



BCGS



newsletter

Volume 21, No. 1



Contents

Letter to Members	2
NEGEF Reveiw	3
NEGEF Article	4
Calendar	5
Classifieds	5

BCGS Staff

Director

Daniel Acsadiadbcgs@gmail.com

Treasurer

George Wardg.w.ward@mac.com

Newsletter

Will Riley, Editorwillriley@earthlink.net

George Ward, Productiong.w.ward@mac.com

BCGS Boston Guitar Orchestra

Scott Borg, Directorscottborgguitar@gmail.com

Performance Party Coordinator

J. Oscar Azaretjoazaret@comcast.net

BOSTON GUITARFEST IX

AMERICAN ODYSSEY

Dedicated to the memory of Paco de Lucía

Go to
www.bostonguitarfest.org
for more information

Letter to Members



Dear Members,

We have closed the book on a truly memorable 2013-14 BCGS season. Vladimir Gorbach demonstrated his GFA competition-winning interpretation of Piazzolla's rhythmic tangos. Marco Tamayo

and Anabel Montesinos delighted with a pyrotechnic guitar four-hands version of Mozart's Rondo alla turca. Duo Melis showcased their impeccable ensemble work on Dusan Bogdanovic's energetic Sonata-Fantasia. We were treated to carefully crafted and luxuriously articulated Baroque and Spanish selections from the great Manuel Barrueco. Finally, we were fortunate to witness one of the greatest guitar evenings in years as Roland Dyens completely immersed us into his artistic world with a compelling new composition for the New England Guitar Ensembles Festival and a beautiful solo recital.

The standout summer guitar event of the region is just around the corner. Boston GuitarFest will take place from June 25 to 29 and is dedicated to the *American Odyssey*. Founder and Director Eliot Fisk welcomes Oscar Ghiglia, Adam Holzman, Joaquin Clerch, Zaira Meneses, and many others for immersive

concerts and workshops. Our very own Boston Guitar Orchestra and Scott Borg are featured performers as well! The Young Guitarists Workshop continues to expand and invites all students under 18 for an educational and fun experience. More information is available at www.bostonguitarfest.org.

I would like to express my deep gratitude to George Ward, Oscar Azaret, Will Riley, George Attisano, Karen & Jon Parsons, Scott Borg, Fiel Sahir, Jon Kim, Tommy Coppola, and all who continue to lend their time and expertise in service of the BCGS. I would like to thank Thuy Wagner for her contributions and wish her well as she begins a new life in California. Most of all, thank you, dear BCGS members, for your continued enthusiasm and support as we continue our advocacy of the classical guitar in the Boston area! See you next season,

Daniel Acsadi,
Director, BCGS

Assad Brothers

Angel Romero

Eliot Fisk & Zaira Meneses

Played by the world's best.

www.connorguitars.com

CONNORGUITARS

**SUNDANCE
SCREENPRINTS**

20 Maplewood Avenue
Gloucester, MA 01930
978 281-6006

gyre

new guitar works
solo-song-chamber

gyremusic.com

New England Guitar Ensembles Festival 2014

By Oscar Azaret



Chaos in harmony, entropy harnessed – how many musical exchanges occurred on April 26, 2014 at 299 Berkeley St. – hundreds, thousands. The BCGS New England Ensembles Festival hosted ensembles from eight institutions, performing artists, teachers, conductors, composers, guitar aficionados, and Maestro Roland Dyens for a high energy, high emotion twelve-hour day. A carefully crafted multi-processed day which provided workshops, opportunities for students to rehearse, meet, and exchange

ideas, coaching of orchestras (master class style), performances, and lots of camaraderie.



Arriving – The hustle and bustle



Director John Zevos tunes up his Timberlane Regional High School Orchestra in preparation for Dr. Jose Lezcano's coaching session

The keynote event was the evening's world premiere by the Festival Orchestra of Roland Dyens' composition *4 Moods & Coda*, and the solo recital by Maestro Dyens. The festival orchestra was composed of selected members from five of the participating ensembles. They rehearsed with Maestro Dyens for the first time the day prior to the Festival, and then again on the morning of the festival. In a brief discussion with Dyens about the work he said – "I'm not a planner. I start something then see where it takes me. This work took me to 4 different moods. There are many influences here – jazz, South American, Brouwer. This music is all me."

