



# Colorado Springs Guitar Society Newsletter

February 2011

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## Last Month's Meeting

Last month's CSGS meeting was held Monday, January 10<sup>th</sup>, at ASUUC. The weather did not cooperate --it was quite cold, with slick icy streets--so the turnout was quite small. Only 4 people attended: Mike Zimmerman, Mark Matthews, Rock Goldberg, and Tom Stringer. The performers and pieces played were:

- Mike Zimmerman: Gavottes I and II from Cello Suite #6, (Johann Sebastian Bach)
- Rock Goldberg, Mike Zimmerman, and Tom Stringer played guitar trios (patiently critiqued by Mark):
  - o Fugue in C (Johann Sebastian Bach)
  - o "Follow me up to Carlow" (Irish trad.)
  - o Minuet in G major (G. F. Handel)
  - o Gavotte (G. F. Handel)
  - o "South Wind" (Irish trad.)
  - o "Brian Boru's March" (Irish trad.)
  - o The Pavane of Welburn (Anon.)
  - o Chorale in the 16<sup>th</sup> Century Style on the theme "Veni Redemptor Gentium" (Nancy Stringer-Jung)

## CSGS Officers:

- **Mike Zimmerman**, President
- **Jim Bosse**, Vice President
- **Bruce Downs**, Secretary
- **Greg Playle**, Webmaster
- **Tom Stringer**, Newsletter Editor

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

## The Next Meeting of the CSGS

Meetings are always the **second Monday of each month**, at All Souls Unitarian Universalist Church (ASUUC), 730 North Tejon, at 7:30 PM. The next meeting is **Monday February 14<sup>th</sup>** (yes, that is "Valentine's Day").

All guitarists that wish to may join in playing a set of several easy to medium difficulty group pieces, attached with the newsletter:

- "Follow me up to Carlow" (Irish trad.)
- Minuet in G major (G. F. Handel)
- Gavotte (G. F. Handel)
- The Pavane of Welburn (Anon.)
- Chorale in the 16<sup>th</sup> Century Style on the theme "Veni Redemptor Gentium" (Nancy Stringer-Jung)
- Bouree in A minor (G. F. Handel)

This will be a group activity at the start of the meeting. If you are going to join in on these, please pick and practice the parts you would like to play, if possible please print and bring the sheet music, and please have your guitar tuned to standard pitch before the meeting begins.

## Music Quotes

"The guitar is a magical vehicle--it can bring that joy, that positive human feeling. It can be a great instrument for hope."

- *Carlos Barbosa Lima, from an article in Guitar Player magazine, April 1983*

"I am a brother to those medieval troubadours who, in their glories and despairs, suffered such romantic madness" --*Augustin Barrios* (as quoted by John Williams in his liner notes to his Barrios LP)

"One aspect of the guitar's versatility as an instrument is its affinity with other plucked instruments, such as the Western European Lute, the Japanese Koto, the Indian Sitar, and many other relatives from South America to the East."

-- *John Williams*

## Music Quotes (continued)

"The word 'virtuosity' does not necessarily refer to something fast and loud. One could defend this statement in regard to almost any instrument, but is particularly true in the case of the guitar. Many of the most virtuosic works for the instrument require no great speed of performance, no torrents of fortissimo sounds. Instead, what is needed is a facility in overcoming the unique technical difficulties of the guitar--for example, anatomically awkward finger positions--and a hairline control of guitar dynamics."

-- *John Williams*

"The guitar is a small orchestra. It is polyphonic. Every string is a different color, a different voice."

- *Andre Segovia*

"Never having thought of writing for the guitar, I asked Julian Bream for a chart which would explain what the guitar could do. I managed to write some rather pretty pieces for him, except that the first six notes of the first piece all need to be played on open strings. So when he begins to play the audience will probably think he's tuning the bloody thing up!"

- *William Walton* [presumably referring to the Six Bagatelles he wrote for the guitar]

"Music is the universal language of mankind."

*Henry Wadsworth Longfellow, Outre-Mer*

## Puzzle

What does the following sequence of numbers represent?

