

Vol. 48 No. 3 September 2022

# Soundboard

THE JOURNAL OF THE GUITAR FOUNDATION OF AMERICA



## GUITAR IN EDUCATION IV



GUITAR FOUNDATION OF AMERICA  
CELEBRATES 50 YEARS

JOIN US IN NEW YORK CITY  
JUNE 19-24, 2023



[GUITARFOUNDATION.ORG](http://GUITARFOUNDATION.ORG)

# GUITARS INTERNATIONAL

Featuring Fine Guitars and Guitarists from Around the World



Gary Southwell (England) Torres Homage

## **AUSTRIA**

Cadiz

## **BELGIUM**

Verreydt

## **CANADA**

Burghardt

Clark

de Jonge, J.

Rodgers

## **CHINA**

Crossrock

Flight Cases

## **ENGLAND**

Ambridge

Fischer

Myers

Southwell

## **FRANCE**

Bam Cases

Casanova

## **GERMANY**

Gropius

Kresse

## **SPAIN**

Chiesa

Holt

Lopez

Marin, P.S.

Marin, A.

Plazuelo

## **THAILAND**

Visesnut

Cases

## **USA**

Byers

Elliott

Milburn

Miller

Monrad

Rubio, G.V.

Velazquez, A.



# Soundboard

THE JOURNAL OF THE GUITAR FOUNDATION OF AMERICA

## GFA Board of Trustees

Matthew Cochran	Chris Mallett, Chair	James Stroud
Brad DeRoche	Michael Partington	Ciyadh Wells
Alexander Dunn	Kim Perlak	Sonia Wilczewski
Eric Dussault	Judicaël Perroy	Loong Yong
Zane Forshee	MaryLou Roberts	Abigail Aronson Zocher
Rene Izquierdo	Kami Rowan	
Zoë Johnstone	Eric Sakurai	
Kenneth Kwan		

## GFA Executive Committee

Martha Masters, President  
Brian Head, Artistic Director  
Jeff Cogan, Vice President  
Nathania Isnandar-Mallett, Vice President-Treasurer  
Robert Lane, Vice President-Secretary

## GFA Staff

**Liel Amdour**, Marketing and Development Assistant  
lamdour@guitarfoundation.org

**Ryan Ayers**, Vendor Expo Manager,  
Executive Producer of GFA Virtual Content  
rayers@guitarfoundation.org

**Jean-Pierre Castillo**, Mentorship Program Coordinator  
jpcastillo@guitarfoundation.org

**Leesa Pruett Ceron**, Marketing Director  
lceron@guitarfoundation.org

**Colleen Gates**, Publications Art Director  
cgates@guitarfoundation.org

**Brian Geary**, Convention Manager  
bgeary@guitarfoundation.org

**Michael Kagan**  
Artistic Director, International Ensemble Competition  
mkagan@guitarfoundation.org

**Ebaa Khamas**, Operations Manager  
ekhamas@guitarfoundation.org

**Teresa Hayward**, Tour Director  
thayward@guitarfoundation.org

**Chuck Hulihan**, Education Director and Director of Guitar Summit  
chulihan@guitarfoundation.org

**Jonathan Leathwood**, Editor of *Soundboard Scholar*  
sbs@guitarfoundation.org

**Martha Masters**, Artistic Director,  
International Concert Artist Competition  
marthamasters@guitarfoundation.org

**Lynn McGrath**, Artistic Director, International Youth Competition  
lyc@guitarfoundation.org

**Laura Meador**, Education Coordinator  
lmeador@guitarfoundation.org

**Danny Monaghan**, Social Media Coordinator  
dmonaghan@guitarfoundation.org

**Sarah Perske**, Production Editor of *Soundboard Scholar*  
sperske@guitarfoundation.org

**Christopher Rogers**, Operations Administrator  
crogers@guitarfoundation.org

**Federico Musgrove Stetson**, Director of National School Summit  
and Concert Coordinator  
fmusgrove@guitarfoundation.org

## GFA Membership

Annual dues include a subscription to **Soundboard** and **Soundboard Scholar** and are \$60; first class delivery is available for an additional \$12 (\$14 to Canada, \$25 to all other international locations). Single issues may be purchased for \$18. Digital downloads of **Soundboard** back issues are available at [guitarfoundation.org](http://guitarfoundation.org). Membership inquiries and questions regarding lost or missing issues should be directed to GFA Membership: [info@guitarfoundation.org](mailto:info@guitarfoundation.org).

