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# Frank Wallace Guitar Festival & Competition May 2021



*The Boston Classical Guitar Society* is honored to present the 2021 Frank Wallace Festival & Competition on May 2021. This online event will feature:

- Free Audit Masterclass — Saturday, May 15
- Two Concerts — Saturday, May 15 & 16
- Guitar Competition — Monday, May 31

Our headlining artist will be *William Kanengiser* from the Los Angeles Guitar Quartet, and we will also welcome several artists with connections to Frank and his music.

The online Competition is open to students aged 16–22 with a first prize of \$1000.

FOR EVENT SCHEDULE, REGISTRATION,  
COMPETITION REGULATIONS & GUIDELINES  
GO TO:  
<https://bostonguitar.org/festival>

*Details on page 3*



## Letter to Members



As I sat down to write this note the phrase “light at the end of the tunnel” came to mind, but that has been so overused as of late that I decided not to open up with it (though perhaps I did). Rather, I choose - “lately it appears to me what a long, strange trip it’s been.” If this line is familiar, well, we have dated ourselves.

I know that for some of you this trip has also been very painful, as well as strange, and for that I am sorry. We can also remember the other famous line from that song “just keep truckin’ on.” Indeed, this is where we all have been, and slowly, I do believe we are metamorphosing into a new and brighter reality.

We hope that over the last few months our activities have been (at least to a small degree) a source of connectedness, inspiration, purpose, and entertainment. Our “Meet the artist Series” has connected us with Adam Del Monte, Xuefei Yang, Jason Vieaux, and as I write this we are about to meet with Bill Kanengiser. What a pleasure it has been to connect with these friendly, articulate, talented and overall lovely artists.

Many of you have been great troopers in joining the frequent ZOOM performance parties. I have been impressed with the patience and consideration that everyone has shown as we share and allow others to share their recent musical accomplishments. Of particular note was the session we had in December with Aaron Larget-Caplan and composer Francine Trester. Arron played several selections from his recent “Nights Transfigured” CD of lullabies, including some of Francine’s compositions. The depth of discussion on the music perceived from the artist’s,

composer’s, and audiences’ perspective was truly a gift. Indeed, the online world has facilitated certain unique opportunities.

Our Hingham Library series has been in Full Swing. George Ward has worked heroically with the library staff and artists to set up no fewer than 6 concerts featuring our incredibly talented local artists. These online concerts have been a great success with attendance in some cases rivaling the in-person performances, great sound quality, and allowing for a relaxed Q/A time on ZOOM after each concert.

All of our focus now is on the upcoming Frank Wallace Memorial festival and competition coming up in mid-May. We hope all of you can join us for some or all of that. Please read the brief description in this newsletter. We want to thank the many of you who have contributed to the Wallace Fund, making this and future events possible, and as well, your donations and membership to the society are lifelines to keep everything going, thank you.

With this newsletter we give a hearty welcome to our new Board Member – Jason Stripinis, a regularly active BCGS member and good friend to many of us. Also, enjoy reading the fun article by Steve Rapson. I am sure many of us can relate to the sentiments there expressed.

We are indeed starting to plan for real “live” gatherings both for performance parties as well as for our concert series. We will have more news on this with our next newsletter, as we .... “get back truckin’ on”

J. Oscar Azaret  
Executive Director, BCGS



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Same products, same prices, same service.

Sign up at: <https://smile.amazon.com>





## Frank Wallace Memorial Festival and Youth Competition May 15, 16 / 2021

We want to invite everyone to join us for the premier Frank Wallace Memorial festival and youth competition. Mark your calendar!

The BCGS is honored to present this online event which features two concerts, a masterclass, and a competition. We invite professionals, aficionados, students, and the general public to celebrate the life, legacy, and compositions of one of New England's most accomplished, passionate, and distinctive voices.

On Saturday, our headlining artist is William Kanengiser, from the Los Angeles Guitar Quartet, and on Sunday we feature several artists with deep connections to Frank and his music. The program is still taking shape, but some preliminary info is provided here.

The online competition is open to students aged 16–22 with a first prize of \$1000. There is still time to register, and the video submission is not due until May 31. If you are a young guitarist, or know of a qualified young guitarist, we encourage you to take on this challenge! Go to <https://bostonguitar.org/festival>

Check out our web page as the date draws near for relevant links and registration, and we will also send out more reminders.

Thanks to all of you who have so graciously donated to the Wallace Fund to make this and future events possible. As you may have heard, recently we had the great fortune to have a friend of Nancy and Frank's step up and offer a double match challenge for contributions through May 31st. Many of you have already taken advantage of this generous offer, and we thank you for that. Donations can be made directly at this link.

