



Colorado Springs Guitar Society Newsletter

February 2010

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The Next Meeting of the CSGS

Meetings are always the second Monday of each month, at All Souls Unitarian Universalist Church, 730 North Tejon, starting at 7:30 PM. The next meeting will be on **Monday February 8th**. All attending guitarists may join in playing the "easy duets". This month, we will be playing #'s 1-5 from the second set of "Easy Duets", which can be downloaded for free at <http://www.eythorsson.com/en/Download.aspx?id=2004>. Please pick and practice the parts you would like to play, and if possible please print and bring the sheet music. This will be a group activity at the start of the meeting; and please have your guitar tuned to standard pitch before the meeting begins.

CSGS Officers:

- **Mike Zimmerman**, President
- **Jim Bosse**, Vice President
- **Bruce Downs**, Secretary
- **Greg Playle**, Webmaster
- **Tom Stringer**, Newsletter Editor
- **2010 Student Coordinators:**
 - **Ross Trotter**
 - **Ashley Lutton**

Contact information: <http://www.coloradospringsguitarsociety.org/>

Last Month's Meeting

Last month's CSGS meeting was held Monday, January 11th, at ASUUC. The performers and the pieces they played were:

- Group ensemble (Jerry Sabolik, Ashley Lutton, Jim Bosse, Mike Richard, Greg Playle, Tom Stringer, and Mike Zimmerman, director): "easy duets (second set)", numbers 1, 2, and 3, from the Eythorsson website.
- Mike Richard: Allegro in D (Matteo Carcassi), and Sarabande (Francis Poulenc)
- Tom Stringer: Three 16th century pieces originally written for the Spanish vihuela -- "Pavane" (Diego Pisador), Cancion "Mille Regretz" (Luys Narvaez) and Variations on the "Conde Claros" Theme (Alonso Mudarra)
- Charles Rann and Jim Bosse, French songs for voice (bass) and guitar: Noel Nouvelet", "Ballade de Jesus-Christ", "Pat-a-Pan", "Quelle Est Cette Odeur Agreeable?", "Il Est Ne, le Divin Enfant", "Le Sommeil de l'Enfant Jesus", "Quittez Pasteurs" (guitar accompaniment arr. by Jim Bosse)

Music Quotes

"Music is an inexplicable awakener of the dark engines of our immortal souls"

--Patrick Conroy, from his latest novel "South of Broad"

"Music is well said to be the speech of angels."

--Thomas Carlyle (1795-1881), British historian, essayist

"Tonality is a natural force, like gravity ... Music, as long as it exists, will always take its departure from the major triad and return to it. The musician cannot escape it any more than the painter his primary colors or the architect his three dimensions."

--Paul Hindemith (1895-1963)

Sam Cogburn, Classical Guitarist in Concert

There will be a solo classical guitar concert by CSGS member and virtuoso guitarist Sam Cogburn at **7 PM on March 12th** at St. Andrews Episcopal Church, 800 Manitou Avenue, Manitou Springs, CO, 80829. The program will include music from the 18th to the 21st century. This concert is part of Joyce Hanagan's concert series at St. Andrews. It is a free concert, but donations and non-perishable food items are gratefully accepted to help those in need.

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Status of the New CSGS Website

Greg Playle continues to work on and update the CSGS website. He has placed several back issues of the CSGS newsletters on the site, as well as some recent photos of members and recent concerts on it as well. If you have any relevant photos for the gallery, please contact Greg at Webmaster@ColoradoSpringsGuitarSociety.org to arrange to send them to him. Also, if you have any ideas about what you would like to see added to the website, please contact Greg the above email address, or come to next Mondays' meeting and discuss the ideas with him in person.

Various News Items

- We have added two new CSGS positions (see the list of CSGS "Officers" on page 1). Ross Trottier and Ashley Lutton have agreed to serve as "Student Coordinators" for 2010. The idea here is to try to involve more student participation in the CSGS, and Ross and Ashley will watch for ways to help with this, at the college and high school levels respectively.
- Oboist Joyce Hanagan will return as a guest artist to the next CSGS meeting to perform duets with Jim Bosse.
- Watch this newsletter and the website for announcements of the upcoming CSGS-sponsored guitar concerts. Denver classical guitarist Ben Cantu will appear as a soloist in the June/July timeframe, and the Noteworthy Duo (flute and guitar) will appear in the fall. See page 1 about the March 12th classical guitar concert by Sam Cogburn.