## Editorial Staff

**Editor-in-Chief:** Robert Ferguson | [rferguson@guitarfoundation.org](mailto:rferguson@guitarfoundation.org)

**Art Director:**  
Colleen Gates | [cgates@guitarfoundation.org](mailto:cgates@guitarfoundation.org)

**Associate Editors:**  
Rene Walterbos  
Parker Scinta

**Contributing Editors:**  
Josinaldo Costa    Mark Small  
Kenneth Kam    Marcia Taborda

**Musical Engraver:**  
Eugene Cormier | [eugene.cormier@gmail.com](mailto:eugene.cormier@gmail.com)

**Reviews Editor (Publications):**  
Walter Aaron Clark | [walterc@ucr.edu](mailto:walterc@ucr.edu)  
26144 Palmetto Street | Murrieta, CA 92563

**Reviews Editor (CDs/DVDs):**  
Albert Kunze | [afkunze@aol.com](mailto:afkunze@aol.com)  
769 NE 72 Terrace | Miami, FL 33138

**Article proposals:** [rferguson@guitarfoundation.org](mailto:rferguson@guitarfoundation.org)

**Submit items for New Gear: Soundboard**  
P.O. Box 2900 | Palos Verdes Peninsula, CA 90274

**Soundboard** is published quarterly by the Guitar Foundation of America (GFA), a non-profit 501(c)(3) educational and literary organization, devoted to furthering knowledge of and interest in the guitar and its music. All gifts are deductible for income tax purposes. The opinions expressed in the pages of **Soundboard** are those of the authors and do not necessarily reflect the opinions of the Editors, the Board of Trustees, or the GFA Advisory Board. **Soundboard** invites contributions. Please contact the editor for submission requirements. Contributors are requested not to submit to other publications without advanced warning. Unsolicited contributions must be accompanied by return postage, and while every reasonable care will be given such contributions, **Soundboard** and the GFA are not responsible for loss or damage.

ISSN 0145-6237. Copyright ©2022  
by the Guitar Foundation of America, Inc. All Rights Reserved.

GFA website: [guitarfoundation.org](http://guitarfoundation.org). GFA archives are housed at CSU Northridge. Visit [guitarfoundation.org](http://guitarfoundation.org)

**Guitar Foundation of America**  
P.O. Box 2900 | Palos Verdes Peninsula, CA 90274  
Phone (877) 570-1651

# LETTER FROM THE EDITOR

By Robert Ferguson



Robert Ferguson, *Soundboard* Editor-in-Chief.

This *Soundboard* is the fourth of our annual education editions, which we issue every fall. Education remains fundamental to the mission of the GFA, reflected especially in its efforts to expand the availability and improve the quality of guitar studies in America's public schools, and elevate school guitar ensembles to the same level as band, orchestra, and choir.

Inclusion informs all GFA goals, and Ruth LeMay addresses this important subject as it pertains to secondary music education in her article "Creating Music with a Neurodiverse Population." Here, Ms. LeMay describes an ingenious guitar-centered system of music instruction—developed by her and colleague Artisha Knight-Milon at Southwest High School in Minneapolis—which engages neurotypical and neurodiverse populations in music making while drawing on both traditional and innovative forms of notation for advancing music literacy.

One of America's best-known guitar educators, Bill Swick, presents "The State of Public School Classroom Guitar in the United States." He provides an early history of the guitar in secondary schools and colleges around the country, recounts the rapid growth in school guitar education after 1990, and analyzes with a wealth of data the current situation in which too few qualified candidates are available to meet the current demand for classroom guitar teachers. Contrasting with the precarious nature of guitar instruction in many public schools, Kevin Vigil offers an account of an exemplary program, established in the Virginia public school system over the past decade. An initiative within the Virginia Music Educators Association (VMEA) gave rise to the All-Virginia Guitar Ensemble in 2013, the VMEA Guitar Council in 2018, and the Virginia Guitar Directors Association in spring 2022, putting guitar on par with band, orchestra, and choir in the state. There's much more to the story, detailed in Dr. Vigil's article "A Seat at the Table," and I leave him to tell it.

