



Colorado Springs Guitar Society Newsletter

November 2009

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 - Tom Taylor (jazz guitar instructor at Colorado College) Packard Hall, Thursday, November 5, 2009

The Next Meeting of the CSGS

The next meeting will be on **Monday November 9th**, at All Souls Unitarian Universalist Church, 730 North Tejon, starting at 7:30 PM. All attending guitarists may join in playing the "easy duets". We move forward one duet each month, and this time we will play "Easy Duets" 9 through 13; these duets can be downloaded for free off the Eythorsson website, <http://www.eythorsson.com/music/2001.pdf>. 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.

Last Month's Meeting

Last month's CSGS meeting was held Monday, October 12th, at ASUUC. The performers and the pieces they played were:

- Group ensemble (Jerry Sabolik, Ashley Lutton, Ross Trottier, Tom Stringer, and Mike Zimmerman): "easy duets" numbers 8 through 12, from the Eythorsson website.
- Ross Trottier: Study from the Opus 6 set, and Study, #5 from the Segovia edition (Fernando Sor)
- Bert Bradford: Study #12, Opus 60 (Matteo Carcassi) and Sarabande, 1st partita for solo violin (Johann Sebastian Bach)
- Jim Bosse: 3 Minuets: G major/D minor/A minor (J. S. Bach)
- Tom Stringer: Allemande from the 1st Lute Suite in E minor, and Little Prelude in D minor (J. S. Bach)
- Mike Zimmerman: "Valse in E minor" (Bartolome Calatayud)

Music Quotes

"The late Renaissance provides a most fruitful and enjoyable source of music for the guitarist. The tunes were lively and straightforward; the forms uncomplicated; and most important of all, some of the best composers of the period were writing for plucked strings - *Frederick Noad*

"I do prefer original works for the instrument [the guitar], because so often when we transcribe we lose so much. There are exceptions: Albeniz found a second life for his music through the guitar. And Bach; his work lies in musical meaning rather than orientation towards a specific instrument....."
---*Nikita Koshkin, classical guitarist and composer*

Most people use music as a couch; they want to be pillowed on it, relaxed and consoled for the stress of daily living. But serious music was never meant to be soporific. --*Aaron Copland*

Bach opens a vista to the universe. After experiencing him, people feel there is meaning to life after all. --*Helmut Walcha*

CSGS Officers:

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

See the website for contact information

New CSGS Website to be Available Soon!

We are happy to announce that Greg Playle has agreed to take over the duties of updating and modifying the CSGS Website. Greg will be available at the November meeting to meet attendees, and will be available during the breaks to hear some ideas for what people would like to see included on the site. Bruce Downs will, of course, stay on the society staff, as the CSGS Secretary, and will continue to help with disseminating the newsletter, various concert announcements, and other interim information of interest to the members and readers of the newsletter.

Welcome Greg! And a Great Big Thank-You to Bruce for his excellent job with the web site over past years.

Review: Scott Tennant Concert at Metro State

---Tom Stringer

On Friday Oct 16th, the celebrated guitarist Scott Tennant was presented in concert by "Music at Metro State" at the Metro State Concert Hall in Denver. Four of the CSGS members attended (I apologize if others were present that I did not see): Mike Zimmerman (pictured below with Scott), Ross Trotter, Bert Bradford, and myself. The concert opened the Suite in E minor (originally in D minor for lute) by the great German Baroque-lute composer Sylvius Leopold Weiss. This was one of my favorite portions of the concert; he played this suite with great precision and emotion, and employed very expressive ornamentation (so important for baroque music). Other concert highlights were a set of Brouwer pieces, including another of my favorites, the exciting "Danza Charistica" as well as several others. The Albeniz "Rumores de la Caleta" was played in a flamenco style and with rasgueado strumming of the chords, and I think it was the most effective version I have ever heard of this well known work. He closed with a brilliant rendering of the Prelude and Danza in D minor by Ruiz-Pipo, but of course he was brought back for an encore by a standing ovation. For that he treated the enthusiastic attendees to his gentle and beautiful transcription of the traditional Scottish air "Loch Lomond", which he explained had been sung to him by his father when he was a young child.



