



BCGS



newsletter

Volume 23, No. 3

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BOSTON CLASSICAL GUITAR SOCIETY

ARTIST SERIES 2018-2019

Ana Vidovic



September 29

Kazuhito Yamashita



November 3

The Great Necks



February 8, 2019

Pavel Steidl
NEGEF



Saturday & Sunday
March 23-24, 2019

Rene Izquierdo



April 26, 2019

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

New England Guitar
Ensembles
Festival (NEGEF) Longy School of
Music of Bard College
27 & 33 Garden Street, Cambridge



Online Tickets - www.bostonguitar.org

Information - 617/420-2247 - director@bostonguitar.org

Ana Vidovic in Concert September 29, 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,

I hope that this summer season has brought you joy, ressourcement, and inspiration. It is hard to believe that it's been almost four months since Jorge Caballero closed our 2017-18 season with a grand finale. Since then, the

BCGS team has been working hard to prepare the upcoming season and we are very proud to announce our 2018-19 Artist Series, featuring world-class guitarists from four continents:

After her tremendous success a few years ago, Ana Vidovic returns to Boston to open the season on September 29 (see Mark Small's interview with Vidovic on page 3). Japanese guitar legend, Kazuhito Yamashita will be in Boston on November 3 to present a unique program of music from his native country. On February 8, The Great Necks (Scott Borg, Adam Levin, and Matthew Rohde) will perform their latest transcriptions of orchestral masterworks for guitar trio. NEGEF will be particularly exciting this year with the presence of Pavel Steidl whose artistry will delight everyone in the community. Cuban virtuoso Rene Izquierdo will make his BCGS debut on April 26, closing our 2018-19 Artist Series.



There is much more to the BCGS than its preeminent concert series. Every month, the BCGS holds performance parties in private homes. These friendly gatherings, coordinated by Oscar Azaret, provide a wonderful opportunity to share our love for the guitar with other members of the community. What could be better than an afternoon of live guitar music, food, and friends? Discovering your next favourite piece, perhaps? This is what performance parties are all about.

The Boston Guitar Orchestra (BGO), now in its second year under the conducting of Robert Bekkers, is preparing for another exciting season and accepting new members. The BGO is a fantastic opportunity for musicians who wish to be part of a community guitar orchestra seeking as much professionalism in their performances as camaraderie in their rehearsals.

This year, you will continue to receive our newsletters thanks to the great work of Mark Small and longtime board member George Ward. We will continue to mail paper newsletters each year in September, however, subsequent newsletters will be sent to you electronically. This was decided by the BCGS board in order to modernize our organization and optimize its resource allocation.

We're also proud to continue our successful partnerships with the Hingham Series in Massachusetts and Portsmouth Library Series in New Hampshire, allowing our members to enjoy a wide variety of local talents.

Last but not least, I would like to express sincere thanks to all BCGS board members: Daniel Acsadi, Will Riley, Oscar Azaret, Rocco Bombardieri, George Ward, Kim Perlak, Charles Ewing, Micheline Soley, and Mark Small for their tireless efforts and the wonderful enthusiasm they bring to the society.

Warm regards to all,

Jerome Mouffe

Director





Ana Vidovic Interview

by Mark Small



Croatian-born virtuoso Ana Vidovic is among the most popular artists to perform for the Boston Classical Guitar Society's concert series. She will return for her third Boston appearance this September. Before leaving for a few weeks of vacation with her family in Croatia, Ana shared a few thoughts about her career and about returning to Boston.

Your last visit to Boston was in 2015. Are there any special projects you've been working on since then?

I have been working on a new CD for a while now and I hope to release it next year. I wanted to do something that I am passionate about, so this will probably be an all-Bach recording. Bach is my favorite composer.

Which Bach pieces will you record?

The Prelude, Fugue, and Allegro will definitely be on there and I've recorded the Flute Partita BWV 1013. We are deciding which other pieces to include. I may record the Partita in E Major or the fourth Cello Suite. We will release this as an independent album. Doing it yourself is kind of the future and gives you a lot more freedom with the repertoire.

Your schedule shows that you've been doing a mix of solo recitals and performing the Tedesco and Aranjuez concertos. It must be a lot of work to keep that much material ready to perform.