Those of us fortunate enough to have attended the Dyens Recital were treated to a unique experience in musical communication. What came across that night was the grace, humility, wit, depth, and humanity of this great Maestro. As is typical of his concerts – he does not list a program in advance and starts the night with an improvisation. His music included an eclectic mix of personal compositions/improvisations, as well as music of Baden Powell, Heitor Villa Lobos, Erik Satie, among others. Dyens extracted every harmonic and percussive possibility from the guitar (below and above the nut) weaving a magical web of tones and rhythms which left the audience spellbound.



Coach Dr. Jose Lezcano and the Timberlane Regional High School Orchestra



Chris Ladd coaches the Keene State College Orchestra



Scott Borg coaches the Berklee School of Music Ensemble



Eric Christensen coaches the Wheeler School Ensemble



Scott Borg Master Class



Hart School Ensemble.



Rhode Island College Ensemble, coached by Raffi Donoian



Steve Rapson's breadth of talent takes us from Brubek to Bach as well as his original composition "Cape Cod" and his beautiful arrangement of the Bach/Gounod "Ave Maria."



Christopher Ladd offers an inspired performance of "Crying Among the Clouds." A new composition from New Hampshire based composer, instrumentalist, and vocalist Frank Wallace.



Jose Lezcano brought us the Spanish and Caribbean flavor with his masterful performances of Celedonio Romero's "Soleares (from Suite Andaluza)", and his own composition "Un Mojito y Habano (Cha-cha-cha)"



Bob Margo – master of many instruments – introduced us to the Liuto Moderno. This one is a double course 10 steel-string version. He followed his eclectic mesmerizing selections from "Deer Track" by John Goodin, by a charming version of "Tennessee Waltz", and then a personally arranged medley of Joni Mitchell songs.



Jim Davidson from Bridgewater State enchants us with an uplifting performance of the Allegro from J.S.Bach BWV 998.



Tim Prosser from Bridgewater State University gives us a heart-felt performance of Debussy's "Girl with the Flaxen Hair".



Kyle Phaneuf of Keene State College closes the afternoon concert session with a lyrical rendition of Augustin Barrios' "Valse in G, op.8 no.4."



BCGS Directors – past and present – Berit Strong and Daniel Acsadi.



Fiel Sahir from the New England Conservatory performs an inspired, very Spanish, very musical interpretation of Joaquin Turina's "Fandanguillo".



Dan Acsadi opens up the evening concert.



Maestro Roland Dyans' ingenuity goes well beyond his music. Here he tackles the day's problem of inclement weather.

Humbled in the Face of Genius

by Donna Ricci

There are two words in the English language that are highly overused - genius and magic. Everyone cannot be a genius and all events cannot be magical. I, myself, have been known to be somewhat hyperbolic and have used those words freely. While an event may be terrific and the featured artist may be brilliant, to be in the presence of true genius and experience magic is rare indeed. So I vow here and now never to use those two words unless I am unequivocally clear that I mean what I say!!

At the 2014 New England Guitar Ensembles Festival, eighty seven guitarists, dozens of professional musicians, music teachers and a few hundred lucky audience members spent a magical several hours in the presence of pure genius.

Maestro Roland Dyens, French interpreter, composer, arranger and improviser graced the BCGS's 2nd Annual New England Guitar Ensembles Festival with his unique (another overused word I vow to use selectively) gifts of talent, compassion, humor, perfectionism and energetically infused presence. He wrote a new work, *4 Moods & Coda* for the joint festival orchestra with players from New England Guitar Ensembles including: Berklee College of Music;

Bridgewater State University; Keene State College; The Hartt School; and the Boston Guitar Orchestra. As a member of the Boston Guitar Orchestra I received the Guitar 3 sheet music in early March. At first glance I was daunted by the complexity of the piece. After working on it for several hours my confusion only increased. It became clear to me what the actual four moods of *4 Moods & Coda* were - Irritability, Frustration, Anger and Fear. And the Coda? Well the word that describes that for me is not printable.



Maestro Roland Dyens rehearses the Festival Orchestra

Scott Borg, Conductor of the Boston Guitar Orchestra, tirelessly rehearsed us for several hours a few days before the performance. Maestro Dyens was kind enough to fly in a day early, and the night before the concert rehearsed the BGO along with members from the other groups. I went into this rehearsal with serious trepidation.