<https://bostonguitar.org/wallace>

We also thank the Augustine Foundation for their generous support of the Wallace Festival & Competition.

### PROGRAM

#### —Saturday May 15—

3:00 pm ET – Master Classes with William Kanengiser  
(come and support your brave friends)

Participants: Celeste McClain  
George Attisano  
Thatcher Harrison  
Alexander Romanov

7:00 pm ET – Recital with William Kanengiser

#### —Sunday May 16—

4:00 pm ET – Friends of Frank play his music

Nick Cutroneo –  
Movements from Suite Hartt  
Mark Davis – Funf Stucke (Five Pieces)  
Colin Isotti – Dake's Song  
Bob Ward and Alex Dunn – Passing in the Night  
Nancy Knowles and Colin Isotti –  
Selections from Frank's voice/guitar works  
Daniel Acsadi – Debil del Alba  
Chris Ladd – Distant Wind

#### —Monday May 31—

Last day for entering the competition

#### —Week of June 15—

Competition results released

**William Kanengiser**



**Alexander Dunn**



**Chris Ladd**



**Colin Isotti**



**Dan Acsadi**



**Mark M. Davis**



**Nancy Knowles**



**Nick Cutroneo**



**Robert Ward**





## It's All in The Fingers

by Steve Rapson, *sologuitar.com*



**Steve Rapson**

In 1969 I was in Medford Square having a guitar lesson with local legend, Buddy Marcil. I complained that my cheap guitar, a steel string, was too hard to play, thus my failure at the latest lesson. Buddy said, "Let me see it."

Then he said, "...where's my pick?" No pick to be found, he took a penny out of his pocket and played the song we were working on: *The Letter* by the Box Tops. He rocked that song with my purportedly unplayable guitar and a penny for a pick.

Properly humbled, but still unhappy with that guitar, Buddy sent me to Medford Music where I bought my first classical guitar, an Aria FAC-10 with plywood top. The music store was owned by a friend of his with the promise of a fabulous deal. I paid \$60 for the Aria. At the time I was making \$100 a week as a floor layer/sander.

Then I got married and had children. We were so poor, or cheap, or both, that I never bought a case for the Aria. I recall walking through the woods on a picnic with a kid on one arm and the Aria over my shoulder like a woodsman's ax. It was useful for moving branches out of the way.

One day we had friends over for dinner. We all heard a big SPROING! from the living room. Racing in we saw the bridge had popped off the guitar, flapping around with the six strings attached. I brought it to where I worked at Braun North America (owned by Gillette). We had a service department for appliances and I figured they might be able to fix it. Indeed they did. The foreman, Ed Murphy, said, "We use this glue called cryo.... something, not sure it will work, but... if you're OK with it." I was. And it's been OK since 1973.

A few more years later my band was in full swing. Though I played a Gibson ES-335, I wanted to incorporate acoustic sounds. So, I put an under saddle pickup in the Aria and brought it to gigs. It wasn't great.

The Aria has been dropped, banged on and generally abused. Occasionally, a local luthier would fix this and that. Still, it has a unique voice. I recorded several CD's with the Aria. *Christmas Guitar* and *Romantic Guitar* being stand-outs sound-wise. It can heard on my website: <https://steverapson.com/>

In 2000, Jeffrey Joiner built me a classical guitar modeled on the Thomas Humphreys M-1. A nice guitar that I never really bonded with. As my age and bank account increased, I finally could afford a custom-made guitar built by Oscar Azaret.

As you might imagine, my new guitar was a revelation, though I still love the Aria. How a guitar feels to the fingers is as important as how it sounds. Often more so. My Aria always feels like coming home.



When guitarists get together, they show off their instruments, offering them to peers to play and appreciate. The luthier, the style, the strings, the provenance, and even the price, are all part of the story of

their guitar and what makes it special. Often what makes is most special is that it is a thing of beauty. Handmade guitars are works of art as well as sound machines.

I own three custom handmade guitars: An Azaret guitar made in the Fleta style, a steel string guitar made by James Goodall, and an acoustic/electric made by Kirk Sand. When Chet Atkins acquired a Sand guitar, he called it, "The best guitar I've ever played." Safe to say that Mr. Sand's orders increased markedly. I sure wanted one.

Chet Atkins admired classical guitarists, and he recorded several pieces himself. At one recording session the engineer complimented Chet on his new guitar, "Wow! Chet that guitar sounds fabulous." As the story goes, after each take the engineer would say how great the guitar sounded. This led Chet to lay it down and say, "How's it sound now?"