Usually a presenter or the orchestra will dictate what concerto they would like you to play, so I have to have different pieces ready to play. They usually ask for the Rodrigo because it is the most popular guitar concerto. The Tedesco concerto is very beautiful, and then there is the Villa Lobos. I don't practice them every day, but I have to have them ready in case some one asks for them. You usually get a couple of months or even a year to prepare the piece.

I had a pretty light summer, so I spent that working on the repertoire I will play in the new season that starts in September. For Boston, I need to play a completely different program from the last time. So I try to balance things and keep my old repertoire ready and work on new pieces.

Have you been working with any composers on new music?

I like to stay with the standard repertoire, that's my thing. There are so many great pieces in the guitar repertoire, and yes, they have been played many times, but each artist brings his or her own ideas to the music. But I also get approached by composers. A new concerto for guitar and orchestra has been composed by a friend of mine. It's a huge project and something that will come up in the next year or so. I am honored to be able to do this. It is a lot of work because the guitar is not an easy instrument to compose for and the composer is not a guitarist. He wanted to learn about guitar technique.

After all these years, would you say that you have adapted well to the performing artist's life of travel?

I try to. Travel can be stressful at times and the airlines are not as accommodating as they used to be. But it's all part of the job, and this is a decision I made, so I don't want to complain. One gets used to it. You just deal with it.

Do you ask to have your guitar on board the planes or buy a seat for it?

When it was allowed, I would bring my guitar onboard, but that was many years ago. Now the airlines are stricter, so I travel with a carbon fiber flight case that's really strong. It's a Karura case from Australia and is made for checking in with luggage. I have a cover for it that protects the case a little more. I put all my trust in the case, and knock on wood, I haven't had any issues so far.

Is there music that you don't perform in your recitals that you play only just for your own enjoyment?

Oh yeah, I love pop, jazz, and rock music. In my free time I will play arrangements of songs by Sting and others. I also have an electric guitar—just for fun. I've always been amazed by electric guitarists. It's a different style and mindset. I like to play electric when I have some free time.

What music can the Boston audience look forward to hearing at your September 29 concert?

I will play the Bach flute partita, which will be on my new CD. I will also play the Giuliani *Grand Sonata Eroica*, some pieces by Piazzolla, and some Scarlatti sonatas. Boston is a great city and I really like the acoustics in the First Lutheran Church there. It will be nice to go back and see everyone. I'm excited about it!





Are we on the Same Wavelength and do We Resonate?

By J. Oscar Azaret

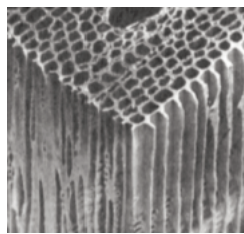
We labor over our guitars because we love the sound of the instrument, and its ability to interpret music. There's an intoxicating, beguiling quality which keeps us coming back, day after day.

In this page we will explore only one subject: resonance. Although the early Latin root of this word is indeed related to sound, in today's world the phenomenon of resonance is extended to any physical system which has the capacity of transferring energy between two storage modes. A pendulum clock, a slinky, a LASER, the crystal oscillators in our computers, phones, watches, an MRI machine, but more to the point a vibrating string, a guitar's soundboard, the air in the guitar cavity, and our inner ear—all these exhibit resonant behaviors via the interaction of specific physical energies. Simply stated, the resonant frequency of a system's mode is the frequency at which this mode has the greatest admittance. It naturally will want to get excited at this frequency.



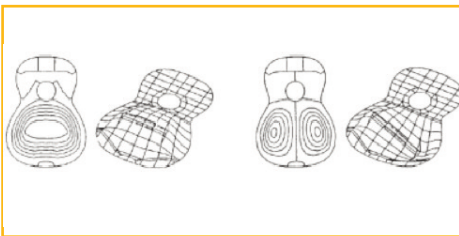
It all starts with a thought. The thought commanding the fingers to play a guitar string. Once we excite the string it will resonate at the fretted note's natural frequency, but also at all the harmonics of that fundamental

frequency, adding to the vibration the additional notes of the major chord, octave notes, plus the higher less harmonious partials. This vibrating string then excites the soundboard via the



bridge. The microphotograph of a section of wood shown here, illustrates that we can think of wood as grabbing a bunch of straws in our hand. This wonderful natural material has elastic properties which allow it to deform and return to its original state, thereby innately possessing the ability to

resonate when driven by mechanical oscillations. A guitar has many possible resonant modes of vibration. The two major top modes are shown here, but a myriad of others exist for the top,



sides, back, and air cavity. These modes of vibrations occur at different frequencies and are excited to varying degrees by the energy released by the string.