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Musicians wanted for Sunday Services at All Souls Unitarian Universalist Church

ASUUC occasionally requests classical guitar performers for their Sunday services. The agreement with ASUC is that the CSGS is allowed use of the church facilities for the monthly meetings in exchange for the CSGS providing music during their services. Solos, duets, or other musical combinations are welcome. Please contact Mike Zimmerman if you would like to volunteer to perform occasionally at ASUC services throughout the year.

[Editors note: Below is Part 2 of an article written by Jim Bosse; the first part was published in the November issue of the CSGS Newsletter (which can also be found on the CSGS Website www.coloradospringsguitarsociety.org]

I FESTIVAL DE GUITARRAS SIN FRONTERAS (San Juan, Argentina) and X FESTIVAL INTERNACIONAL DE GUITARRA ENTRECUERDAS (Chile)

By Jim Bosse

These two very different festivals had one strong emphasis in common; both provided the environment for dozens of young musicians to have a meaningful learning experience with the local and international professional guitarists. This experience was not limited to listening but instead included rehearsals and concert performances, side by side with the headliners. The similarity of these two festivals, more or less, ends there.

I Festival de Guitarras Sin Fronteras was likely the smallest guitar festival in Argentina this year. Quite modest in dimension in its incipient presentation, it has aspirations to mature into a more formidable event in the future. In contrast, this was the tenth annual presentation of Festival Internacional de Guitarra Entrecuerdas. This well established event is of enormous proportion being the largest guitar festival in Chile and certainly one of the largest in the world.

Guitarras Sin Fronteras consisted of one grand concert in Auditorio Juan Victoria, at Universidad Nacional of San Juan Argentina on October 28th, 2009. It was presented by the music department from this fine university and La Cátedra de Guitarra de Educación Musical. The artistic directors were three astute professors of guitar; Alejandro Dávila, Gabriela Pérez and Atilio Abarca.

Two excellent guitarists from Patagonia had to cancel their expected participation and with further bad luck, the headliner guitarist from Chile had a family emergency and likewise cancelled, only one day prior to the concert. Although these major set backs diminished the professional performers for the concert by 50%, the festival was resilient with the prevailing attitude, the show must go on! So I, Jim Bosse from Colorado in the United States, turned out to be the only headliner from out of town.

For several weeks prior to this concert, the three local guitar professors rehearsed with their students to prepare for this concert. The "Ensemble Guitarras Sin Fronteras" consisted of 40 students with varied ages and abilities; young beginners through guitar majors in the university program. These students were enrolled in the Academia "El Zaguán", Centro Polivalente de Arte or in the university or pre-university programs at the Universidad Nacional de San Juan. I arrived in San Juan a few days before the concert to rehearse with my duo partner, Alejandro Dávila, and for rehearsals with the other ensembles in which I would perform.

San Juan, Argentina is beautiful this time of year. The weather is not too hot yet, and the nights are comfortably cool. The lavender Jacaranda and red Santa Rita and Cepillo trees were in spring time bloom. It was a clear day for the small final portion of my travel here, so I had a spectacular view of the Andes snow covered mountains during the short flight from Santiago, Chile to Mendoza, Argentina. One of the high peaks was Aconcagua;

South America's highest at 6962 meters elevation. With so many layers of high peaks, I was not sure which one was the mighty Aconcagua.

I have performed several times before in the Auditorio Juan Victoria. This large hall is one of the premiere concert venues in Argentina. The acoustics are exceptional in that a solo guitar without amplification can be heard from any of the 1,000 leather seats within this beautiful auditorium. My familiarity with this hall is comforting. I know where the green rooms and stage entrance doors are located. I arrived a few hours before the concert, for final rehearsals. Looking around reawakened fond memories of the first concert I performed in South America at this location in October 2001, eight years ago. This was also the first performance of Dos Américas, the guitar duo in which I perform with San Juanino, Alejandro Dávila. Also at this location, we performed our 100th concert together at the Guitarras Del Mundo festival in 2006.