{14, 14, 11, 9, 13, 11, 8, 12, 10, 14, 12}

(answer is given on page 3)

## Upcoming Concerts

**Classical guitarist Colin McAllister**, Visiting Artist Concert at Colorado College, 7:30pm, Thursday March 3, 2011, Packard Hall, FREE.

**Classical guitarist Paul Galbraith**, presented by the Denver Classical Guitar Society, Saturday, April 2<sup>nd</sup>, 2011, 7:30 PM, South Broadway Christian Church, 23 Lincoln Street, at Ellsworth, Denver, Co., tickets \$20. For additional information call 303-940-7097.

Monday, February 14, 7:30pm: All Souls Unitarian Church, 730 North Tejon, Colorado Springs. Joyce Hanagan and Jim Bosse will perform an oboe and guitar arrangement of Mozart's Sonatine Number 6. (this will be as part of the Colorado Springs Guitar Society meeting)

Wednesday, February 16, 7:00pm: Saint Andrews Church, Cañon Av. and Manitou Av., Manitou Springs. Joyce Hanagan and Jim Bosse will perform the Mozart Sonatine Number 6 and several other oboe and guitar duets. Jim will also perform some solo guitar pieces. This is part of the St. Andrew's Recital Series. Admission is a goodwill donation.

**Soledad Barrio and Noche Flamenco**, 7:30 PM Friday May 6th, at the Newman Center for the Performing Arts, 2344 E. Iliff Ave., Denver

**Stargazers Theater\***, at 10 S. Parkside Dr., Colorado Springs [www.stargazerstheatre.com](http://www.stargazerstheatre.com) brings in a number of music concerts potentially of interest to CSGS newsletter readers (for more information on these concerts contact: John Hooton, Tel: 719-476-2200, Email: [stargazers2525@aol.com](mailto:stargazers2525@aol.com)):

- Peppino D'Agostino, acoustic guitar (voted 2007's "Best Acoustic Guitarist" by the readers of *Guitar Player* magazine). Joining him is Laurence Juber (fusion of folk, jazz, and classical styles), a two-time Grammy-winner and former lead guitarist for McCartney's Wings. Date of show is Thursday, February 17, 2011. Doors open at 6:00 P.M. and the show is at 7:00 P.M. Tickets are \$15 in advance, \$20 day of the show.
- Hazel Miller, singer (blues, jazz, pop, and Gospel). She has opened for many popular artists such as Mel Torme, James Brown, The Temptations, Earl Klugh, Bob James, and others. Date of the show is Friday, March 11, 2011. Doors open at 7:00 P.M. and the show is at 8:00 P.M. Tickets are \$15 in advance; \$18 day of show.
- The Jim Adam Blues Band ("down-home funky-style blues"). Date of show is Friday, March 4, 2011. Doors open at 7:00 P.M. and the show is at 8:00 P.M. Tickets are \$12.00.
- CELEBRATE MARDI GRAS WITH "FUNKY ROOTS MUSIC IN THE NEW ORLEANS TRADITION" : Mardi Gras music will be brought to you by TRIBE. Featuring stand-up bass, conga, vocals, keyboard accordion, sax, guitar, drums, and washboard, they play jazz, R&B, blues, zydeco, and reggae. Food includes Bayou Red Beans & Rice, Chicken & Sausage Gumbo, etc. Friday, February 25, 2011. Doors open at 7:00 P.M., show is at 8:00 P.M. Tickets \$8.00, call 476-2200 or [www.stargazerstheatre.com](http://www.stargazerstheatre.com).

\*Stargazers Theatre and Event Center [www.stargazerstheatre.com](http://www.stargazerstheatre.com) is a multi use indoor facility with a seating capacity of 500 people concert style and 220 people banquet style. They feature concert events ranging from rock, country, blues, jazz, classic rock, folk, Celtic, bluegrass, comedy and much more.

**Larry Breslin**  
**Classical and Flamenco Guitars/  
Restorations**



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**Answer to Puzzle on page 2**

The days of the month for the rest of 2011 for the CSGS meetings.



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**Musicians wanted for Sunday Services at ASUUC**

ASUUC occasionally requests classical guitarists for their Sunday services. The agreement is that the CSGS is allowed use of the church facilities for the meetings in exchange for providing music during their services. Solos, duets, etc are welcome. Please contact Mike Zimmerman if you would like to perform occasionally at ASUUC services. (Editor's note: if you play for a service, we will, if you wish, include a photo and a brief note about the pieces you played.---TAS).