The vibrating body of the guitar creates compression and rarefaction of the air, which then travels through the compliant

(continued on back cover)

Calendar

BCGS events are in red, members' events are in grey. Members may enter their own events by contacting us at director@bostonguitar.org for permission and instructions.

Saturday, September 8, 3:00 – 8:00pm

Dave McLellan - Concert In Your Living Room for The Hartt School
West Hartford, CT, USA. CIYLR to benefit The Hartt School. This is a private event by invitation only. Contact Dave McLellan for information on how to attend.

Sunday, September 9, 3:00 – 4:00pm

Jerome Mouffe, Classical Guitar

(PMAC) Portsmouth Music and Arts Center, 973 Islington Street, Portsmouth NH 03801 603-431-4278

Saturday, September 15, 2:00 – 6:00pm

BCGS Performance Party

At the home of Steve and Rosemary Rapson in Winchendon. 617-877-2745. Mill Glen Pond North, Winchendon, MA 01475, USA

Saturday, September 15, 7:30 – 9:30pm

Dave McLellan, Guitarist

Marianne's House, Porter Square, Cambridge, MA, US, 02140
Dave McLellan, Guitarist Marianne's House, Porter Square, Cambridge, MA, US, 02140. Confirmation number: 253162404

Sunday, September 23, 3:00 – 4:00pm

Robert Bekkers – Hingham Library Concert

Hingham Public Library, 66 Leavitt St., Hingham, MA
2018-19 Sunday Sounds Special Concert Series Opener. Free Admission. Go to www.hinghampubliclibrary.org for more information.

Sunday, September 23, 3:30 – 5:30pm

Dave McLellan - Concert In Your Living Room for Playhouse by the Park

CIYLR to benefit Playhouse by the Park. This is a private event in West Hartford, CT. For information on attendance, contact Dave McLellan at <https://www.facebook.com/CIYLR>.

Saturday, September 29, 7:30pm – 10:00pm

BCGS Artist Series: Ana Vidovic

First Lutheran Church, 299 Berkeley St., Boston, MA
Go to www.bostonguitar.org for tickets and information

Saturday, September 29, 7:30 – 9:30pm

Dave McLellan - The Concert for Jaden and LLS

Harvard Unitarian Universalist Church, 9 Ayer Rd., Harvard, MA 01451.

Benefit concert to support the family of a local 8th grader undergoing Leukemia treatment. Half of the proceeds will go to the family, the other half to Leukemia Lymphoma Society of New England. Admission is \$25.

Saturday, September 29, 8:00pm – 10:00pm

Radius Ensemble w/ Aaron Larget-Caplan, Castelnovo-Tedesco Trio
Pickman Hall at the Longy School of Music.

Radius Ensemble presents Solace Saturday, September 29, 2018 at 8pm
Music of Golijov, Ruehr, Castelnovo-Tedesco, Shostakovich—Ticket and Program info: <https://radiusensemble.org/products/concert1>

Saturday, October 13, 2:00 – 6:00pm

BCGS Performance Party

43 East Street, Pepperell MA 01463

Performance Party hosted by Bill and Joanne Harriman at their daughter, Renee's home in Pepperell. 978-852-5667



Calendar

Sunday, October 21, 3:00 – 4:00pm

Trio Camino – Hingham Library Concert

Hingham Public Library, 66 Leavitt St., Hingham, MA. Sunday Sounds Special Concert Series. Free Admission. Go to www.hinghampubliclibrary.org for more information. Trio Camino brings together the talents of guitarists David Grimes, Gregory Newton and Michael Nigro. www.Triocamino.com

Sunday, October 28, 4:00 – 8:00pm

Dave McLellan - Concert In Your Living Room for Boston Children's Museum

CIYLR to benefit the Boston Children's Museum. This is a private event. Contact Dave McLellan at <https://www.facebook.com/CIYLR> if you would like to attend.

