



BCGS

newsletter



Volume 22, No. 4

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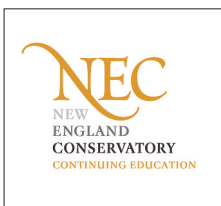


BCGS ARTIST SERIES

David Russell
in Concert April 28, 2017

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

Information and tickets at www.bostonguitar.org



Letter to Members



Dear Members,

I'm writing to let you know that after seven years as Director of the Boston Classical Guitar Society, I have decided it is time for me to step back from the position. My professional obligations

as faculty member at Tufts University, the Longy School of Music of Bard College, and Music Director at Powers Music School have expanded to the extent that I can no longer fulfill the demands of our wonderfully growing organization. I plan to still remain active on the BCGS Board as Co-Director of our annual New England Guitar Ensembles Festival.

I am overwhelmed as I recall some of our extraordinary concerts from these past years: the rock concert atmosphere of Ana Vidovic's visits; Kazuhito Yamashita's apparent defiance of the laws of physics; Pavel Steidl's witty elegance; Berta Rojas' charming South American program; the indescribable musical connection between Roland Dyens and his audience (just to name a few). Our community is continuing to blossom through the Hingham and new Portsmouth concert series, the camaraderie of performance parties and the Boston Guitar Orchestra, and the numerous collaborations among area educational institutions, professionals, students, hobbyists, and audiences. This is all thanks to your unrelenting dedication, support, and belief in the value of shared music making on the guitar.

The BCGS Board of Directors is thrilled to welcome new leaders who are poised to continue the organization's steady growth. Dr. Jerome Mouffe, virtuoso guitarist and faculty at New England Conservatory and Bridgewater State University, has been selected to succeed me as Director. Jerome's exemplary artistic and organizational vision will be a huge asset to the BCGS. Joining Jerome are new Board Members Rocco Bombardieri,

Mark Small, and Micheline Soley. In addition, Robert Bekkers has been appointed as Conductor of the Boston Guitar Orchestra.

I would like to thank current Board Members Will Riley, George Ward, Oscar Azaret, Kim Perlak, Charles Ewing, and my predecessor Frank Wallace for their countless hours of help, words of wisdom, and commitment to our shared mission.

As we navigate this transition, I'm heartened that I don't have to say goodbye and will see you at our future events. It is a joyful privilege to belong to this community of friends.

Sincerely,

Dan Acsadi
Director, BCGS



Aniello Desiderio: Italian Guitar Virtuoso in Concert

Ed. Note: This article originally appeared in the Boston Musical Intelligencer; however, many of our readers may not have seen it. It is reprinted below with some slight editing.

By Carl Straussner

It is extremely rare to experience that moment of transcendence at a concert—the moment when you completely and wholeheartedly embark on the musical journey presented to you by an extraordinary artist. Italian Virtuoso Aniello Desiderio took concertgoers at the First Lutheran Church in Back Bay on such a journey with his classical guitar last Friday night, as part of the Boston Classical Guitar Society's *Artist Series*, which annually features some of the world's finest guitarists such as: Ana Vidovic, David Russell, Eliot Fisk and Sharon Isbin.

From his first delicate E of Isaac Albeniz's *Asturias*, I knew that this performance would be something special. As he pushed and pulled his way through each phrase, it was clear that he had completely internalized the essence of this quintessential suite, and his somewhat free interpretations were completely tasteful. He followed up with a sweet interpretation of *Sevilla*, again displaying an ooze of romanticism that gave a great sense of beauty to this work. After a fiery and passionate 1st and 3rd Movement of Joaquin Turina's op.61 *Sonata*, firmly rooted in the Flamenco traditions of Spain, he adjusted the sails and ended with a graceful and poised performance of Gaspar Sanz' *Suite Española*—the simple harmonic shifts highlighted by a thorough

(Continued on back cover)

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Calendar

BCGS events are in red, member events in grey. 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, April 8

2:00pm **BCGS Performance Party**

Sunday, April 23

3:00pm **Robert Margo, Hingham Sunday Sounds Concert**

Friday, April 28

7:30pm **BCGS Artist Series: David Russell**

Sunday, April 30

3:00pm Concierto de Aranjuez, N. Shore Philharmonic & Aaron Larget-Caplan

Friday, May 5

7:00pm Aaron Larget-Caplan in JP

Sunday, May 7

3:00pm **Portsmouth First Sunday: David Newsam**

Saturday, May 20

2:00pm **BCGS Performance Party**

Sunday, May 21

3:00pm **Steve Rapson, Hingham Sunday Sounds Concert**

Sunday, June 11

3:00pm **David Newsam, Hingham Sunday Sounds Concert**

Please visit the BCGS website www.bostonguitar.org to see further information including a link to maps and directions.

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

2000 Ramirez 1A Traditional, cedar top, Brazilian and **2013 Kohno Pro J**, Spruce, Cocobolo. Both instruments like new in mint condition. Please call 207-322-5580.

Alhambra 4P LEFT-HANDED classical. Looks brand new. Details at www.xguitars.com/alhambra-4p-left-handed-classical-guitar.php I paid \$876 a year ago + \$120 for TKL Hardshell case. Will sell both for \$675. Email: cz@bluecupmarketing.com

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

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

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: ronaldkgold@gmail.com

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: mem7277@gmail.com or call (484) 888-1185. Asking \$1,300

Luthiers and Dealers

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

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

Aniello Desiderio: Italian Guitar Virtuoso in Concert, continued

intention in each voice gave a true sense of authority to this baroque masterpiece. Although the Sanz perhaps received a less unique treatment than the former two works, his all-Spanish first half was nonetheless a fantastic display of beauty and understated virtuosity, combined with a kind of finesse that is found in very few artists.

The second half paid homage to some of the great Italian composers and showed a completely different side to Aniello Desiderio. He is widely known and regarded for his interpretations of fellow Italians such as Scarlatti and Paganini, and it is easy to see why—From the effortless and shimmering brilliance in his three Scarlatti *Sonatas*, to the simple harmonic beauty of Giuliani's *Rossiniana No.1*, Desiderio displayed an operatic lyricism that lends itself so well to this style of music. His renditions of these master works were note perfect, and I would say that the Giuliani was the highlight of the evening—his fingers were as silky smooth as his tie-less velvet shirt, and each note seemed to resonate as if they were coming from a place beyond the wooden enclosure from which they were born. His presentation of Carlo Domeniconi's *Koyunbaba* was refreshing

and interesting in terms of his *cadenza-esque* improvisations. Typically the piece is played with a more steady approach—particularly in the 4th movement, which calls for immense speed and concentration if played according to the composer's indication in the score. Aniello's approach was much more flexible, still, the audience was captivated by his interpretation and it was great to hear a completely unique take on this well-known gem.

In short, the maestro hailing from The Vivaldi Conservatorio in Allessandria displays an uncanny ability to give authority to a wide array of pieces that cross stylistic periods and musical genres, upholding the traditions of each as well as making each piece his own in a creative way, which makes him a true artistic asset to the classical guitar community. If music truly is about setting off on a journey through time and space, then he definitely did not disappoint. A magical evening was topped off by a standing ovation and an encore of Erik Satie's gorgeous *Gnossiennes No.1*. The sheer simplicity and poise in that eerie but beautiful melody left us with a sweet remembrance of the late composer and classical guitarist, Roland Dyens—to whom the work was dedicated. The concert was preceded by a three work prelude by the Boston Guitar Orchestra who were polished and well led by Robert Bekkers.



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(Address Correction Requested)