



BCGS

newsletter



Volume 23, No. 2

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2017-18 ARTIST SERIES

Xavier Jara
September 29, 2017



Los Angeles Guitar Quartet
November 18, 2017



Zoran Dukić
February 10, 2018



Eliot Fisk & Robert Beaser
New England Guitar Ensembles Festival
NEGEF
Saturday & Sunday, March 17-18, 2018



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

Jorge Caballero
April 27, 2018



New England Guitar Ensembles Festival (NEGEF)
Longy School of Music of Bard College
27 Garden Street, Cambridge



BCGS

Online Tickets – www.bostonguitar.org Information – 617/420-2247
director@bostonguitar.org



BOSTON CLASSICAL GUITAR SOCIETY

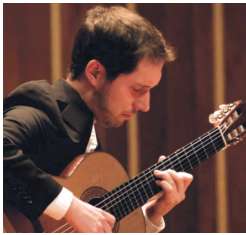
Zoran Dukić
in Concert February 10, 2018

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,

Thank you for helping us making the first half of our 2017-18 season a huge success! We are delighted to have been able to bring you such world-class talents as Xavier Jara and the Los Angeles Guitar Quartet, and we are very excited for our upcoming events

including Zoran Dukić on February 10, the New England Guitar Ensemble Festival featuring Eliot Fisk and composer Robert Beaser on March 17-18, and Jorge Caballero on April 27.

It has been a great pleasure to see so many of you enjoying our concerts, performing with the BGO, and attending our performance parties. Bringing people together around the love for the classical guitar is exactly what the BCGS strives for. If you wish to support our mission during this holiday season, we would be grateful for any contribution. We are thrilled to have you as a member and look forward to seeing you at an upcoming event.

Warmest wishes for a wonderful holiday season.

Jerome Mouffe
Director



Zoran Dukić



Zoran Dukić A native of Zagreb (Croatia) born in 1969, Zoran Dukić was presented with a guitar at the early age of six. Today he is one of the most distinguished classical guitarists of our time. His performances, in recital or with an

orchestra, leave long-lasting impressions on audiences and critics alike. There a unique quality in Mr. Dukić's playing that allows the listener to experience the piece as if it was being heard for the first time, always fresh and always exciting. In the critics' words:

"A thrilling concert... the audience was on its feet already after the first piece... a phenomenal evening" GEVELSBERGER ZEITUNG, Germany

"... after two minutes the audience was breathless,... the string genius from Zagreb showed both technical brilliance and tenderness,... with the artistic potential and expressive power of life itself,... This is a musician not a guitarist." KÖLNISCHE RUNDSCHAU, Germany

"...Artist of exceptional sensitivity... a treasure box of expression...what a directness of communication through music...a truly unforgettable evening" NOVI LIST, Croatia

"...what a power for captivating the attention of the audience!" VIOLÃO INTERCAMBIO, Brazil

"Identifying with the very core of the piece of music and successful transmission of his own vision to the audience is a highest achievement of the concert artist. Zoran Dukić innately has these qualities." VIJENAC, Croatia





LAGQ: A Concert and Conversation

Interview by Mark Small



LAGQ: Scott Tennant, John Dearman, Bill Kanengiser, and Matthew Greif

During their visit to Boston on November 19, the LAGQ played to a full house at Boston's First Lutheran Church. The first half of the program consisted of works arranged for guitars, while the second featured works composed specifically for guitar quartet. LAGQ opened with a suite of Spanish Renaissance works titled "Music from the Time of Cervantes" (arranged for four guitars by Bill Kanengiser), followed one of their signature pieces, Bach's Brandenburg Concerto #6 (arranged by James Smith), and closed with three Brazilian pieces by Hermeto Pascoal, Heitor Villa Lobos, and Baden Powell in that order. As expected, LAGQ played with passion and virtuosity as well as sensitivity and style throughout.

The second half opened with a three-movement work by Australian composer Phillip Houghton titled *Opals*. Before beginning, Scott Tennant revealed that Houghton drew on his sense of synesthesia for these works, expressing his visualization of color in music with movements bearing descriptive titles such as "Black Opal," "Water Opal," and "White Opal." The rest of the program was given to *Road to the Sun*, a 30-minute tone poem by jazz guitarist and composer Pat Metheny commissioned by LAGQ. The piece put each player through his paces with poignant melodies, improvised solo segments, raucous strumming, and a free, atmospheric section that included percussive tapping and string scraping with picks. The work defied expectations by ending in a serene mood rather than on the energetic climax of the penultimate section. The audience leapt to its feet in sustained applause afterward.

A few hours before the concert, I met with Bill Kanengiser, John Dearman, and Matthew Greif over lunch to discuss their repertoire and how they work with composers who write for them.

Do a lot of composers approach you hoping will play their music?