Scott Tennant in concert



Mike Zimmerman with Scott Tennant after the concert

Upcoming Concerts

- Classically Alive concert series in Colorado Springs presents Peruvian guitar virtuoso, Alfredo Muro. Take Two acoustic rock duo comprised of CSGS members Jim Bosse and Rudy Melena will make a guest appearance to form a trio with maestro Muro. The concert at the home of Abe Minzer, will begin at 6:30 pm on Friday night, November 13, 2009. Admission is \$25 (includes dinner), reservations are required. See the website <http://ClassicallyAlive.com>, or contact Abe for location/directions; phone, 229-2239 or 527-8776.



Alfredo Muro (left) and the "Take Two" Duo (right)

- Alex Komodore, the head of the Guitar Dept at Metro State in Denver. will perform two great guitar concerti with the Denver Philharmonic on Friday, 20 November, at 7:30 PM. The concerti are the Rodrigo "Concierto de Aranjuez" and the Vivaldi Concerto in D major. Lawrence Golan will conduct the orchestra. The concert is at the KPOF Hall in Denver, 1340 Sherman Street. Parking is available in the Sherman Street Lot across from KPOF Hall, and in the Grant Street lot behind the hall
- Colorado Springs Guitar Society 2009 Members Concert**
The annual Colorado Springs Guitar Society Members Concert will be held Friday, December 18th, at All Souls Universalist Unitarian Church, 730 N. Tejon, starting at 7:30 PM. This concert will feature members of the society playing various solos and duets on the classical guitar, typically by composers such as Fernando Sor, Francesco Tarrega, Heitor Villa-Lobos, Johann Sebastian Bach, and others. Tickets are \$5, and may be purchased at the door before the concert (Note to CSGS Members planning to play: you must be paid up with dues to play).
- Concert: Faculty Recital: Tom Taylor and the Needlewood Orchestra** - Thursday, November 5, 2009, 7:30 p.m., Packard Hall, 5 W. Cache La Poudre St., free. Tom Taylor teaches jazz guitar at Colorado College and is an internationally known guitarist, composer and recording artist. His music is a hybrid of jazz, classical and rock and even includes a dash of blues and bluegrass. His new CD "Home" features the world-renowned Turtle Island String Quartet. Taylor's current ensemble is the Needlewood Orchestra, which features Phil Allen, valve trombone; Mark Rose, saxophones and

woodwinds; Lisa Smith, horn and Marc Neihof, acoustic and electric bass. Neihof recently joined the faculty of Colorado College. Sponsored by The Colorado College Music Department. For help finding locations of these events see the campus map at www.ColoradoCollege.edu/welcome/campus_map or call (719) 389-6607. To view the full details of this event go to www.ColoradoCollege.edu/news_events/calendar/view.asp?id=2460

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Musicians wanted for Sunday Services at All Souls Unitarian Church

All Souls Unitarian Church (ASUC) 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.

VII Festival Internacional Guitarra, Arequipa, Peru

By Jim Bosse

The Seventh Festival Internacional Guitarra, Arequipa, Peru took place on July 28th through 31st, 2009. Under the auspices of Municipalidad Provincial de Arequipa, Centro Cultural Chuklla and Instituto Nacional de Cultura; this large festival presented 26 guitarists from 7 countries. There were four concerts attended by over 500 people at each one, and classes for local guitar students given by the international guitarists. Festival director, Roberto Pachari, worked tirelessly to make this event a grand success. All of the concerts were held at the beautiful Teatro Municipal in downtown Arequipa. This historic theater is well maintained with a large stage and seating capacity of 900. The classes were held at Escuela Dunker Lavalle music school but some of the best coaching sessions occurred at Arequipa Suites Plaza Hotel where several of the international guitarists gave freely of their time and experience to guitar students from Arequipa and locations nearby. Arequipa is second in size to Peru's capital city, Lima, but Arequipeños consider their city the intellectual capital. Arequipa was a major location on the silver cargo route from the great silver

mines of Bolivia to the Pacific coast. It contains numerous colonial era buildings constructed from a white volcanic rock from Volcán Misti, one of three volcanoes forming the scenic background to this city.

