



BCGS

newsletter



Volume 22, No. 3

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BCGS Staff

Director

Daniel Acsadidirector@bostonguitar.org

Treasurer

George Wardg.w.ward@mac.com

Newsletter

Will Riley, Editorwillriley@earthlink.net

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

Membership Director

Charles H. Ewingcharles.ewing@tufts.edu

Performance Party Coordinator

J. Oscar Azaretjoazaret@comcast.net





ARTIST SERIES



Adam Holzman

Friday, October 14



Beijing Guitar Duo

Saturday, November 19



Aniello Desiderio

Friday, February 10, 2017



NEGEF

Saturday & Sunday, March 18-19, 2017



David Russell

Friday, April 28, 2017

Concerts 7:30 p.m.
The First Lutheran Church of Boston
299 Berkeley Street, Boston

New England Guitar Ensembles Festival (NEGEF) with the Cavatina Duo & Clarice Assad
Longy School of Music of Bard College
27 & 33 Garden Street, Cambridge

Online Tickets
www.bostonguitar.org

Information
617/420-2247
director@bostonguitar.org



BOSTON CLASSICAL GUITAR SOCIETY

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Letter to Members



Dear Members,

I'm delighted to welcome you to the 2016-17 BCGS season. After a rather oppressive and dry summer, we are back to our busy schedules and eager to get things done. The society's programs and events are also back in full swing and can help relieve us from the daily grind, while nourishing the soul with friendship and music. The outstanding artists on our concert series will present unique, exciting, and beautiful portraits of the classical guitar certain to delight and captivate their listeners. We begin our Artist Series on Friday, October 14th with Adam Holzman. Since his 1983 victory at the Guitar Foundation of America (GFA) competition, Adam has dazzled audiences throughout the world. His recordings for the Naxos label, including the works of Manuel Ponce and Johann

Kaspar Mertz, have garnered great acclaim. At the same time, Adam has built a lasting legacy as one of the most important guitar professors in the country. At the University of Texas at Austin, Adam is mentoring new generations of players and helping to take the guitar into the future. The word that comes to my mind when I think of Adam, in its very best sense, is *balance*. His technique is fluid and effortless without being unnecessarily showy, supporting a deep musicality that consistently brings out the work's essence. Adam will be a joy to meet and hear at First Lutheran Church.

Our second concert of the fall, on Saturday, November 19th, will feature the Beijing Guitar Duo (BGD). Meng Su and Yameng Wang were already award winning soloists when they began to play together, and have taken the guitar world by storm since debuting at New York's Carnegie Hall in 2010. Just last year, Meng Su won the prestigious Parkening Guitar Competition. Meng Su and Yameng Wang were both students of famed performer and teacher Manuel Barrueco and even recorded an album with him, called *China West*. Their sheer virtuosity and fantastic ensemble playing will be showcased on works by Granados, Barrios, Walton, Castelnuovo-Tedesco, Tan Dun, and Radames Gnattali.

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Guitarmaking Instruction

The Artist Series will usher in 2017 with the fiery and engaging Italian guitarist Aniello Desiderio. His "acrobatic" renditions of Italian masters such as Paganini, Carulli, and Scarlatti have greatly impressed both audiences and renowned musicians as diverse as Chick Corea, John McLaughlin, and Lorin Maazel. Aniello is one of those very rare guitarists who completely inhabits the music he plays. His February 10 recital for the BCGS will be bursting with an electric energy that we will surely remember for a long time.

The Longy School of Music in Cambridge will again host our yearly New England Guitar Ensembles Festival on March 18-19. Ensembles will gather from around the region to participate in workshops, technique sessions, presentations, and concerts that celebrate the joy of making music together. The fantastic young composer Clarice Assad (daughter of Sergio Assad) will compose a new piece to be premiered at the event, and the phenomenal Cavatina Duo will perform our headlining recital. Flutist Eugenia Moliner and guitarist Denis Azabagic will be showcasing music from their recent project, *Sephardic Journey*, which also includes music from Clarice Assad.

David Russell will wrap up our concert series on April 28th. There is really not much to write about David that hasn't already been written. His first appearance for the BCGS four years ago was truly a landmark, sold-out concert. It was magical to hear live the legendary sound that we've heard on his countless recordings. I was personally blown away by his renditions of popular Celtic tunes and cannot wait to hear what he has in store for us this time around.