To fill the void on the program from the headliners who could not come, Alejandro and I performed some solo pieces to open this concert. Alejandro had the honor of being the first performer, playing Tárrega's "Maria Mazurka" and "Asturias" by Albeniz. Alejandro is a true virtuoso, one of Argentina's great guitarists. These two Spanish treasures enabled him to demonstrate the beautiful sound and melodic phrasing which is his greatest ability, in the first piece, then offered ample opportunity to dazzle the audience with the technical demands of the second.

For my solo performance I played three arrangements that I made of popular rock songs from the sixties. I have found that performing some easy listening in programs that contain complex modern classical music (as this program would), strikes a good balance. I began with "Light My Fire" by The Doors for which I arranged the José Feliciano version; "April, Come She Will" by Paul Simon, and "Anji" by Davy Graham. The audience of about 600 people, delighted by these contrasting opening solo performances, rewarded both Alejandro and I with enthusiastic applause after each piece.

The next presentation was performed by two of the festival directors, both professors at this university, Alejandro Dávila now joined by Gabriela Pérez. They performed "Suite Retratos" by Radamés Gnattali. This complex, three movement piece, so beautifully written, demands virtuosity from both guitarists. In the competent hands of these accomplished guitar professors, the choro, valse and schottische charmed this attentive audience. I then joined Alejandro for a special presentation by our duo, Dos Américas. We performed the South American premier of "Triptico Argentina". This remarkable piece was written for and dedicated to our duo by Argentine composer, José Paredes, who is a graduate of this university. All three movements are modern and complex but firmly based on specific folk rhythms from different regions of Argentina. José has a wonderful gift for writing gorgeous melodies superimposed over complex accompaniments. He is an excellent guitarist, so he knows how to compose music taking full advantage of the many sonorities that the guitar is capable of. The first movement, "Canción del Litoral" is a sad lament based on the folk rhythm guarania from the northeast region of Argentina and Paraguay. The second movement, "Vidala" is an even more melancholy folk music based style derived from the northwestern region of Argentina. The flashy and

energetic finale, “A La Chaya” lifts the audience from these dark moods for a fiesta. This folk rhythm is derived from the city of La Rioca where José was born. The fiesta there occurs in February (summer) and includes the tossing of flowers and spraying the participants with water. This was a very special performance for us, and I must admit shamelessly, we performed this masterpiece well. Our fine performance in conjunction with José’s effective composition pleased our audience and we were rewarded with thunderous applause.

We ended the Dos Américas portion of the concert with a lively tango by Astor Piazzolla, “Fracanapa”. Claudio Maldonado, a guitarist/composer from Patagonia, arranged this tango quite effectively for two guitars.

Gabriela Pérez then joined us to form a trio. We performed two lovely pieces; “Mildred’s Mazurka”, a sensitive piece I composed to honor the memory of my mother; and “Eu Te Amo”, the love song created by the Brazilian composers Antonio Carlos Jobim and Chico Buarque. This concluded the headliner performances so 40 guitar students then entered the large stage and took their seats all around us.

Under the direction of Alejandro Dávila now as conductor, this large ensemble of 40 students, the other two festival directors/guitar professors, Gabriela Pérez and Atilio Abaraca, and I, the international guest performer; played two ensemble pieces; “Allemande” by Tielman Susato and “Lord of The Rings” by Howard Shore, arranged for guitar ensemble by my good guitar friend back in Colorado, Mike Zimmerman. The regal sound of 43 guitars filled the hall. It was magnificent. All were enthralled. The applause was deafening.

The more advanced students and the professionals from this large ensemble then performed a lively Argentine dance, “Milonga Mafiosa” written for guitar ensemble by Marcelo Coronel, a fine guitarist/composer from Rosario, Argentina. About a dozen of us participated, creating a formidable sound. Many from the large ensemble then joined in for the final piece, “Gato y Malambo”, arranged for guitar ensemble by Alejandro. The wonderful audience demanded an encore so the entire ensemble participated in repeating “Lord of The Rings”.