Bill Kanengiser: We get a lot of unsolicited scores. That can be a little bit awkward, partially because we don't have the time to read through piles of music. It can be a touchy situation. Historically, we have played a lot of music written by friends of ours. We know them, they know us, and they are experienced writing for guitar and for us. A great example is Ian Krause who wrote five or six amazing pieces for the quartet. Carlos Rivera, Dusan Bogdanovic, and Brian Johansson have also written for us. When we did the *New Renaissance* recording, we decided that we needed one more piece. Matt thought it would be great to have Dusan write something based on the Italian Renaissance, because he is kind of obsessed with it. We commissioned him and he was very generous with his fee. We have skidded through our career without having to pay high composers' fees. But with Pat Metheny, there was pretty huge commissioning fee. Because he has such a big name, we were able to get presenters to kick in.

Regarding the composers you commission, is there something about their music that attracts you or is it that they are a known commodity and you are confident that they will deliver something that works for the quartet?

John Dearman: We have a very small sample size so it's hard to answer from lots of experience. We need to know that a composer we commission can write for guitar. We are pretty cautious and tend to go with composers that are known commodities.

Do you usually have a lot of interaction with them as they are writing?

JD: For *The Road to the Sun*, the piece Pat Metheny wrote for us, there was a lot of interaction. He was very specific about what he wanted to know about us as players.

BK: Pat asked John to take a video of his 7-string guitar so he would understand how it worked. He wanted to know about our individual styles. It was an unusual circumstance for us to have someone that famous and that we respect so much write something for us.

Matthew Greif: Dusan didn't go back and forth like Pat did, but Dusan knows classical guitar and us and knew what we were looking for. Everyone in the group has to be comfortable with the composer's musical language. It is a big commitment to take on





someone's music. The LAGQ projects that I've been on board for have been thematic ones. We give a lot of care to our concert programs, so it's important for a piece to have a place in the program. That sometimes precludes us from taking risks.

BK: We have morphed into less of a contemporary music group and into something more eclectic.

JD: Originally, we were wearing tuxedos and playing Spanish and Baroque music. We all have eclectic backgrounds, and started asking ourselves where we were going. We had modeled ourselves after the Romeros, and their roots are in old-world classical music. But our interests also included Chet Atkins or Steve Howe, Scott had played in flamenco groups as a kid, and loves world music. That led to the Africa-inspired pieces and Inti

Illimani pieces we've done. Anisa Angarola [original member of LAGQ] loved Celtic music. We felt that we should run with some of those things. Our repertoire and career grew from those roots.

I understand that Robert Beaser is working on a piece for you.

BK: The Boston Guitar Orchestra has commissioned it, and we are co-commissioning with them. Bob asked for some scores and samples of things we like. He can go in a lot of different directions. I like the Appalachian style that he captured in *Mountain Songs*. His palette is very broad. The idea is to create a piece that the orchestra will premiere and then Bob will modify it to fit our quartet. We've had one meeting with him and will speak with him after our concert tonight. I've loved Bob's music for a long time. It's exciting for us to have him writing for us.

October Performance Party at the home.stead Bakery & Café

J. Oscar Azaret

Most of our performance parties are hosted in members' homes, but occasionally we throw one at a public venue which provides a little different twist for performance opportunity. This October, members Nho Van Truong and Mike Tomases arranged such a gathering at the **home.stead Bakery & Café** in Fields Corner, Dorchester. Proprietors Vivian and Elisa Girard welcomed us in their charming bakery and café – setting up a little stage, amplification, and a large reserved table right in the center of all the action. Great music, food, drink, and camaraderie were enjoyed by all, and much thanks to Rocco Bombardieri for his talented photographic eye.



Left, top to bottom:

L to R—Scott Matsumoto, Mike Tomases, Dawn, Caroline, & Celeste, Mike performing

Right, top to bottom:

Thomas Schilinski performing
Scott & Michael Bester
Merle Bombardieri & Oscar Azaret
Phyllis and George Attisano





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, January 13, 2018, 2:00–6:00pm

BCGS Performance Party: 12 Heather Ln., Stow, MA
Performance Party at the home of Rocco and Merle Bombardieri in Stow, MA 781-454-9006

Saturday, January 13, 2018, 4pm–6pm

Dave McLellan Groupmuse Concert, Hollis, NH
<https://www.groupmuse.com/events/5638-magico-maravilloso-brilliant>

Saturday, January 13, 2018, 4pm–6pm

Ritmos Caliente: South Coast Chamber Music Series
St. Gabriel's Church, 124 Front St., Marion, MA 02738
Music by Niccolò Paganini, Mario Castelnuovo-Tedesco, Astor Piazzolla, Manuel de Falla, Joaquín Turina. With Aaron Larget-

Caplan–guitar (<http://www.ALCGuitar.com>) Piotr Buczek–Violin, Don Krishnaswami–Viola, Timothy Roberts–Cello, Janice Weber–Piano & Artistic Director. \$20–door <https://www.nbsymphony.org/southcoast-chamber-music-series>

Sunday, January 14, 2018, 4:00–6:00pm

Ritmos Caliente: South Coast Chamber Music Series
St. Peter's Church 351 Elm St., South Dartmouth, MA
(Same Program as January 13)

Sunday, January 20, 2018, 4:00–7:00pm

Dave McLellan - Worcester Chamber Music Society CIYLR
Private Event - contact Dave McLellan for invitations. Contact CIYLR on FB, email to dave@ciylr.org, or by phone at 978-500-2546.