Our hotel was on the main plaza, Plaza de Armas, with a massive cathedral with two tall bell towers, right across the street. The lovely plaza is well groomed with palm trees, manicured bushes and lots of benches. The street in front of the cathedral is often closed for festive events. One morning we were entertained by music and native dancers in colorful ceremonial attire, in good view from the rooftop café where we had breakfast each morning. When I arrived, the first day was cloudy with light rain, a rare commodity in this arid region nestled between the Andes Mountains and the coast. The volcanic mountains were white with a blanket of snow, enhancing the beautiful vistas from downtown.

I had attended this festival in 2007 so I knew the frantic pace of events that would occur. As such, I deliberately arrived early enough to have one relaxing day to recover from my long journey. The promotional efforts here were a well oiled machine. On my second day in Arequipa, the day before the festival officially began, I was taken to four television stations, one radio station and one large press conference; for interviews and live performances to promote the festival. All of the participants at this festival did their share of these necessary duties. This was quite demanding, not for the more fragile among us. It involved cramming in and out of tiny taxis, walking up countless flights of stairs at fairly high altitude, waiting patiently and then hustling onto the set with only seconds to tune up, be interviewed in Spanish (often with no translator to help) and perform in uncomfortable situations with improper chairs and annoying microphones often thrust in front of the guitar where your right hand needs to be. It was, however, a direct result of these laborious promotional efforts, that large audiences attended all of the festival concerts.

This festival is open to all styles of guitar and the standards were quite high. An important aspect of the festival is that local guitarists are also invited to perform, including guitar students from several private and university based guitar programs throughout Peru.

The opening night's concert on July 28th was a showcase of short ten minute performances including almost all of the headliners and several of the local and student guitarists. Considering that all these concerts were long and involved many performers and copious amounts of music, I have listed the programs with performers, titles and composers of pieces presented; separately in the addendums. This will spare the reader of the tedious verbage necessary to list all the details, yet these details are available (for the most part) for those that care to explore the addendums. Most of the guitarists presented music from their country, so this opening night concert was a musical tour of the world and a sampling of many guitar styles. There were five student performances opening this concert. Each one demonstrated the high level of instruction they receive here in South America. They set the bar high, right from the beginning of this wonderful festival opening event. All of the students this evening performed well. If you read the addendum with this program you will note that they did not shy away from the more demanding pieces from the guitar repertoire.

The first two performers, Ebert Murillo and Néstor Guerra represented each of the major guitar programs at schools in Arequipa. The third performer, Ramiro Tintaya was only 10 years old – Arequipa has got talent! Duo Ramallo, consisting of Cecilia and Carlos Ramallo (sister and brother) from La Paz, Bolivia and the Cuarteto Tacna from a city in Peru bordering Chile; all performed at a professional level, making the transition from the opening student performances to the headliners.

Festival director, Roberto Pachari, attended both of the fine music schools in Arequipa that provided several of the student performers. He recognizes the importance of including students in the festival, both of these fine schools also provided fine young guitarists to participate in the 2007 festival, the last time I was here. Escuela Dunker Lavalle is a private music school with students as young as age 3 and up to 83! This school offers fine instruction in many instruments and voice. Ebert Murillo, who opened this night's concert and Jorge Huilca were two students selected to participate this year. Jorge was quite knowledgeable in Peruvian folk music and was called upon often during these two weeks, to accompany singers or entertain at festival dinners. Another student duo, Duo Cuerda XII consisted of students from this fine school, José Salina and Armando Córdova. They opened two of the other concerts with original material in a fusion style consisting of new age, Peruvian folk and classical elements. The other school, Escuela de Artes, de la Universidad Nacional de San Agustín, was represented by classical guitarists Nestor Guerra who opened this night's concert and Alejandro Cavero who appeared later in the festival.

The Ramallo siblings study at a conservatory in La Paz, Bolivia. Cecilia performed at this festival in 2007 with a different duo and a quartet. As such, I was already familiar with her well developed technique and sensitive interpretations. Her younger brother decided to change from violin to guitar only three years ago but is already playing quite well and held up his half of the duo quite nicely.

The guitar quartet from Tacna all study at Escuela Francisco Laso. Their members were Randhi Hurtado, Joel Jayo, Junior Neyra and Hugo Sánchez. They were all eager and serious students of classical guitar. Their ensemble was well rehearsed and their three presentations at this festival were always a treat.