Saturday, November 3, 5:00 – 8:00pm

Dave McLellan - Concert In Your Living Room for Mark Twain House and Museum

This private event in Simsbury CT benefits the Mark Twain House and Museum of Hartford CT. If you would like to attend contact Dave McLellan at <https://www.facebook.com/CIYLR>.

Sunday, November (to be announced), 3:00pm – 4:00pm

Boston Guitar Orchestra (BGO) – Hingham Library Concert

Hingham Public Library, 66 Leavitt St., Hingham, MA. Sunday Sounds Special Concert Series. Free Admission. Go to www.hinghampubliclibrary.org for more information.

Saturday, November 3, 7:30 – 10:00pm

BCGS Artist Series: Kazuhito Yamashita

First Lutheran Church, 299 Berkeley St., Boston, MA. Go to www.Bostonguitar.org for tickets and more information.

Sunday, December 2, 3:00pm – 4:00pm

John Muratore – Hingham Library Concert

Sunday Sounds Special Concert Series. Christmas Music for Guitar at the Hingham Public Library, 66 Leavitt St., Hingham, MA. Free Admission. Go to www.hinghampubliclibrary.org for more information.

Sunday, December 9, 3:00 – 4:00pm

Dave McLellan with Narragansett Bay Symphony

Boston area guitarist Dave McLellan will perform Concerto #1 for Guitar and Orchestra by Mario Castelnuovo-Tedesco with NABSCO. For details, see <http://nabsco.org/concerts>.

Sunday, January 6, 3:00pm – 4:00pm

José Lezcano – Hingham Library Concert

Sunday Sounds Special Concert Series at the Hingham Public Library, 66 Leavitt St., Hingham, MA. Free Admission. Go to www.hinghampubliclibrary.org for more information.

Classifieds

Classifieds are \$20 per issue of the BCGS newsletter for a 32-word ad. The fee includes posting on this webpage for three months email director@bostonguitar.org with inquiries. Please send checks to BCGS, P.O. 230528, Boston, MA 02123, or pay online at <https://squareup.com/market/bcgs/item/bcgs-classifieds-payment>.

Guitars for Sale

Taylor GA5 Acoustic – Excellent Condition Mahogany back and sides; cedar top; abalone rosette and dot inlays. More pictures at details at <https://learningtolearn.net/taylor-ga5-acoustic/> Asking \$1,300 – Contact Judy at 603-318-9270 or Chris at lessons@sarringmusicstudios.com

Achim-Peter Gropius 2006 Concert Guitar

Cedar top; rosewood back and sides; beautiful warm tone; very good condition; \$6,000. Pictures and more info at: ithaca.craigslist.org/msg/d/classical-guitar-high-end/6633714375.html, isaacsharp@gmail.com. 203-984-4050

2009 Kenny Hill Signature Series, double top, spruce above cedar, Indian rosewood back and sides, 650 mm scale, ebony raised fingerboard, two sound ports, Sloane tuners, beautiful condition, \$6,000. (978) 852-5667. bilhar447@yahoo.com

Jose Ramirez (Serial No: Y4-048), Light Rose Wood. Purchased at the Ramirez store in 2004. Asking Price \$8,600. Will consider a serious offer. More info and photos: +1 (212) 221-3773/511 hclarke@brchef.com. <https://www.brchef.com/HCConcertMasterGuitar.html>

Kenny Hill Guitars for Sale – Largest Stock in New England

2006 Hill Signature, Cedar top \$3,900; 2013 Hill Performance, Spruce, New \$5,000; Estudio & Player Models-4 sizes, Cedar or Spruce \$850-1,800; Player Model w/Elevated Fingerboard \$2,280. Boston & Springfield: Joe Burros, 413-303-1698 jbcello@gmail.com www.FMI-NewEngland.com

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

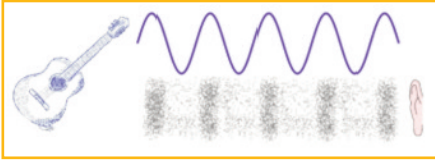
Steve Connor 2012 Concert Guitar, spruce top, Brazilian back and sides, 650 mm scale, Hoffee flight case, \$14,500, excellent condition. 207-239-5175

1992 Robert Ruck Classical Guitar SN 509. 650 mm 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 \$9,500. 607-725-6594 Bykasail@frontiernet.net.