The artistic success and cultural impact of this festival was profound. For several of the young guitarists and some of their family member, it was their first time inside this grand concert hall. No doubt, the seeds planted among these many young musicians this evening, will bear plentiful fruit for decades to come.

Before going to the second festival, Alejandro, his wife Monica, Gabriela and I went to Santa Rosa de Calamuchita, Argentina where composer José Paredes lives. There we had the honor and distinct pleasure to perform “Triptico Argentina” at two concerts with the composer in the audience. It was an arduous journey as we had to take a 150 mile detour around a forest fire and suffered another delay when Alejandro’s car broke down and needed repair. The tiring 12 hour trip was unpleasant but the rewards well worth it.

In stark contrast to the small festival in San Juan, X Festival Internacional de Guitarra Entrecuerdas was enormous in all dimensions. Over time it spanned from October 9th through November 21, 2009. Geographically, it began in the capital city of Santiago, spanned numerous locations around this urban zone, and worked its way south to Talca and ending in the southern Chile

cities of Valdivia and Puerto Montt. It presented 24 concerts at 15 different locations, and 9 master classes. There were 15 international guitarists from 7 different countries and almost 40 headliner guitarists from Chile.

Although most of the concerts were presented by the international and Chilean headliners, the concerts did span in scope from solo student performances to a magnificent concert with Orquesta del Teatro Regional del Maule, presenting four concerti for guitar and orchestra. This grand event included our most important guitar concerti by Rodrigo, Villa-Lobos, Castelnuovo-Tedesco and Vivaldi. Several mixed ensembles presenting guitar with various other instruments and voice were also included. One week was also dedicated to collaborations of guitarists with student orchestras. This was the week in which I personally participated, and for which I will review in more detail. The addendums list the international guitarists and the Chilean headliners invited to perform at this grand festival in the southern hemisphere, spring of 2009.

The guitarist and student orchestra segment of the festival took place in three small rural towns just south of the vast urban sprawl of the capital city of Santiago. Festival director, Alberto Cumplido, invited Duo Ramallo from La Paz, Bolivia to arrive a week or so prior to the scheduled concerts, for rehearsals with two of the local young orchestras. I had the pleasure of hearing this talented young duo [*see picture below*] consisting of Cecilia Ramallo and her younger brother Carlos, at a large festival in Peru three months ago. They both study at a music conservatory in LaPaz. In spite of their youth, they performed at a level on par with the professional headliners in Peru. No doubt this earned them the invitation to participate in this festival as Alberto Cumplido was also a participant at the Peru festival, and also witnessed this duo’s excellent concert performances. Cecilia and Carlos are also really nice young people, a perfect choice to interact with the children in the youth orchestras.



Duo Ramallo with orchestra in Padre Hurtado

My duo, Dos Américas, had performed with a youth orchestra in Peru in 2007 that this festival director had also witnessed. I suspect that our invitation was a result of the successful collaboration we had with the youth orchestra in Peru. We also arrived early enough to participate in rehearsals with the youth orchestra that we were assigned to perform with. We were thrilled to perform with a youth orchestra again. We were certainly not invited because we were young, like Duo Ramallos. Alejandro

and I both have grandchildren the age of some of the children in these orchestras.

Festival director, Alberto Cumplido, also participated personally in this important segment of *Entrecuerdas* and would perform with the same orchestra as our duo. He thus was at all the rehearsals that we attended. These numerous rehearsals with Duo Ramallos, Dos Américas and Alberto Cumplido with the three youth orchestras, were as important as the concerts, to establish the nurturing environment intended.

The local youth orchestra is common in Chile. Government sponsorship helps out and each locality has an active parent organization to keep their orchestra in operation.

The first concert was presented at the historic *Salón Parroquial de los Jesuitas* in the town of Padre Hurtado on November 4, 2009.