After our Guitar in Education features, I offer the third installment of my four-part series on Spanish-American guitarist Vicente Gómez. Here I trace the phase of Gómez's career that came after his arrival and establishment in New York City and his attainment of national celebrity via his weekly radio series and other countrywide broadcasts. The period that followed included Gómez's entry into the

Hollywood film industry and his first movie feature, *Blood and Sand* of 1941. It also included his national tours with the dance team Veloz and Yolanda and his induction into the US Army Special Services, which bought its own run of Gómez concerts and broadcasts.

June 2022 marked the in-person return of the GFA Convention and Competitions, held in Indianapolis. In this *Soundboard* edition we provide thorough coverage of the event. Al Kunze presents his fifth annual "Gems of the GFA," reviewing most of the convention concerts with his usual astute insights on performance and repertoire. Cameron O'Connor reviews the GFA Lecture Series, beginning with James Stroud's discussion of focal dystonia and his personal experience with it. Dr. O'Connor continues with Katalin Koltai's presentation of her remarkable "Ligeti" guitar and its unique capo system; guitarist and financial advisor Michael Andriaccio's talk on financial planning for musicians; Luigi Attademo's inquiry into nineteenth-century guitarist Giulio Regondi and his *Ten Etudes*; Felipe Garibaldi's analysis of the guitar music of twentieth-century Brazilian composer Cláudio Santoro; and Alvaro Henrique Santos's lecture-demonstration on the guitar compositions of another Brazilian of the last century, César Guerra-Peixe.

As a summary of the convention overall, we include a review by Vish S. Watkins, Indianapolis-based retired Infectious Diseases and Internal Medicine physician, who offers his "Perspectives from a Hobbyist," a piece that ranges from his private lessons at the convention to the vendor's fair, a masterclass and workshop, competition performances, and concerts. We also include in our convention coverage an excellent essay by Hall of Fame inductee Eliot Fisk on the Boccherini-Cassadó Concerto, partly a corrective to an editorial error in our interview with him last issue, which distorted Mr. Fisk's comments on the piece.

We conclude with our news column Reverberations, which includes an obituary of noted guitarist and pedagogue Richard Provost as well as GFA competition results, followed by publication and recordings reviews.

# New from Acoustic Guitar

## DADGAD

guitar essentials

Learn all about this versatile open tuning, from basic chord shapes to sophisticated arrangements of J.S. Bach, the Beatles, and much more

17 FULL SONGS TO PLAY

11 IN-DEPTH LESSONS

WITH PIERRE BENSUSAN, LAURENCE JUBER, AND OTHER MASTERS

ACOUSTIC GUITAR  
PRIVATE LESSONS



ACOUSTIC GUITAR

## play guitar like the great Singer-Songwriters


Learn the guitar styles of Bruce Cockburn, Joan Armatrading, John Prine, John Denver, Joan Baez, Bob Dylan, Bill Withers, Willie Nelson, Lucinda Williams, Joni Mitchell, Nick Drake, Richard Thompson, Paul Simon, and Neil Young



14 in-depth lessons by Adam Levy, Adam Perlmutter, Mac Randall, and Jeffrey Pepper Rodgers



Available in print and digital editions at  
[store.AcousticGuitar.com](http://store.AcousticGuitar.com)



Stetson University  
**School of Music**  
**GUITAR**

2022–2023  
**Concert Series**

**GUITAR ENSEMBLE**  
WEDNESDAY, OCTOBER 19, 2022

**GUITAR ON THE ROCKS**  
THURSDAY, MARCH 30, 2023

**GUITAR ON THE ROCKS**  
THURSDAY, NOVEMBER 17, 2022

**GUITAR ENSEMBLE**  
WEDNESDAY, APRIL 12, 2023

[stetson.edu/music](https://stetson.edu/music)

