

Letter from New York

By JULIA CROWE

THIS PAST autumn, the D'Addario Music Foundation, in conjunction with D'Addario and Company, presented the first concert of the 2011-2012 D'Addario Pro-Arte Concert Series featuring Australian guitarist Rupert Boyd and Brazilian guitarist Eduardo Minozzi-Costa. This concert series is a re-launch of the twelve-year-long series first established in 1979 as a showcase for younger guitarists.

Rupert Boyd, winner of the Lillian Fuchs Chamber Music Competition and winner of the Eisenberg-Fried Concerto Competition, had been the first performer of the evening. Boyd holds a Bachelor of Music degree with First Class honours from the Australian National University School of Music, where he studied with Timothy Kain. He holds a Master of Music degree from the Manhattan School of Music and an Artist Diploma from the Yale University School of Music.

Boyd performed Australian composer Phillip Houghton's *God of the Northern Forest*, Houghton's nod to Joan Miro's 1922 cubist painting of the same title, which Houghton wrote for his former teacher Sebastian Jorgensen. Sharp, marching basses punctuating contrasting treble notes at the opening of this pensive modernist piece. Boyd performed Aloÿs-Henri-Gérard Fornerod's busy and dulcet *Prelude op. 13*, originally written for Segovia; Heitor Villa-Lobos' *Etude No. 8: Moderato* and Boyd coaxed a lovely tone from *Etude No. 9: Tres Peu Anime* and Astor Piazzolla's somber, cascading *Invierno Porteño*. He closed his programme with J. Arcas/F. Tarrega's fun and spritely *Fantasia Sobre La Traviata de Verdi* and an encore of Albeniz' *Torre Bermeja*.

Boyd arrived in the United States in August 2004 to pursue his Masters of Music degree and he has been living in New York as a freelance musician for the past three years. He teaches privately and performs both solo and chamber music, 'everything from guitar ensembles to a duo with a jazz soprano sax player.' He has established the Australian Guitar Duo with guitarist Jacob Cordover and recently recorded a debut CD with producer John Taylor in London that shall be released in March 2012 with a 15-concert tour in Australia. They recorded the CD at the Holy Trinity Church, surrounded by wheat fields in Weston, Hertfordshire, 40 minutes north of London.



Left to right: Janet D'Addario, Jim D'Addario, Chairman & CEO of D'Addario & Co. Suzanne D'Addario-Brouder, Exec Director, D'Addario Music Foundation Eduardo Minozzi-Costa and Rupert Boyd.

As for his advice for other guitarists on entering competitions, he says, 'Competitions can be a great way to gain exposure and performance experience in addition to meeting people. I advise entering competitions with the idea of treating it as a performance opportunity and learning experience and to not place too much importance on the outcome alone. Competitions are also a great opportunity to learn new repertoire and to push your playing to its highest level.'

Eduardo Minozzi-Costa, the second guitarist to perform, completed his Bachelor's Degree in guitar performance at the University of Sao Paulo with Dr. Edelson Gloeden. Minozzi-Costa received a sponsorship to visit the US from the Sao Paulo United States Consulate General, which resulted in a full scholarship to pursue his Masters and Doctorate degrees in guitar performance at the University of Arizona. He has been a teaching assistant to Professor Thomas Patterson since 2006. Minozzi-Costa is the winner of the Alhambra International Guitar Competition in Dallas, Texas and he earned third place at the 2010 GFA competition.

For his programme, Minozzi-Costa performed the French baroque piece, *Les Barricades Mystérieuses* by Francois Couperin; the A Major key, 3/8 tempo *Sonata K209* by Domenico Scarlatti and *Spanish Serenade* by Joaquin Malats, which had been a favourite of Segovia's repertoire. Minozzi-Costa revelled in playing Brazilian composers from various generations for the rest of the programme, starting with the

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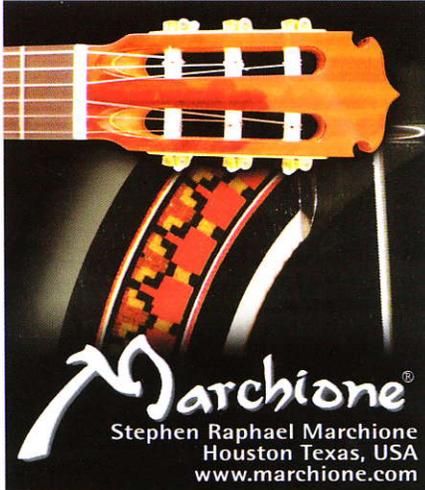
traditional Brazilian *Choro no. 2* by Armando Neves, the popular Brazilian song *Rosa* by Pixinguinha; the scintillating and jazzy *Baiao de Laca* by Guinga; the hopeful *Luiza* by Tom Jobim and jaunty *Tico-Tico no Fuba* by Zequinha de Abreu. He ended the programme with the pensive yet sweet *Eli's portrait*, a tribute to Canadian guitarist Eli Kassner for his 80th birthday written by Sergio Assad, followed by the contrasting, rhapsodical *Appassionata* by Ronaldo Miranda.

Minozzi-Costa, who is currently a graduate teaching assistant at the University of Arizona, offers online coaching and has designed two online improvement programmes for classical guitarists which can be found on his website: <http://www.guitarimpact.com>. His first programme, 'Pathways to Guitar Excellence,' is a teaching philosophy that enables guitarists to gain the most from their performances. Minozzi-Costa describes it as an intensive multimedia course that works like a personal trainer for guitarists. His second programme, 'Improvement Means Change,' promises to help guitarists break past any staid plateaus that develop from the boredom of practice. He has prepared a page on his website specifically for Classical Guitar Magazine readers: <http://www.guitarimpact.com/node/408> which features two live recordings of his workshops at the University of Arizona which focus on strategies to improve one's practice routine and

a goal-setting workshop which outlines his advice for guitarists who enter competitions.

'We're thrilled to present such exceptional talent in NY for their Carnegie Hall debut,' says Suzanne D'Addario-Brouder, executive director of the D'Addario Foundation. 'Rupert Boyd and Eduardo Minozzi-Costa were the perfect pair to kick off our second season. Rupert brought such finesse to the stage while Eduardo's refined technique really delivered an amazing performance. The heart of this series is providing an opportunity to perform on a world-class stage all while celebrating the young, accomplished talent that brings life and enthusiasm to the classical guitar. We look forward to continuing the series in the years to come and watching those that have performed as part of our series flourish in many more spotlights around the world.'

The series continues in February of 2012 with Cecilio Perera, 2011 first prize winner at the 44th Michele Pittaluga International Guitar Competition and Johannes Moller, 2010 winner of the Guitar Foundation of America Competition. In March, the performing guitarists shall be Rovshan Mamedkuliev, 2011 winner of Heitor Villa-Lobos International Guitar Competition and Edel Muñoz, winner of the 2011 Boston Guitar Fest International Competition.



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