**Classical and Flamenco Guitars**

**By Randy Reynolds**

- Double Top and traditional guitars
- Guitar Society Members Discount
- Master Grade seasoned woods in stock
- Two year wait list - \$200 deposit
- Used guitars in inventory, please call (719) 599-8761 in Colorado Springs [www.reynoldsguitars.com](http://www.reynoldsguitars.com)

Master luthier Randy Reynolds (see his ad above) has a blog with a number of great, informative articles that will of interest to guitarists. You can read all of these articles at <http://www.reynoldsguitars.com/blog.shtml>. We here present one of his most recent posts on how to choose a luthier and a guitar. Other articles that can be read on his site deal with, to give a couple of examples, evaluating the tone and dynamic range of a new guitar, and the pros and cons of choosing a luthier-built guitar.

**Which Luthier? Which Guitar?**

by Randy Reynolds

If you're like me you enjoy pointing the browser at various websites describing classical guitars and guitarists playing them. Which one has the best sound, who has something new and innovative? The addition of YouTube has spawned all sorts of sampling experiences so luthiers and dealers have learned to tempt guitarists using that medium. Alternatively there are many debates on the forums as to the "best" guitar based on commercial recordings.

My view possibly is like yours where I feel like the web videos almost always do a disservice to the luthier and player alike because of poor video and audio quality. In contrast commercial recordings are also a poor way to evaluate a guitar sound because of the studio recording effects usually alter the instrument's natural tone. I can defend the guitarist who makes a recording with studio editing because their principle objective is to present the music in the best way possible to the listener. Accuracy of guitar sound isn't and shouldn't be a high priority. In my experience when a guitar maker goes into the studio he is literally directing the electronic virtual sound of his

instrument and the temptations to juice up the recording are hard to resist.

As a luthier, I like my fellow craftsmen and women, want to present the web viewer with information about my instruments. The web is a great way to present a guitarmaker's craft allowing people around the world exposure to descriptive text and pictures. The rate at which guitarmakers have learned from each other has resulted in quite an advancement in the craft. Guitarists learn from the luthier's website and similarly have educated themselves to the pros and cons of various design approaches advocated by guitarmakers.

Isn't this a good thing? Maybe, but it also leads to information overload and an escalating hyperbole amongst the participants. It has become quite a contest of words and the reality of selecting a guitar properly can get pretty muddled amidst the opinions and claims that abound. I know as a luthier the temptation is to believe my own descriptors and I have to be wary of this. Every guitar I build is not going to make every guitarist happy nor necessarily be the best for all types of music.

That said I try to specialize in building a client's guitar to his or her needs. This means that I need to do my job carefully when discussing tone descriptors and musical preferences. It isn't easy! As this is written I am entering into my tenth year of making double top guitars and I really do think this soundboard development greatly improves note production consistency with natural tone across the fingerboard. However for some clients they are going to prefer the subtle tonal differences found in a traditional solid top guitar. Moreover they may want a very traditional "Spanish" sound vs the piano-like sound of my Concert Grand guitar with it's very non-traditional construction and bracing. I enjoy making traditional guitars and my website features several Homage guitars including a Santos style Flamenco and a Torres bench copy.

So just to circle back to the original thought of how to go about selecting the luthier-built guitar that will be a great musical partner for you? Given the dizzying information overload out on the web I would organize your own thoughts and requirements while trying to shut out the opinions of all the "gearheads" out there. I would visit with the luthiers that appeal to you to see if they can make the guitar you want or are they going to produce their "signature" guitar thereby requiring you to adapt to whatever that may be. To be sure all luthiers are in business of doing a good job for their clients. Just be sure that you know what you want and can describe it and that will go a long way toward finding your great guitar. Good Luck!

### **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, concerts, etc. If you have any ideas about what you would like to see added to the website, please contact him at [Webmaster@ColoradoSpringsGuitarSociety.org](mailto:Webmaster@ColoradoSpringsGuitarSociety.org) or discuss them with him at the next meeting.