What is magic? To me, it is an experience that happens beyond all reason, moments in time plucked out of any known realm, exploding in the midst of our day to day lives, leaving us with a sense of mystery. Here is just one example of that magic. I had made a personal decision not to work on a couple of complex measures because I knew the likelihood of my being able to do them was, well, nil. How did Maestro know this? How did he know to physically lean into the Guitar 3 section and say in his French accent, "Let me hear Guitar 3 only here," pointing to my nightmare. OK, you might say, a conductor would automatically turn to a complex passage and want to work it more. But to me, all these measures were complex. But he chose the very phrase I had looked at, talked about, fretted over and avoided. My number was up. I was about to make a fool of myself. Luckily he was distracted for about 15 seconds in which time I had a chance to turn to the student next to me, the more talented Josh Nakama of the Hartt School and ask him "How are you playing this?" By the time Maestro turned back to us I was able to play that section with a modicum of confidence. Quite frankly I had no right to play it as well as I did. Yet here in rehearsal I was somehow playing it well enough to get a "Oui" from Maestro.

"I'll do it", I hear come out of my mouth when he asked for a volunteer for a small solo. Did I just say that? He had been my mental nemesis for several weeks and here I was, like the calf to the slaughter, saying, "Sure, I'll agree to be the only person playing melody at that moment so you can bore into me with those knowing eyes and see all my flaws. Sign me up for that." But magic was in the air. I carried this level of confidence into the performance and, despite all my mistakes, I left the stage knowing disjointed phrases were coalesced into beauty by a sorcerer. That's magic.

So let's get to the "Humbled" part in the title of this article. You may recall that my interpretation of one of the four moods was Anger. I was angry at this composer who wrote an incredibly complex piece of music with pages of detailed notes telling us exactly how to place our fingers on the strings. "Place the indicated finger in parenthesis on the string that has just been played, so that it will dampen its resonance. Plural can sometimes be applied to this section (2 fingers on two strings.)" Or my personal favorite, "Ghost" note =for harmonic, resonance or precautionary reasons, place a finger on the indicated note in parentheses, even if it is not supposed to be played." I can barely play the notes I am supposed to be playing. You want me to put a finger on a note that I am not supposed to be playing all in the tiny fraction of the time it takes to play a grace note?? There were 22 such notations. What was this man expecting from us? One of the first things he said to us in rehearsal was "So, do you hate me?" No one said yes, including me, but my eyes may have revealed my



Composer Roland Dyens conducts the world premier of 4 Moods & Coda.

emotion. And this man misses nothing. He knew someone in Guitar One had changed their strings in the previous day or two and called him on it. I knew we were in for a ride. I was just wondering if the train would crash and burn.

It did not crash or burn. It travelled gracefully down a well laid track forged by years of experience and remarkable talent. Maestro transcended time (OK, he did keep us an extra hour and a half) but what he accomplished in that time left many of us exhausted yet alive with the excitement of collaborative artistry. He showed such an amazing love and respect for both the music and the musicians. His ever present humor had us laughing. "I love your shoes", he said to one of the Berklee students. "Where did you get them?" The quirky nature of this comment in the midst of serious work had us laughing. And it is a well-known fact that laughter can mitigate anxiety. His inscrutable attention to the detail of our playing did not bring us down. In fact, it did the opposite. It raised us to a new level of excellence.

How wrong I was to think that this man should write a piece of music in keeping with my impression of the playing level of students, amateurs and semi-professionals - the majority of performers in this case. He wrote *his* music, an amazing piece of music, and believed that we would rise to where we needed to be in order to perform this piece. And while he worked every single phrase with us in the rehearsal, bringing us to a level of competence some of us did not know we had, at the

performance he accepted us where we were, knowing some of us would not reach the level of virtuosity this piece requires in time for this performance or, in fact, possibly ever.

At the end of the evening as I said "Merci beaucoup" to him he replied, "Donna. You *love* music. Keep doing what you are doing." His talent is not just in creating something spectacular and being able to deliver that to an audience. It is in being able to touch each person and help them see the genius in themselves that may have been hidden. And he does this with charm, grace, ease and yes, humor. That's genius.

So what are those four moods he tried to capture in *4 Moods & Coda*? I imagine they are different for everyone who experienced it. For me the moods have changed. They are now Humility, Passion, Joy and Unconditional Love. And the Coda? Well, in twenty years just ask some of those high school and college students present. You might hear some of them say that having the honor of working with Roland Dyens at the New England Guitar Ensembles Festival so many years ago, was a magical experience that changed their lives forever.

La Bella® World Class Strings

Calendar

BCGS events are in red. Please visit the BCGS website (www.bostonguitar.org) to see further information including a link to maps and directions. Members may enter their own events by contacting the BCGS for permission and instructions.