January 28, 2018, 3:00–4:00pm

Gerry Johnston, Jazz Guitar
Hingham Library Sunday Sounds Special Series, 66 Leavitt St., Hingham, MA. www.hinghamlibrary.org

(continued on back cover)

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, PO Box 230528, Boston, MA 02123, or pay online.

Guitars for Sale

Steve Connor 2010 Concert Guitar, cedar top, Brazilian sides and back, 650 scale, new TKL case, \$14,000, excellent condition. 207-239-5175

Steve Connor 2012 Concert Guitar, spruce top, Brazilian back and sides, 650 scale, Hoffee flight case, \$14,500, excellent condition. 207-239-5175

1992 Robert Ruck Classical Guitar SN 509. 650mm scale length. Ex. Condition. Cedar top, Indian Rosewood back and sides. Re topped in cedar by Robert Ruck in 2006 with the new fan bracing system. Exquisite tone and powerful bass. Asking \$9500. 607-725-6594. Bykasail@frontiernet.net.

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. See details. I paid \$876 a year ago + \$120 for TKL Hardshell case. Will sell both for \$675. Email.

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.

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; pictures & info; email.

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.

1995 Bazzolo Classical Guitar 650 mm scale length, East Indian rosewood with western red cedar top with French polish finish. Website. 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.

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.

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. email or (617) 835-3621

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: 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, websites: www.newenglandluthiers.org, www.luthiers.thomasknatt.com

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



Calendar Continued

Friday, February 2, 2018, 6:30–9:00pm

Dave McLellan CIYLR for Memorial Congregational Church contact Dave McLellan for invitation. Contact CIYLR on FB, email to dave@ciylr.org, or by phone at 978-500-2546.

Saturday, February 10, 2018, 7:30–9:30pm

BCGS Artist Series: Zoran Dukic
First Lutheran Church, 299 Berkley St., Boston. Got to www.bostonguitar.org for more details

February 11, 2018, 3:00–4:00pm

Kim Perlak & David Tronzo Guitar Duo, American Classical Guitar Hingham Library Sunday Sounds Special Series. 66 Leavitt St., Hingham, MA. www.hinghamlibrary.org

March 11, 2018, 3:00–4:00pm

Transcontinental Duo, Igor & Hiroko Kajimoto Golger, Guitar & Flute Hingham Library Sunday Sounds Special Series 3:00–4:00pm 66 Leavitt St., Hingham, MA. www.hinghamlibrary.org

March 17, 2018, 2:00–3:00pm

Boston Bach Birthday, Aaron Larget-Caplan, Guitar
First Lutheran Church, 299 Berkeley St., Boston, MA 02116, USA
The Boston Bach Birthday is an annual, all-day event at The First Lutheran Church of Boston featuring solo recitals, chamber music, organ recitals on Boston's Bach organ, and a children's event all in celebration of the music of Johann Sebastian Bach. An authentic German lunch is served around noon, and the day ends with a Lutheran

Vespers service of the kind Bach himself led in Leipzig, complete with a Bach cantata. For more information, visit fbc-bostonmusic.org/bach.

Saturday, March 17-18, 2018

BCGS Artist Series: New England Guitar Ensemble (NEGEF) Longy School of Music of Bard College. www.bostonguitar.org for more information

April 8, 2018, 3:00–4:00pm

Jamie Monck, Classical Guitar
Hingham Library Sunday Sounds Special Series
66 Leavitt St., Hingham, MA. www.hinghamlibrary.org

Friday, April 27, 2018 7:30pm

BCGS Artist Series: Jorge Caballero
First Lutheran Church, 299 Berkley St., Boston
Got to www.bostonguitar.org for more details

Saturday, May 5, 2018 2:00–6:00pm

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

May 6, 2018 3:00–4:00pm

David Newsam, Classical & Jazz Guitar
Hingham Library, Sunday Sounds Special Series
66 Leavitt St., Hingham, MA. www.hinghamlibrary.org

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



www.bostonguitar.org

7:30 p.m. The First Lutheran Church of Boston
299 Berkeley Street, Boston
in Concert February 10, 2018
Zoran Dukic



BOSTON CLASSICAL GUITAR SOCIETY
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(Address Correction Requested)