The first headliner to perform after the student presentations was an Arequipeño folk singer, Américo Martínez. He is considered a major interpreter of Andean folk music from this region. Albert Cumplido from Chile was next. He is the director of a large guitar festival, Entre Cuerdas, in Chile. I first heard Alberto perform at this festival in 2007 and later, in 2008, I had the opportunity to perform with him and several other South American guitarists at a concert in Portland, Oregon. Alberto performs and composes classical, jazz and experimental music. This year, however, all his performances were classical. He plays in a relaxed style, selecting slower tempi to bring out the artistic beauty of the pieces he played.

I performed next, Jim Bosse from Colorado, USA. When I performed at this festival in 2007, it was with Dos Américas guitar duo, with my Argentine partner, Alejandro Dávila. This year I was invited to perform solo, presenting my own compositions and my classical guitar arrangements of popular rock 'n roll songs.

Juan de la Vega, a flamenco guitarist from Lima, Peru was next. Juan studied with Ernesto Hermoza who I heard at this festival in 2007. Ernesto is the best flamenco guitarist I have ever heard, so Juan certainly had a fine teacher. Juan was the only pure flamenco guitarist this year, and he presented this style competently.

Gustavo Niño, a young guitarist/composer from Colombia was next. He is an honors graduate of Conservatorio Antonio Maria Valencia and the Instituto Popular de Cultura from the city of Cali. Gustavo performed his own compositions at each of his three performances. His compositions were Colombian in flavor, beautiful and quite interesting. They were also technically demanding but this was no problem in his capable hands. As a fellow composer also presenting my work here, I thoroughly enjoyed Gustavo's performances.

Rolando Carrasco from Lima followed. He is a graduate of Escuela Nacional Superior de Folklore José Maria Arguedas. Rolando, a formidable guitarist, presented the essence of Peruvian folk music. I find this unique Peruvian guitar style very interesting. It consists of high pitched thirds moving about rapidly, alternating with bass lines. It has a subtle oriental influence and a colorful and unique sonority.

Adam Khan, an accomplished classical guitarist from England was next. Adam, born in Wales, studied with Raymond Burley of Oxford and also with John Duarte and Leo Brouwer. Adam was a prize winner at several international guitar competitions in Europe and the United States. He has performed all over the world and proved to be a solid performer. His presentations during the two weeks here were always consistent in spite of the numerous distractions that seemed to take a toll on the rest of us. His interpretations of the music of his teachers, Duarte and Brouwer, were particularly stellar. Interestingly, Adam also performs in a duo with an Argentine guitarist, Martín Diz. Having that in common with me, and being he was my roommate during most of the festival; we had much to talk about and struck up a good friendship.

Carlos Peralta, a young classical/flamenco guitarist was next. Carlos studied guitar in Austria, Spain and Italy but now resides in Arequipa. Carlos possesses technique and artistic sensibilities that belie his young age of 23. He was equally comfortable performing in ensembles with Juan in flamenco style, with me in rock music, with Rolando, Jorge and Riber in Peruvian folk music.

Miguel Trápaga from Spain was next. He studied classical guitar at Ataúlfa Argenta Conservatorio and Real Conservatorio Superior de Música in Madrid, where he is now a professor of guitar. Miguel was a prize winner at numerous international competitions including our GFA competition in 1994. He has performed extensively all over the world and brought wonderful interpretations of traditional Spanish classical guitar music to this festival. His complete mastery of guitar technique and artistic phrasing of the beautiful melodies of these Spanish treasures made his two performances here quite memorable.

The closing presentation of this long and wonderful festival opening concert was a gem of the type you would only experience within Peru. A humble, elderly gentleman, Manuel Silva, walked on stage to thunderous applause. Known throughout Peru as Pichincucha, he walked to the front of the stage first, to be closer

to his public and to acknowledge the warm reception they gave to him. Manuel, from the rural town of Apurimac, Peru, is one of the more important presenters of Quechua-Andean folk music. He handled the intricate Peruvian guitar style with ease to accompany his melancholy vocals. He captivated the backstage audience of all these great guitarists, as well as the large audience seated in the hall. Of all the great performances during this long evening concert, the audience demanded an encore only from him. I never tired of listening to Manuel during my two weeks in Peru, even though I heard him perform 9 times at concerts, press conferences, radio and television shows.

A festival dinner with this large group followed. A late night indeed, but a wonderful opportunity to get to know these fine musicians.