Along with attending our Artist Series concerts, I encourage all members to get involved with our other activities as well. The Boston Guitar Orchestra will have a very active season and new players are welcome. Director and founder Scott Borg has decided to step down at the end of last season, so the BGO will be deciding on a new conductor over the next few months. All of us at the BCGS wish to thank Scott for his immeasurable work and dedication to making our orchestra what it is today.

Our fall performance parties are in full swing and continue to bring together BCGS members for great music, food, and friendship. The Hingham Guitar Series is also returning with a wonderful lineup of local favorite performers. For a complete list of our events and activities, please visit our website and online calendar. I encourage all of you to use the calendars to post your guitar related events. If you need help posting, feel free to email me at director@bostonguitar.org.

Wishing you an autumn full of colorful moments and music,

Dan Acsadi
Director, BCGS

A Visit with Australian Luthier Graham Caldersmith & Angela MacPherson

Juan Oscar Azaret

Hop on a plane in Boston, fly 27 hours to Sydney, then connect on a prop plane to Port Macquarie on the coast of New South Wales, rent a car (no the steering wheel is not on that side dummy), and drive 60Km south- west (Stay to the left, the LEFT, the LEFT!). Oops, here comes a traffic circle—drive around clockwise, cars on your right have the right of way, remember to exit left, and stay left. Why is that left wheel always grabbing the shoulder—where the heck is it anyway. Finally, out of the city (whew!). Now, on beautiful Australian farm land—rolling green hills in the mild August winter, past the logging town of Wauchope, and the hamlet of Byabarra. The road narrows to a winding switchback climb up the steep slopes of Bago Bluff, and finally we find ourselves on a high plateau of rich farmland in the town on Comboyne (pop. 200).

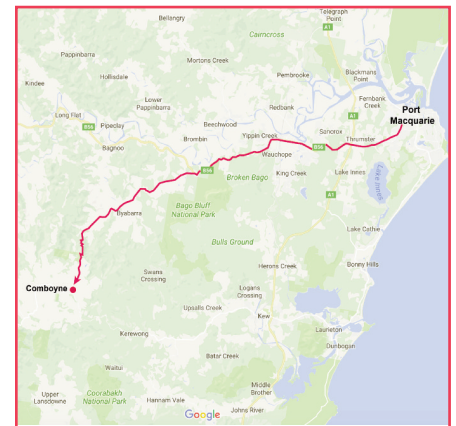
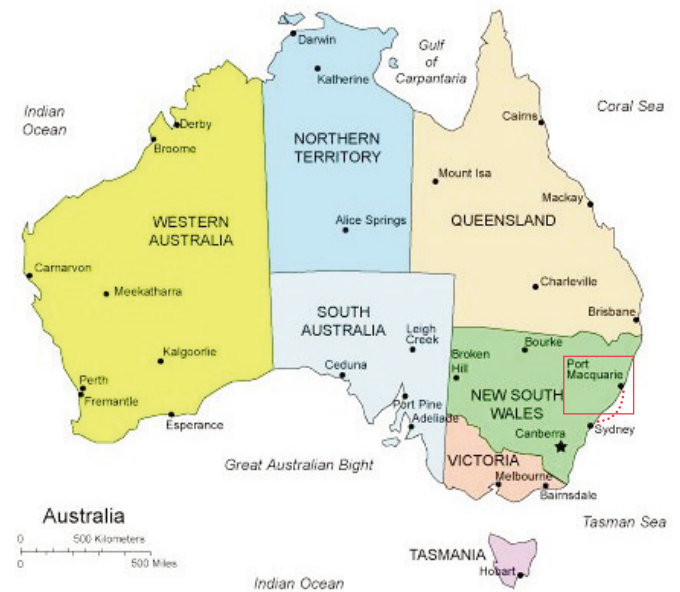
Comboyne NSW is the home of luthier Graham Caldersmith and his partner Angela MacPherson.



Earlier this summer, my friend and lutherie mentor Gila Eban said, “Oh, you’re going to Australia, you must visit Graham Caldersmith, his contributions to guitar acoustics are enormous!” I had read some of his papers from the 1980’s so the idea was very intriguing. I contacted Graham and he promptly responded—turns out Graham also had met and shared ideas with our own New England luthiers Tom Knatt and Alan Carruth. They were all students of the late legendary Carleen Hutchins, then of New Jersey.



Graham, Angela, and Oscar



With a Master’s Degree in Aerospace Engineering, formal studies in acoustics, and several musical acoustics research fellowships including Sweden, USA, and Canberra, Graham has explored the science and craft of lutherie since the 1970’s. Many of his 200+ guitars are played throughout the world. He is developing the classical guitar family as well as the violin family. Despite an energetic and intense exchange, we were able to only scratch the surface. Here I will touch on one of his most unique contributions to the craft – a scaled family of guitars to cover the orchestral range.