Saturday, June 14 2:00pm

BCGS Performance Party

Home of Chris and Bernadette Ruth in Boxford

Wednesday June 25 – Sunday June 29

Boston GuitarFest 2014 “American Odyssey”

NEC/NEU Jordan Hall, Fenway Center

Wednesday June 25 8:00pm

Boston GuitarFest 2014

Steve Cowan, guitar & Adam Holzman, guitar

Thursday, June 26 8:00pm

Boston GuitarFest 2014

David Martinez, guitar & Joaquin Clerch, guitar

Friday, June 27 8:00pm

Boston GuitarFest 2014

Oscar Ghiglia, guitar; Juanito Pascual Trio; Donal Fox, piano

Saturday, June 28 8:00pm

Boston GuitarFest 2014

Boston Modern Orchestra Project; Zaira Meneses, guitar; Eliot Fisk, guitar

Sunday, June 29 4:00pm

Boston GuitarFest 2014

International Competition Final Round

Saturday August 9 2:00pm

BCGS Performance Party

Home of Devin McMurray in Seekonk

MSTA Winner

Congratulations to Maynard High School Sophomore Alex Kucich, who recently won the grand prize in the Massachusetts String Teachers Association Solo Competition, held at The Boston Conservatory. Alex won as a guitarist in a field of 25 contestants playing various instruments. He is a student of Berit Strong at ArtSpace Maynard. Way to go Alex!

LUTHIER'S WORKSHOP

LW-LGI

THOMAS KNATT

Luthier—Guitars & Violins

La Gitana Instruments

687 Townsend Rd., Groton, MA 01450

Instrument Making Classes

- 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

Classifieds

Classifieds are \$15 per issue of the BCGS newsletter for a 32-word ad, and \$0.25 for each additional word. The fee includes posting on the BCGS webpage for three months. Email director@bostonguitar.org with inquiries. Please send checks to BCGS, P.O. Box 470665, Brookline, MA 02447, or pay online.

Guitars for Sale

Vihuela de mano (Jake Jackson, 1975). Six double courses. Spruce soundboard has 5 carved roses; fingerboard and pegs of rosewood. Delicate inlay on back and neck. Custom-made case. \$2,500. Call (617) 527-6403 or email joseph.dyer@umb.edu

Soloette classical travel guitar. \$800 new, asking \$450. Little used. Excellent condition. Includes padded case, power supply for 2 included mini speakers. Call for details. On Cape Cod. (508) 394-0646.

Ovation Classical Electric Guitar \$700. Model 1763 with case. Near Mint Condition. Factory OP24 pickup with 3 band EQ and volume control. Rounded cutaway. Call (617) 694-1973 or email musicbypaula@gmail.com

Yamaha 1972 Grand Concert classical guitar (GC-3D model) \$1400. Spruce/Rosewood (appears Brazilian) good condition, play wear. It has a sweet beautiful aged sound. Call (617) 838-3745 or email noahlubin@gmail.com

Ángel Benítez Aguado (Madrid). \$5,500. Please call: (617) 522-4994.

2006 Kenny Hill Signature double top guitar for sale with case. Excellent condition and sound, has ports, was refinished by Hill in 2012, \$4,500. Contact Peter Clemente, 508. 826-1444, or email: peter258@netzero.net

Allan Harold Chapman, 1995. “Lattice Brace Prototype.” Indian rosewood back and sides, Sitka spruce top, mahogany neck with rear weighted head, Gilbert tuners, beautiful rosette. Recent setup by Jim Mouradian. Excellent tone and projection. \$1,800 OBO. Includes Harptone hard shell case in very good condition. (617) 835-3621, or email: ronalldkgold@gmail.com

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, website: www.alcarruthluthier.com

STEPHAN CONNOR, Classical Guitar Maker. Come visit my shop and try out the latest guitars! (508) 294-1711, Cataumet, Mass. email: steveconnor@juno.com, website: 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, (978) 448-9663, email: luthiers@alum.mit.edu, website: www.newenglandluthiers.org

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.

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

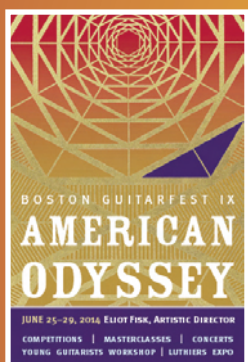
email: info@unionmusic.com

142 Southbridge St., Worcester, MA 01608



BOSTON CLASSICAL GUITAR SOCIETY

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



**Guitar Festival
June 25-29, 2014**



www.bostonguitar.org