The concert for the second night of the festival, on July 29th, featured classical and flamenco styles. Refer to addendum 2 for the details of this program. There were fewer presentations (8), so each guitarist was given 20 minutes to offer a more in depth display of his artistry.

Gustavo Niño opened the concert with a longer, 3 movement composition of his, a wonderful performance. Pedro Rodriguez, an Arequipeño and graduate of the Conservatorio Nacional de Música made his first appearance at this festival. He performed his own compositions which were enhanced by some electronic effects. His style was a fusion of classical, new age and Peruvian folk, quite interesting and well performed. Young Carlos Peralta gave a fine presentation next performing both classical and flamenco style pieces. Juan de la Vega followed with another solid display of the flamenco guitar style.

Miguel Trápaga presented his Spanish magic next – his final performance at this festival. He had a concert in Cuzco so he had to leave early, missing the grand closing concert. Adam Khan was selected to close this concert and he did so admirably. It must have been just a bit intimidating for Adam to be selected from this pack of formidable guitarists, but he proceeded to give the most impressive presentation of this evening. Not an easy task considering the depth of the preceding performances. Another wonderful festival dinner with the large group followed. Something occurred at the following morning's class at Escuela Dunker

Lavalle that warrants inclusion in this review. After too much time spent on discussion, two 12 year old children set up to perform in front of the class for maestro Khan. The young girl played first, performing a secure and competent presentation of Albeniz's Asturias. What impressed me more was how she was able to instantly implement the interpretive changes that Adam suggested and immediately play the piece better. Yes, this was a testament to Maestro Khan's teaching prowess, but more so to the technical and artistic development of this young girl. Those of us that have been on the hot seat at master classes know how intimidating it is to perform in front of an audience comprised entirely of guitarists and guitar teachers, and then to be critiqued by a notable maestro. Well trained college students often crumble under these circumstances.

The young boy played next performing a Barrios piece with rapid fire scales moving up and down the fingerboard. With no warm up (he had been sitting in the class for hours listening to the discussions) he played these scales clean and accurate at a tempo

that I dare say, no one in the room (including maestro Khan) could match. I have witnessed the phenomenon of incredible speed and natural dexterity on guitar only a handful of times. A multitude of factors must all occur for this to happen. A student possessing natural muscular facility must start playing at an early age, must have competent instruction, and must have an almost neurotic ambition to play guitar, spending most of their day (and their entire youth) doing so. Only if all these factors coexist, can such natural speed and technical development occur to such a level. When the two next performed as a duo, I finally remembered them. They had opened one of the festival concerts here in 2007, but they had grown so much, both physically and musically in two short years that I did not recognize them at first. Helen and Johann Lazo Uría were only 10 in 2007 when I last saw them. The evening concert, on July 30th, was to present South American Folk Music so us classical and flamenco guitarists had the evening free to leisurely attend the concert amongst the general public in this lovely large theater. Duo Cuerda XII, from Escuela Dunker Lavalle opened the concert followed by fellow student Jorge Huilca and Alejandro Cavero from Escuela de Artes de la Universidad Nacional. The Tacna quartet and Duo Ramallo once again made the transition from student to headliner presentations with their fine presentations. Addendum 3 lists much of this evening's program information. It is incomplete because no printed programs were made for this event.

After Duo Ramallo's fine Bolivian music presentation, the headliners all performed Peruvian folk music. Julio Gamboa from Ayacucho made his first appearance at this festival. He is a second generation Andean music interpreter after his father, Theodoro Gamboa. Rolando Carrasco gave another memorable performance, representing the essence of Peruvian folk music. Riber Ore made his first appearance at the festival and this was an exceptional treat. Once again, in the same week, before me was one of those phenomenal young guitarists with effortless facility and incredible natural speed. Riber only in his twenties is already well known throughout Peru. His teachers include Manuelcha Prado, one of the best known Peruvian folk guitarists whom I had the pleasure of hearing in 2007 at this festival. Riber plays a mix of Peruvian folk music, flamenco, classical and popular music. He is a natural entertainer selecting virtuosic arrangements to show off his enormous talent. Everyone wanted to collaborate with him for the festival grand finale concert so he eagerly joined many of the other performers for duos and trios. Each time Riber performed, the result was the same. He would captivate the audience and steal the show. The audience simply could not get enough of him. After his solos, numerous encores were demanded. Manuel Silva then calmed the audience down with his melancholy vocals and beautiful Peruvian/Andean folk music to close the concert. Another fine festival dinner put an end to this wonderful evening.