In the 1980’s Graham started experimenting with different guitar sizes covering different tonal ranges. Throughout the 1990’s he worked on the challenge of how to achieve the richness, clarity and sustain we know and love in our standard classical guitar on instruments tuned to much lower and much higher ranges. One key decision was to adopt the Australian style of lattice sound-board bracing on a “framed” instrument using thick sides and back. He felt that this approach gave him the best chance of achieving the harmonic scalability and energy efficiency across the whole family of instruments. In other words, how does one get a loud rich tone from a large bass guitar as well as a tiny “octave guitar” – equivalent to putting your capo on the 12th fret!

(continued on the next page)



The photo above shows 4 members of the family. The bass guitar was not available and the octave guitar was not yet complete, but I was able to play the baritone, standard, and treble (or requinto) guitars. They were all amazing, and I was struck by how the power and sustain of the standard guitar was also present on the tenor and requinto guitars. At a scale length of 710mm the baritone guitar is tuned a fifth below the standard classical, so the 6th string become a low A. The intervals between the strings are the same as the standard so one can play the baritone guitar with the same fingering as a standard guitar. In fact, all of the family members maintain the standard string intervals and can be played with the same fingering. The baritone guitar provides a low warm sustaining sound very appropriate for much of Bach, while the requinto cuts through like a laser beam and would cover the high violin range very nicely. It's tuning, a fourth above the standard, is equivalent to having the capo on the 5th fret. When one adds the bass guitar, tuned an octave below the standard, and the octave guitar, tuned an octave above the standard, one gets the full orchestral range from contrabass to the piccolo. Ensembles throughout Europe and Australia have adopted these instruments to bring an increasing diversity of orchestral music to the guitar family. I encourage readers to go on the web and explore the many videos which have been posted using the Caldersmith guitar family.

I got a good close up look at the construction of the Australian style framed body, carbon fiber reinforced lattice braced guitars. (top right picture) Graham, a pioneer in this field, shared his experiences with me for several hours about the acoustical objectives and construction considerations of these types of guitars. From this discussion we plan to create an article for the American Lutherie Journal. The photo below shows the "frame" with attached sides prior to the installation of the soundboard. This frame structure is one key element of the design; together with sides and back which are over twice the thickness of traditional guitars, it gives us a heavy rigid box on which the soundboard mounts. Many of us have played these guitars and immediately notice the relative heaviness of the instrument, and are then advised on the lightness and fragility of the soundboard. We can see on the guitar family photo, an unattached lattice structure. This lattice structure is glued to the lower bout of the



soundboard, very specifically shaped for desired acoustical properties, and on some designs the lattice members are sandwiched between very thin carbon fiber "ropes". On many of his designs, Graham uses balsa wood for the lattice and the required strength is provided by the carbon fiber top and bottom laminates. Together with a soundboard thickness about half that of traditional guitars, we get an extremely light soundboard in the lower bout region where the bridge is attached. Notice also that the bridge is much shorter with thinner wings and made of woods which are lighter than the traditional Brazilian or Indian Rosewood bridges.

We can't go into great detail in the limited scope of this article, but we now know enough to understand one key concept of this type of guitar. The great volume and projection of the instrument is achieved by a very energy efficient design. The tiny amount of energy imparted on the string by our plucking is targeted at only the vibration of the lower bout. The heavy rigid frame, sides, and back are essentially acoustically inert, and do not dissipate the imparted vibrational energy. This energy is then conserved to be efficiently used by a very light lower bout optimized to work largely as an acoustical piston, hence a much greater percentage of the energy actually becomes sound.

In closing, I must say that the wonder and awe of the lutherie discussion was surpassed only by the warmth and hospitality of Graham and Angela—not to mention the delicious food and sheer beauty of the location. More photos of this visit are posted on my public Azaretguitars Facebook page.



Calendar

Friday, September 30 8:00pm

Aaron Larget-Caplan performs Richard Carrick's Dark Flow with the Boston Contemporary Music Ensemble Sound. Icon College of Fine Arts (CFA) Boston University. Information: www.soundicon.org

Friday, October 14 7:30pm

BCGS Artist Series: Adam Holzman

First Lutheran Church, 299 Berkeley Street, Boston, MA
Adam Holzman is unquestionably one of the most important classical guitarists in the United States.

