guitars by Richard Young. Come visit our new studio in north-east Connecticut. By appointment only. For information please call proprietor Mark Davis at 860-455-2056 or email: [markmdavis\[at\]yahoo.com](mailto:markmdavis[at]yahoo.com).

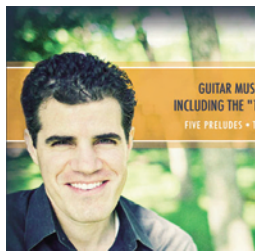
UNION MUSIC Good selection of new classical guitars including Kenny Hill's California made "Master Series" and Signature "double top" models. We also carry Hill's new line of all solid French polish guitars, Rodriguez from Spain, and Jean Larrivee. Used guitars include: 1975 Casa Sors \$1800; Barcelona, Ricardo Sanchis, Valencia, \$1995; and Jorge Montalvo, \$1100. Strings including Galli and Hannabach, accessories and excellent on-site repairs by luthier David Dick. For more information please contact classical guitarist Carl Kamp by phone: (800) 213-0013 or (508) 753-3702, email: info@unionmusic.com, website: www.unionmusic.com, or visit our climate-controlled showroom at 142 Southbridge St, Worcester, MA 01608.

Miscellaneous

MONTHLY PERFORMANCE CLASSES with guitarist Judy Handler in Vernon, CT. Guitarists of all levels welcome. Supportive atmosphere. Receive feedback from peers and experienced teacher and performer. (860) 871-1815 guitarduo@comcast.net

New Villa-Lobos album by former BCGS Artistic Director

By Will Riley



Former BCGS Artistic Director **Nicholas Ciraldo** has released a new recording of the complete Preludes and Etudes of Heitor Villa-Lobos, entitled "Guitar Music of Villa-Lobos Including the 1928 Manuscript". Many guitarists have recorded the Preludes and Etudes, but few have used this early manuscript as a source

for the Etudes, and Ciraldo gives a powerful interpretation and a creative new take on these important works in the guitar repertoire. An additional societal point of interest is that the album received post-production engineering from the BCGS's own Frank Wallace. The following is an interview with the artist about the recording.

BCGS: Nick, how has learning, performing, and recording the complete Preludes and Etudes of Villa-Lobos changed you as a musician and guitarist?

NC: Learning the music showed me, among many other things, a body of music that seems influenced by various musical styles and composers not normally associated with the guitar (Impressionism/Debussy, Primitivism/Stravinsky, Popular Brazilian Music/numerous composers, etc) as well as Villa-Lobos's affinity for the guitar and its idiomatic qualities. Performing them, especially the etudes, has always been a challenge. The etudes in particular are extremely demanding, both psychologically and physically. Also challenging was the recording project, though listening to it now gives me a great sense of accomplishment.

BCGS: How did you develop an interest in this project and what was your introduction to the "1928 Manuscript"?

NC: I actually just happened to be playing a lot of repertoire all at once a little while ago. I found an opportunity to record everything in the summer of 2010. The preludes and etudes were part of this collection, and so I thought it sensible to put them together on one CD. I learned of the 1928 Manuscript at a colleague's party in Austin, Texas -- someone there just happened to have a copy. Finding it extremely intriguing, I wrote to the Villa-Lobos Museum to get a copy of my own.

BCGS: You play Etude #1 without the familiar repeat of most measures, and you've chosen very quick tempi in the faster etudes. Are there any tempo indications that are different in the 1928 Manuscript, and what about the repeats? Is this just interpretation?

NC: I tried my very best to honor all of the 1928 Manuscript's markings, including those for tempos and repeats. Not only are there numerous differences in tempo markings between the two versions, there are markings in the 1928 Manuscript that do not

even exist in the published versions. Since my interpretation is, first and foremost, based upon my attempt to represent the 1928 Manuscript the best I can, the faster tempos and lack of repeats are borne from that endeavor.

BCGS: What are some of the other unique features of this manuscript that differ from the currently published one?

NC: There truly is a vast amount of differences, but the more striking are the expressive markings (especially accents, dynamics, and tempos), the portions of music not found in the published versions, and the way in which all the notations seem to make sense, unlike the published versions.

BCGS: Making a recording like this obviously requires an incredible amount of energy. How did you go about such an intensive project while balancing full-time teaching, family life, and a performing career?

NC: Recording in the summer made it easier for me, since I had fewer students and concerts, and I thank my wife, Rachel, for helping on the "home front" during that period. All of that provided me the time to practice and focus.

BCGS: How did your engineers contribute to the process?

NC: I had a nice young man assist in the technical set-up and break-down every night at the church in which I recorded. Frank Wallace edited the entire CD, and he provided immense help with polishing the overall product. I was very fortunate to work with him.

BCGS: You dedicate this recording to Robert Ignatius Ciraldo (1918-2010) – your grandfather? What impact did he have in your musical development?

NC: Yes, my father's father. He was very musical and an early influence on my sense of passion for music. He passed away in the summer that I recorded this CD. I have fond memories of us sitting together and listening to music.

BCGS: Thank you, Nick.

NC: It is my honor!

More information about Nicholas Ciraldo can be found at www.ciraldomusic.com. The album can be purchased there or through CD Baby.

LUTHIER'S WORKSHOP	LW-LGI	THOMAS KNATT
		<i>Luthier—Guitars & Violins</i>
		La Gitana Instruments
		687 Townsend Rd., Groton, MA 01450
		Instrument Making Classes
		<ul style="list-style-type: none"> • Removable neck guitars for airline travel • OM fingerstyle guitars • Classical guitars in the Bouchet–Friedrich tradition • Custom Repairs • Strings & Accessories
	web: www.ziplink.net/~tknatt email: tknatt@ziplink.net phone: 1-978-448-9663	

UNION CLASSICAL GUITARS



QUALITY CLASSICAL GUITARS

- **Handmade Guitars by Kenny Hill, Rodriguez, Laraviee, and Others**
- **Taylor & Martin New Cutaway Electronics**
- **Flamenco Guitars**
- **Used & Consignment Guitars**

**Strings, Accessories and
Excellent On-Site Luthier
Repairs**

(90 Day 0% Financing Available)

www.unionmusic.com

800-213-0013 or 508-753-3702

email: info@unionmusic.com

142 Southbridge St., Worcester, MA 01608



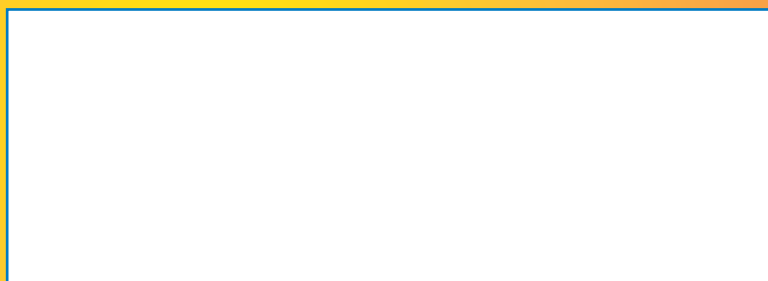
BOSTON CLASSICAL GUITAR SOCIETY

P.O. Box 470665, Brookline, MA, 02447
(Address Correction Requested)



**HOPKINSON SMITH,
LUTE**

January 26, 2012, Boston, MA



www.bostonguitar.org