The next morning Señor Lazo brought his two young guitar prodigy children to our hotel to perform for me. I joined them for a trio version of "Hotel California" and then they treated me to several Peruvian folk songs, some of which they sang with guitar accompaniment. Afterwards, Gustavo Niño graciously gave them a lengthy coaching session.

That afternoon the Cuarteto Tacna boys came to the hotel for an extended coaching session with Adam Khan. They had also

attended the class on the previous morning but time ran out before they could perform. The improvements in their ensemble were evident in their final performance that evening.

Also this afternoon, I joined Alberto Cumplido, Gustavo Niño and Juan de la Vega for an afternoon concert at the historic Convento Santa Catalina. The acoustics in this colonial era structure were fantastic. This intimate concert to a small group of tourists turned out to be quite memorable. Addendum 5 lists the program for this concert.

The gala final night's concert on July 31st was a long and glorious event. Several students from the two local schools including Duo Cuerda XII opened the concert followed by Cuarteto Tacna and Duo Ramallo, once again paving the way for the headliners. Most of the headliners then performed a short 5 to 10 minute solo presentation. During the course of the festival numerous ensembles were formed. These were presented for the second half of this concert. The program, as best as I could reconstruct it, is printed in addendum 4. The final ensembles, all including Riber, grew in intensity with each one. After the finale ensemble a closing ceremony took place where each of us received a nice certificate.

The final festival dinner at Toxic Café went quite late as we said our goodbyes and exchanged contact information with all our new guitar friends. We were entertained by a juggling bartender. Festival director, Robert Pachari, thanked us all individually and gave each of us a DVD of the opening night's concert. For most of the participants, this was the end of a wonderful four day festival. For eight of us, the adventure would continue.

After what seemed like only ten minutes of sleep, eight guitarists and a few support staff convened at the hotel lobby at 8:00 am. From there we took taxis to the bus terminal for a three hour bus ride to Aplao. Winding up and down canyon rims, the bus took us through some of the driest, desolate landscapes on earth. Parched brown cracked earth and rocks prevailed with neither plant nor animal life visible. In contrast to the desert, the fertile valleys below were green with trees and active terraced farming. The bus took us down into a fertile valley one last time to the central plaza of Aplao. We then all transferred into a passenger van, twelve people, each with a duffle bag or small suitcase, plus eight guitars. It was definitely tight packed for a short ride to a rustic riverside restaurant for lunch. This restaurant was a large thatched hut with a dirt floor. It served fresh water shrimp harvested from the river, served in a variety of ways, in large, generous portions. The service was ridiculously slow but the owner, a large jovial man with prominent glasses, was delighted to have us and kept a constant flow of beer and pisco coming to our long table. This luncheon took all afternoon but the food was great.

By the time the passenger van took us to our rustic country hotel we had just an hour to clean up and go back to the central plaza for our concert. The municipal theater was small, seating perhaps for 200. There was no green room so our guitars were set off to the side of the stage and we all sat along the back of the stage, facing the audience, for the entire concert. Above us was a large sign, III Annual International Guitar Festival of Aplao, August 1, 2009.

I performed first to open this small festival. At that time the hall was only half full as no respectable South Americano would show

up on time, even though we began almost an hour after the posted show time. Festival director, Roberto Pachari performed second. He abstained from performing at the Arequipa Festival, likely too busy with organizational duties. At this smaller, one day festival, he had much less to do. Roberto performs Peruvian folk music on guitar and sings in both Spanish and Quechua, the native language. He is considered one of the important interpreters of Peruvian-Andean folk music.

Adam Khan performed next as the hall was gradually filling. More Peruvian music followed with solo performances by Jorge Huillca and Rolando Carrasco. Carlos Peralta was next with his classical and flamenco style. After his solos he invited me to join him for a duet of my arrangement of "Light My Fire". We had almost no preparation for this but Carlos had listened to Juan de la Vega and I perform this several times. This talented young guitarist had no problem filling in his part on stage.