Tickets: \$30/25/20, available at <https://squareup.com/store/bcgs/>

Friday Oct. 14 8pm

Aaron Larget-Caplan performs his recent arrangements of music by John Cage. Boston, Music of John Cage on Beacon Hill. Church of the Advent, 30 Brimmer St., Boston. Info: www.shoebei.wordpress.com

Saturday, October 15 2:00pm

BCGS Performance Party

Performance Party at the home of George and Phyllis Attisano.
25 Holman Rd. Auburndale (Newton) MA 617-964-1908

Sunday, October 23 3:00pm

BCGS Sunday Sounds Special Concert Series: George Attisano

Hingham Public Library, 66 Leavitt St., Hingham, MA
www.hinghamlibrary.org for more information

Saturday, November 5 2:00pm

BCGS Performance Party

BCGS Performance Party at the home of Dave McLellan
33 Finn Rd Harvard MA 01451, 978-500-2546

Saturday, November 19 7:30pm

BCGS Artist Series: Beijing Guitar Duo

First Lutheran Church, 299 Berkeley St, Boston. Building on their 2010 Carnegie Hall debut, the Beijing Guitar Duo has quickly become one of the best known ensembles throughout the guitar world.

Tickets: \$30/25/20 at <https://squareup.com/store/bcgs/>

Sunday, November 20 3:00pm

BCGS Sunday Sounds Special Concert Series: Transcontinental Duo

Igon and Hiroko Kajimoto Golger, Guitar and Flute Duo
Hingham Public Library, 66 Leavitt Street, Hingham, MA
www.hinghamlibrary.org for more information

Sunday, December 11 3:00pm

BCGS Sunday Sounds Special Concert Series: John Muratore

Hingham Public Library, 66 Leavitt Street, Hingham, MA
www.hinghamlibrary.org for more information

Sunday, January 15 3:00pm

BCGS Sunday Sounds Special Concert Series: Gerry Johnston

Hingham Public Library, 66 Leavitt St., Hingham, MA
www.hinghamlibrary.org for more information

Friday, February 10, 2017 7:30pm

BCGS Artist Series: Aniello Desiderio

First Lutheran Church, 299 Berkeley St, Boston, MA

Tickets: \$30/25/20 at <https://squareup.com/store/bcgs/>

An award winner in 18 competitions, his wildly impressive technique and strong interpretive voice shines through both the classics and new repertoire.

Classifieds

Classifieds are \$20 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

Beautiful **1990 Brune Artist** guitar for sale. Spruce top, excellent condition. Easy to play, outstanding tone and projection. A first Class concert instrument by a world famous luthier. \$11,500. Email: markstun@gmail.com

1977 Kohno 15. \$2,500. Good condition. Chip on back of headstock. Very light picking wear near soundhole. Please see <http://www.brucesaunders.com/kohno.html> for pics and complete specs or call 512-689-3718.

Paul Jacobson, 1987. Spruce top, Brazilian Rosewood back & sides. Rogers tuners, 650mm scale, includes HSC. Currently on consignment at the Music Emporium; www.themusicemporium.com or email: heaton.matt@gmail.com.

1972 Ruck Guitar, cedar top, Brazilian rosewood. Some minor cracks, have been repaired. Long-scale; one owner. Big, bold sound, well-balanced, with famous piano-like sonority characteristic of Ruck guitars. Asking \$15,000. Call 603-313-3027 or email joselexicon@gmail.com

1995 Bazzolo Classical guitar 650 mm scale length, East Indian rosewood with western red cedar top with French polish finish. <http://www.bazzolo.com/guitars.html> This guitar is in excellent condition. There is not a mark on it. It has been rarely played. Wonderful tone. Asking price \$3,500. Email rwood051@gmail.com

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

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

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

2001 Paul Fisher (taut model) Excellent condition, Spruce top, Brazilian back and sides, Roger tuners. 781-956-1296

1997 Jose Ramirez R2 guitar 650 mm scale length. Indian rose wood with Canadian red cedar solid top and Spanish cedar neck with ebony fingerboard. Comes with a TKL case. Both in excellent shape. Email: mern7277@gmail.com or call (484) 888-1185. Asking \$1,300

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Miscellaneous

Now Available from SheetMusicPlus.com as a Digital Download:

Four Exercises for the Classical Guitar by Andrew LeClaire

Volume 1 Major and Melodic Minor Keys

Volume 2 Natural, Harmonic, and Real Melodic Keys



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(Address Correction Requested)

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