The conductor of Orquesta Infantil Juvenil de Padre Hurtado was Rubén Cáceres who also performed with *Quarto Mundo* at an earlier concert of this festival. Rubén did a remarkable job preparing his orchestra for this concert. This orchestra ranged in age from very young to a few older teenagers, some of which had performed with this orchestra since its inception in 2006. One of these founding members, a violinist now 16 years old, performed a showcase virtuoso solo, as did one of the cellists.

After the violin solo about one third of the audience got up and left! They soon reappeared however, standing behind their children to form a grand chorus to sing a Spanish version of "Row, Row, Row Your Boat" accompanied by their children in the orchestra. This was delightful. The program that was presented struck a fine balance of delivering some very nice classical music performed quite well, and several pieces easy enough for even the very young beginners to perform.

At the conclusion of the orchestra portion of the concert, Duo Ramallos made a spectacular entrance with beautiful Cecilia in a formal satin teal dress and handsome Carlos in a white shirt with satin teal tie matching his sister's dress. They looked quite professional and appeared to be the same age as the older teens of the orchestra. Younger Carlos probably was about their age. They opened their guitar duo portion of this concert with Leo Brouwer's nice arrangement of the Beatle song "Fool on the Hill". Carlos performed solos: "Tarijeñita" by Pastor Acha of Bolivia and "Inevitable" by Cuban composer Eduardo Martín. Cecilia performed two Bolivian solos: "La Procesion" by Alfredo Dominguez and "Nevando Esta" by Adrian Patiño. The remainder of their program was mostly Bolivian duets: "En las Playas del Beni" by L. S. de Mendez, "Niña Camba" by C. Espada, and "A Bolivia" by L. Gutierrez. They ended with "Aguas Profundas" by E. Martín. This audience simply fell in love with Duo Ramallo and rewarded them with enthusiastic applause.

Our duo, Dos Américas, performed next, presenting José Paredes' mesmerizing "Triptico Argentina". Having several successful performances of this demanding piece now accomplished, it was starting to feel even more secure and we performed it very well again. It was well received by this audience.

Duo Ramallos then closed the concert with the guitar and orchestra pieces they had rehearsed under the capable conducting of Rubén Cáceres: "Danza de Hercules" by T. Susato, "Ballet" and a traditional Chilean song, "Casamiento de Negros". This further endeared them to this wonderful audience.

The local orchestra organizers hosted a celebration for us after the concert with wine and snacks. These gracious hosts also ended up, unexpectedly, providing lodging for all of us in their homes, when a water line broke preventing us from staying at the Jesuit Convent which was the initial plan. There was no limit to the hospitality these wonderful people from Padre Hurtado extended to us.

The second concert was at Teatro Municipal in Talagante on November 5th. In contrast to the spacious, historic colonial era hall at Padre Hurtado, this was a modern theater, lovely with sturdy large wooden doors forming the back of the stage and a historic mural painted on the wall above. It was a bit small however, with room for only about 80 seats.

The Orquesta Sinfónica Juvenil de Talagante at this location consisted of talented high school aged students. The conductor, Alvaro O'Ryan, was exceptional. He was an astute musician, particular and demanding of what he wanted, but had such a pleasant and energetic personality that he could make us repeat one small thorny section 15 times and show no signs of annoyance that it took that many repetitions to get it right.

Two young local guitarists opened this concert. Marcelo Avilés performed first playing competently and musically. He opened the concert with a tango by Astor Piazzolla and "Prelude No. 1" by Villa-Lobos. The second guitarist was phenomenal, having achieved a remarkable level of development on guitar. Fernando Abarca began his portion of the program with "Homenaje a la Tumba de Debussy" by Manuel de Falla. A traditional Chilean "Tonada" was next, then some early music; "Pavane #2" by Anthony Holborne and "Sonata" K1 by Domenico Scarlatti. Fernando closed his portion of this concert with a virtuosic showcase of Giulio Regondi's "Introduccion y Caprichio". He left the stage with the audience shouting requests for an encore ("Otra!", "Otra!") but unfortunately there was insufficient time on this long program for him to comply with their request. Both of these young guitarists performed at a professional level and captivated this festival audience.