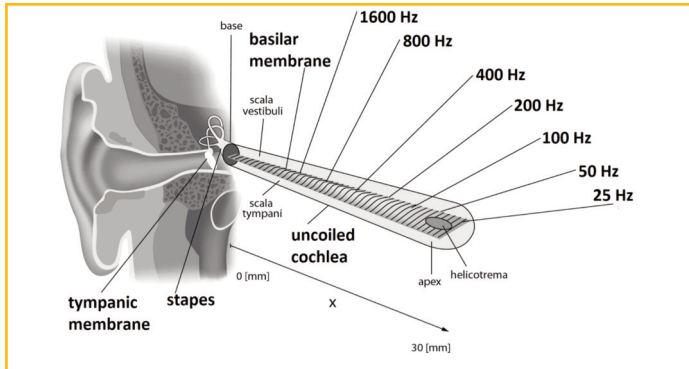
Paco Santiago Marin 2016, 40 aniversario concert guitar, Beautiful German Spruce Top, Indian Rosewood back and sides, 650 mm scale, Alessi tuners, like new condition, \$14,000. (207-322-5580)



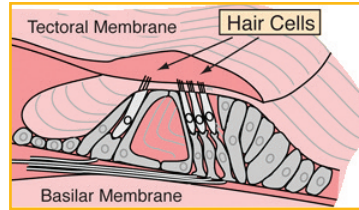
Are we on the Same Wavelength and do We Resonate? *continued*



fluid which is air. We call this sound. When sound reaches our ear it moves our ear drum, then the bones in the middle ear: hammer, anvil, and stirrup, which in turn vibrate the fluid of the cochlear organ of the inner ear. The cochlea is a highly intricate organ,



which along its length, of a bit over 1 inch, has the Organ of Corti housing thousands of hair-like cells. It is fascinating to note



that the cochlea will resonate at different frequencies along its length with the high frequencies resonating at the entrance or base, and the low frequencies toward the apex.

This anatomical structure starts the process of frequency selection determining which neurons send signals to the brain, based on the incoming sound. Different sections of the cochlea's Organ of Corti are deformed by the vibrating cochlear fluid, which results in the bending of the hair like cells. When these cells are bent, they transmit electrical impulses to the brain along their specific neurons, mapping these to different sections of the brain ... and we hear the sound.

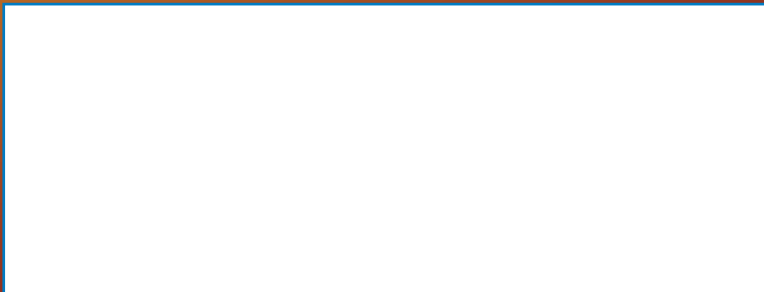
We can note here that except for the initial and final electrical impulses leaving and entering the brain, this whole process of creating and perceiving a played note is manifested by varying the stress and strain of various materials and human organs. And so, how does all this result in communicating human emotion?

I can only close here with the words of Rainer Maria Rilke –

"... most experiences are unsayable, they happen in a space that no word has ever entered, and more unsayable than all, are works of art, those mysterious existences, whose life endures beside our own small transitory life."



www.bostonguitar.org



Ana Vidovic
in Concert September 29
7:30 pm The First Lutheran Church of Boston
299 Berkeley Street, Boston



BOSTON CLASSICAL GUITAR SOCIETY
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(Address Correction Requested)