Which makes Chet's other quip, certainly arguable, but truer than not, "At the end of the day, it's pretty much all in the fingers."

There is some evidence for this. Most guitarists have a unique sound that is recognizable to aficionados. That sound transfers to pretty much any instrument they play. Parkening, Bream, Williams are easy for me, and I suspect for you as well, to identify. Even if it's a piece I've not heard them play, on a guitar they have not recorded with. Similarly, guitarists in other styles: Clapton, Santana, Joe Pass, Wes Montgomery, James Taylor, George Benson, are all easy to pick out. It's in the fingers as much, if not more, than the guitar is my point, and Chet's.

Your favorite guitar has a unique voice and feel that makes you want to play it for hours. That guitar may speak to you in ways it won't to another player. What makes a guitar good or great, or "the best" has been thoroughly discussed online. Here are a few excellent selections:

<https://www.classicalguitarcorner.com/the-best-classical-guitar>

[https://guitar.lovetoknow.com/High\\_End\\_Classical\\_Guitars](https://guitar.lovetoknow.com/High_End_Classical_Guitars)

<https://esomogyi.com/articles>

Ervin Somogyi is a prolific author and teacher, in addition Mr. Somogyi is a well-known builder. He has a used classical he built in 1996 on his website for \$24,000 (or best offer). Truly, an *object d'art*.

At the other end is my Aria, with which I proudly posed twenty-five years ago. In a side-by-side demo of these two





distantly related instruments, each would have its voice filtered through the fingers of whoever played them. It is possible, though perhaps not likely, that someone's ears would find the Aria more to their liking. Or someone's fingers would be captivated by the lesser guitar.

Guitars at the entry level end of the spectrum are manufactured by many companies. A few are:

<https://www.cordobaguitars.com/>

<https://lucero guitars.com/>

[https://www.yamaha.com/en/musical\\_instrument\\_guide/classical\\_guitar/manufacturing/](https://www.yamaha.com/en/musical_instrument_guide/classical_guitar/manufacturing/)

We all search for the Holy Grail of guitars. That one instrument that makes us want to play it and allows us to play our best. GAS (Guitar Acquisition Syndrome) is a common affliction. I have suffered greatly over the years. Though I confess that most of my guitars remained in their cases. My fingers know which guitar they want, and my ears follow.

If there is a moral here, it's practice, practice, practice and play as many different guitars of all pedigree as you can. I've been fortunate to hang out in the shops of several luthiers, including Kenny Hill, Oscar Azaret, and Jeffery Joiner. I've sampled the work of a dozen high end builders over the years. At this stage in my playing life, I know what I want to feel and hear when I pick up a guitar. And, yes, sometimes it is my modest little sixty-year-old, beat up plywood Aria.

## Welcome Jason



*Jason Stripinis*

We would like to give a hearty welcome to our newest board member Jason Stripinis who joined the BCGS board this March. In recent years Jason has been a regular at performance parties and concerts and we have greatly enjoyed his friendly and gracious demeanor as well as his captivating performances on his vintage Ramirez guitar. Although relatively new to the classical guitar, having started his studies with Jerome Mouffe in 2015,

Jason is a trained musician who has professionally taught and played other guitar genres since 1988.

Jason brings to us a wealth of experience in the management of nonprofit organizations. He has served as Business Manager & Chief Financial Officer of Southeastern Massachusetts Veterans Housing Program (*dba Veterans Transition House*) since 2014. Jason has worked as a nonprofit business manager since 1999 where he has led teams in the private, governmental, and educational sectors throughout New England. Jason is a graduate of Bridgewater State University.

Welcome Jason and thank you for your willingness to serve.

# "Freedom"

A world of possibilities – Eliot Fisk, Artistic Director

## Welcome to Boston GuitarFest XVI / GFest Online II June 16th-20th

Boston GuitarFest ONLINE 2021 expands and improves the highly successful all online structure premiered at last year's Festival. We are all extremely excited about the variety and quality of this year's terrific roster of artists and supporting staff. This year's theme is "Freedom", and the scope and range of our concerts, courses, and participatory forums will offer something truly unique to our participants as we as a global community look to even better days ahead. As always, our international, interdisciplinary focus remains on the classical guitar, its legacy and future and on its role as an ambassador bringing together people of good will from around the world.