Orquesta Sinfónica Juvenil de Talagante then rapidly assembled to begin the orchestra portion of the concert. Under conductor Alvaro O'Ryan's remarkable guidance they began with the energetic Vivaldi oboe "Concerto in A minor", showcasing their own student member, Diego Augusto Zambrano. The orchestra was well rehearsed and obviously comfortable with this piece. Diego played the demanding, virtuosic oboe part with ease and sensitive musicality. It was a great performance and perfect programming, to lead into the Vivaldi guitar concerto that would appear later. The orchestra then performed a Piazzolla piece, "Oblivian".

Festival director, Alberto Cumplido, then joined the orchestra to perform the Vivaldi guitar "Concerto in D". Alberto performed very well. The orchestra, in particular, handled the terraced dynamics beautifully, so effective in this piece. It was a wonderful presentation of this popular, often performed standard of the guitar concerto repertoire.

Our duo, Dos Américas, then joined the orchestra for the finale of this concert; "Suite Indiana" by Argentine composer Jorge Cardoso. This South American jewel of a concerto is seldom heard and I cannot figure why. It was composed in 1978, beautifully written in four movements, each presenting folk rhythms from the respective countries bearing the titles for each

movement. Composer Jorge Cardoso is a consummate guitarist so he knew how to utilize the two guitars with great affect. I dare say, the slow third movement, “Paraguay” rivals the adagio of Rodrigo’s “Arenjuez” for sheer beauty.

The final movement, “Brazil”, in particular is challenging for both the guitar soloists and the orchestra, but this collection of fine young musicians, and our duo, made a fine presentation. We were rewarded by a standing ovation from the fortunate 80 people who had seats and the 40 or so less fortunate audience members who were already standing in the back and sides of this small theater. The final concert of this segment of Entrecuerdas was at Salón de los Espejos in the town of Calera de Tango on November 6th. This hall was a typical high ceiling with log beams, thick adobe walled, colonial era Spanish structure, nicely remodeled. My biggest regret of this trip was that, for reasons I don’t care to divulge, we arrived late, just as Duo Ramallos were leaving the stage and receiving enthusiastic applause. They had performed “A Bolivia” by L. Gutierrez and “Aguas Profundas” by E. Martin as a duo, then Cecilia performed the Vivaldi guitar “Concerto in D” with Orquesta Juvenil de Calera de Tango conducted by David Silva. I can only report that the audience rewarded Cecilia with great applause.

The remaining orchestral portion of this concert was delightful. The orchestra was larger than the other two. Of particular delight was the conductor performing guitar, while conducting, one of the final pieces. Then, during their lively finale of the “Can Can”, he would turn to face the audience to energetically encourage them to clap along with the verses.

All tolled, over one hundred young orchestral musicians performed at these three concerts and it was a wonderful musical experience, not only for them, but for the 7 guitarists who joined them.

ADDENDUM I--International Guitarists and Musicians X Festival Internacional de Guitarra Entre Cuerdas--2009 Chile

Oswaldo Burucúa – Argentina

Nora Buschmann – Germany

Pascal Coté – Canada

Dos Américas, Alejandro Dávila – Argentina, and Jim Bosse – United States

Ruben Gonzalez – Cuba

Duo Klingeberg Montes – Germany and Chile

Anabel Montecinos – Spain

Alfredo Muro – Peru

Luis Orias – Argentina

Duo Ramos-Schneider – Argentina and Germany

Virginia Yep – Peru/Germany

ADDENDUM II--Chileno Guitarists and Musicians, X Festival Internacional de Guitarra Entrecuerdas--2009 Chile

Aksak Tacet Ensemble

Wladimir Carrasco

Duo M. Vidal and A. Cumplido

Duo C. Hernandez and G. Guadra

Ensemble de Guitarras de Chile

Duo Arte Cámara

Andrés Hidalgo

Carlos Ledermann

María Luz Lopez

Andrés Madariaga

Ximena Matamoros

Quarto Mundo

Antonio Restucci

Juan Antonio Sánchez



Guitarras Sin Fronteras Guitar Ensemble