Manuel Silva was next with his charismatic, melancholy style of Peruvian folk music. By now the hall was full, in time for the Riber Oré spectacle that followed. His virtuosic solos primed the audience for the duets and trios he then played with Rolando, Jorge and Carlos.

Throughout this fine concert, pauses occurred to give each of us a certificate and a bottle of pisco. After a brief closing ceremony, a celebration began in the hall where snacks and a constant flow of pisco were distributed. Many people from the audience remained to participate. Jorge was recruited to accompany a local folk singer. These friendly people of Aplao gave us such a warm reception. Even though we were all exhausted from almost no sleep the previous evening, we stayed quite late for another festival ending celebration. Addendum 6 lists the program details of this concert.

The following day was finally a day off to rest and recover. After a leisurely morning at our rustic country hotel, we toured a nearby national park with incredible petroglyphs and had another long, relaxing luncheon at the riverside shrimp restaurant. This beautiful valley is very close to Colca Canyon, the deepest canyon on earth, deeper than our Grand Canyon.

Our leisure was short lived. After our scenic three hour bus ride back to Arequipa, we arrived at the bus terminal at 9:00 pm. The bus to our next destination was scheduled to leave at 4:00 am the next day, in just seven hours. As such, it was another short night. I have learned to expect to be sleep deprived a great deal on these trips to South America. I don't function at my best under these circumstances, but it seems unavoidable. I was serenaded to sleep in the hostel in Arequipa by the soft sound of guitar music permeating through the walls, late into the evening. No doubt the pisco bottles we received in Aplao were being depleted. I had given mine to Carlos so he had a double supply.

The hostel owner banged on everyone's door at 3:00 am. By 3:30 we were cramming into taxis and arrived back at the bus terminal by 3:45. The terminal was quite busy with many people returning to their rural homes after bringing their produce to Arequipa for the Sunday market.

The same eight guitarists were going to Puno, plus Roberto's wife, Rufina, and one assistant, Veronika. It was still dark out for the first half of this seven hour bus ride so we missed the scenery through the desolate landscapes of the desert northeast of Arequipa. I was awakened midway through this trip by a sudden

drop in temperature in the bus as we drove over a high mountain pass which took us to almost 16,000 feet in elevation. Still dark, so I allowed the swaying of the bus, negotiating the many switchbacks on the way down, to rock me back to sleep.

We were delayed about one hour by road construction as we passed through the dusty, industrial city of Juliaca. In acute contrast to this unattractive city, Puno, only one hour's drive further, was beautiful. The bus spiraled down from far above Puno to give us a spectacular morning view of this city. Puno resides on the side of this hill, on the shore of Lake Titicaca. This large lake forms a large portion of the border between Peru and Bolivia. At an elevation of 12,725 feet, it is the highest large navigable lake in the world. It's turquoise water make a stunning scenic background for this lovely hillside city.

It was nearly noon when we arrived at our hostel in Puno. We had just minutes to freshen up before the promotional activities began. First, we all were interviewed and performed at a large press conference. Then, in small groups, we were taxied about to numerous television and radio programs. This promotional shuttle went on well into the evening and all of the next morning. To my delight, I was paired with Manuel Silva and got to hear him perform many times in Puno. Adam Khan even had an outdoor performance at the Plaza de Armas, the beautiful central plaza of Puno.

At lunch Roberto announced that all the promotional chores were completed so our afternoon was free to rest and make final preparations for this evening's concert. For most of us, that meant a long needed and well deserved siesta. For me, as badly as I needed rest, preparing my part of the closing ensemble piece took precedent.

Our final concert of this grand adventure in southern Peru was billed as "Guitarras del Mundo" (Guitars of the World) at the historic Municipal Theater in downtown Puno. Unlike the well preserved Municipal Theater of Arequipa, this colonial era hall was historic but derelict. Many of the seats were torn and collapsed. Again, there was no heat and at 12,725 feet in elevation, the hall was frigid. A small hot plate was placed in one of the two green rooms where the on deck performer tried to warm up a little before going on stage.

Right before the concert, Rolando Carrasco bid us all farewell stating that he had to return to Lima. Thus the program lacked his contribution of authentic Peruvian folk music. Young Carlos Peralta also almost missed this final concert. He became ill during the bus ride to Puno and remained in his room, missing most of the promotional performances. He stated the shrimp from Aplao caused his illness but I suspected that extra bottle of Pisco that I gave him was the true culprit. He emerged from his quarantine just in time for the concert, a bit lethargic and pale, but eager to perform.