## Boston Guitar Fest XVI

Once again, and now in its 16th year, Director Eliot Fisk and Co-director Zaira Meneses have put together a fabulous line up of artists, teachers, and activities for every guitar lover's need. Whether you would like to participate in the young student workshops, the young adult academies, adult education options, as an auditor, or simply a concert goer, the festival offers all of these options and more. This year's line-up includes legendary virtuosos **Marco Tamayo**, **Antigoni Goni**, **David Tanenbaum**, **Scott Tennant**, **Richard Savino**, cellist **Yehuda Hanani**, and Bernstein protégé Maestra **Marin Alsop**, as well as **Eliot Fisk** and **Zaira Meneses**.

**For additional information  
and to register visit:**

<https://2021.bostonguitarfest.org/>



## BCGS Members Connecting via Zoom Performance Parties



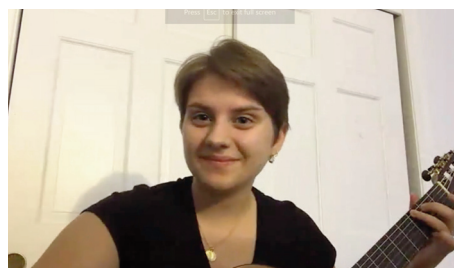
**Aaron Larget-Kaplan**



**Celeste McClain**



**Beverly & Mark Davis**



**Christina Agostino**



**Dave McLellan and friend**



**Francine Trester**



**Chris Ruth**



**Jeffrey Aach**



**Larry Spencer**



**Lin Hymel**



**Michael Hurley from Knoxville TN**



**Mike Tomases**



**Nho Van Truong**



**Vlad Lamadieu**



**George Attisano from Philadelphia**





## BCGS Virtual Concerts at the Hingham Public Library



The 2019-2020 Sunday Sounds Special concert series featured live performances by Steve Rapson, Ceili Conners, Dan Acsadi & Meghan Jacoby, John Muratore, The Eclectica Quartet, and the Olson/DeCari Duo before closing down abruptly in March 2020 due to the COVID-19 epidemic.

It was an uncertain time for all and the prospects for live performances *anywhere* looked dim. It wasn't until November 2020 that our concerts, among others, resumed in a virtual way thanks to the Zoom.

There were technical issues to overcome for sure, but beautiful music prevailed as musicians, teachers, and students retooled technically to produce high quality, live musical performances. Our virtual performances through March were by Igor Golger & Hiroko Kajimoto—The Transcontinental Duo, John Muratore, Thatcher Harrison, Amanda Roeder & Michael Bester Duo, and David McLellan.

Our sincere thanks to all the players in these live and virtual performances. It was a really nice “work-around” musical experience.

The series will conclude next month but we are all looking forward to next September when we will hopefully be back with live audiences at the library.

Till then, go <https://hinghamlibrary.org> to and register for our final 2, virtual concerts by Steve Marchena on April 25 and David Newsam on May 23. They're FREE!

—George Ward



Transcontinental Duo—November 2020



John Muratore—December 2021



Thatcher Harrison—January 2021



Amanda Roeder & Michael Bester—Feb. 2021



Dave McLellan—March 2021



Steve Marchena—April 25, 2021



David Newsam—May 23, 2021





## Classified Ads — Guitars for Sale in the BCGS Community.

Go to <https://bostonguitar.org/classifieds> for detailed descriptions and information about these instruments and classified ad placement.



### 1990 Jonathan Hinves Classical Guitar - \$3,800

Jonathan Hinves Classical Guitar(1990, Granada) with a hardshell case and 2 new sets of strings—excellent condition

Contact: Linda Vanasupa  
805-550-9396  
[linda.vanasupa@gmail.com](mailto:linda.vanasupa@gmail.com)



### 2005 Stephan Connor 640 Spruce - \$7,000

Luthier: Stephan Connor  
Scale: 640  
Top: Italian Spruce (Picea abies)  
Back & Sides: East Indian Rose Wood (Dalbergia latifolia)

Contact: Thomas Spencer Ladd  
[sladd@umassd.edu](mailto:sladd@umassd.edu)



### 1992 Tom Bazzolo Spruce Top - \$3,200

Commissioned guitar from Connecticut guitar maker Thomas Bazzolo in 1992. This guitar has never been played and is in mint condition.

Contact: Luke Randall, Saunderstown, RI  
401-662-7121  
[pompeipaints@gmail.com](mailto:pompeipaints@gmail.com)



## Boston Classical Guitar Society Mission Stand

*In the Boston Classical Guitar Society, we stand for our mission to enrich lives and build community. As we seek to use the transformative power of music in the service of the New England area, we are mindful of our commitment to inclusion, equity, and diversity. In today's world of renewed cries for social justice and divisive forces of polarization, we advocate for unity and welcome all. We are open to all races, ethnicities, religious beliefs, gender, sexual identities, and abilities.*