Two young local guitarists opened the concert as our public gradually filtered in. This hall, with a seating capacity of perhaps 400, was only half full at opening, but almost full by the end. Addendum 7 lists the particulars of this program. It is incomplete as no printed programs were made. After the competent performance of each of these two young local classical guitarists, Jorge Huillca presented his solo performance of classical and Peruvian folk music. Although still a student, Jorge performed at a professional level, particularly for the Peruvian folk music

which he is most at home with. Festival director, Robert Pachari, performed next with his own Peruvian folk music song, performing the guitar accompaniment and singing. I took the stage next, moving the program to North America, presenting my compositions and arrangements of folk music from the United States.

Although the extreme cold in this hall took a toll on most of us, Adam Khan seemed unencumbered and proceeded next with a stellar performance. Manuel Silva followed, the last time I would have the pleasure of listening to this seminal presenter of Andean folk music.

Carlos Peralta performed his solos nicely, in spite of his compromised state of health. He then invited me to join him for the first ensemble performance of this concert, to present our duet version of "Light My Fire" one last time. Riber Ore then took over and, as expected, captivated this audience. After his solos he had Jorge and Carlos join him for duets and then an exciting trio with both of them.

The grand finale of this concert was an ensemble presentation of "Ramis-Sicuri Puno", a special folk song for the city of Puno.

Adam Khan and I had been assigned parts 1 and 2 and had received the music only a few days prior. Jorge Huilca, Carlos Peralta and Riber Ore took parts 3, 4, and fortunately, doubled the melody line from parts 1 and 2. A rehearsal of this large ensemble was scheduled to take place before the concert but did not occur.

Adam and I had learned our parts at the tempo notated on the music. Riber, however, energetically began the piece at almost double this tempo. Jorge and Carlos, being quite familiar with this folk song, had no problem keeping up but we two gringos were left in the dust. We mostly dropped out and let the Peruvians aptly perform the piece. We were able to catch up for a nice ending all together and the audience was pleased to hear their city's special song close this memorable concert.

The final festival dinner was poignant. Festival director, Roberto, had each of us say some parting words and wine was on hand to enhance the celebration. It was another late night and guitar sounds were heard through the walls of our hostel until early morning.

For my final two days in Peru I was happy to put my guitar aside and explore some of the interesting cultural and scenic sites near Puno. For the first post festival day, Adam Khan joined me for a tour of the Uros Islands. Puno is a location where two separate cultures met, the Aymara and the Inca. The oldest ruins from these indigenous civilizations are located on islands in Lake Titicaca so it is considered the birthplace of these cultures. The Uros Islands are manmade, constructed of compacted reeds. There are perhaps fifty of these islands about 10 miles out from Puno, floating on the lake, each inhabited by about 40 Aymara descendants. Other than the impact of tourism, these 2,000 inhabitants live quite similar to their ancestors preceding them by thousands of years. The highlights of our tour were a ride on a reed boat from one island to another, and a sunset boat ride back to the port in Puno at the end of the tour.

Adam left early the next morning so I spent my final day in Peru alone, walking around this pleasant city and taking a tour of the burial chamber ruins at Sillustani. Both the ancient Aymara and later, the Inca, selected this beautiful site overlooking Lake Umaya, to build stone burial chamber towers. The more primitive

Aymara towers bear a close resemblance to stone towers I recently saw at Hovenweep National Monument, at the border of Colorado and Utah, back in the United States. The towers at Hovenweep were built by the Anasazi Native Americans thousands of years ago, like the Aymara towers near Puno.

The Inca towers at Sillustani were built later (500 years ago) and were quite impressive. The Inca transported large stones from a quarry, miles away, and then shaped them precisely to build the towers. These towers are but one small example of the incredible stone masonry of the crafty Inca.

My final days in Peru were relaxing, a fine preparation for the arduous long travel day to return home. In spite of the laborious long travel, which I despise, the rewards of participating in these wonderful guitar festivals in South America are certainly worth the inconveniences. I am already looking forward to my return to South America in three short months, to perform at Alberto Cumplido's Entre Cuerdas Guitar Festival in Chile.

(pictures of the attendees follow)