*All concerts take place at  
Stetson University, DeLand, Florida.*

**STETSON**  
**UNIVERSITY**  
SCHOOL OF **MUSIC**

**2023 AUDITION DATES**

January 21  
February 4, 11, 18

# Subscribe Today.

PLAY LIKE MAYBELLE CARTER | OPEN TUNING INTRO | HOW TO JAM

**ACOUSTIC GUITAR**

4 SONGS TO PLAY

JOAN ARMATRADING  
LOVE AND AFFECTION  
ADOLF O'DONOVAN  
PRODIGAL DAUGHTER

FERNANDO SOR  
ETUDE NO. 12 OP. 35

MAURICE TANI  
I'M SITTING ON TOP  
OF THE WORLD

MARCH/APRIL 2021 | ACOUSTICGUITAR.COM

**WIN A LUNA GUITAR!**

**joan armatrading**  
The secrets behind her soulful guitar style

**NEW GEAR**

ANA VIDOVIC  
GYAN RILEY  
LUTHERS IN THEIR FIFTH DECADE

LUNA VINEYARD KOA BEVEL FOLK  
PRESTON THOMPSON D-SMA  
VHT TRUE ACOUSTIC 60 AMP

RHYTHM WORKOUT | GUITAR SHAPES & SIZES | LEARNING FROM RECORDINGS

**ACOUSTIC GUITAR**

4 SONGS TO PLAY

EDDIE LANG/  
RACHMANNINOFF  
PRELUDE

RODGERS & HART  
MANHATTAN

NORMAN BLAKE  
JUST TELL THEM  
THAT YOU SAW ME

STEVE DAUGHMAN  
SQUIRE WOODS  
LAMENT

MARCH/APRIL 2021 | ACOUSTICGUITAR.COM

**BILLY STRINGS**  
FLATPICKING'S  
RISING TITAN

**NEW GEAR**

PLAY LIKE NORMAN BLAKE  
AMY THYST KIAH  
KATHRIN HAUSER

GIBSON GENERATION COLLECTION  
GUILD A-29 MARLEY  
HAZELRIGG VDI  
SESSIONWIRE COLLABORATION  
SOFTWARE

TOP GEAR OF 2021 | GOOD PRACTICING HABITS | PICKING PROWESS

**ACOUSTIC GUITAR**

5 SONGS TO PLAY

BOB DYLAN  
TANGLED UP IN BLUE

DOC WATSON &  
CLARENCE WHITE  
FOOTPRINTS  
IN THE SNOW

LARKIN POE  
SHE'S A SELF  
MADE MAN  
AND MORE

JANUARY/FEBRUARY 2021

**Roots-Rocking  
Sisters Rebecca  
& Megan Lovell**

**LARKIN POE**

**NEW GEAR**

JAKOB DYLAN  
JEFF JEWITT  
ADAM LEVIN

TAYLOR GTE  
URBAN ASH/  
TAYLORSENSE

BREEDLOVE  
PUNISH  
EXOTIC 5  
CONCERT

IZOTOPE SPIRE  
STUDIO  
HERCULES  
STANDS

ALL ABOUT FINGERSTYLE | YASMIN WILLIAMS

**ACOUSTIC GUITAR**

4 SONGS TO PLAY

HAPPY TRAUM  
WORKED BLUES  
TRADITIONAL  
OLD GEMES  
TRADITIONAL

HOUSE OF THE  
RISING SUN  
TRADITIONAL  
AND MORE

NOVEMBER/DECEMBER 2020 | ACOUSTICGUITAR.COM

**Happy Traum**  
An exclusive lesson with the legendary guitarist + his new Santa Cruz signature model

**NEW GEAR**

EPHONIE INSPIRED BY  
GIBSON HUMMINGBIRD

MUSIC NOMAD  
KISS SETUP KIT

LEO BROUWER  
JOHN PIZZARELLI  
LUTHER MAEGEN WELLS  
LOOPING LESSON

NASHVILLE'S MAVERICK PICKERS | TOMMY EMMANUEL

**ACOUSTIC GUITAR**

6 SONGS TO PLAY

LUCINDA  
WILLIAMS  
PASSIONATE  
ROSE

BOB MINNER  
VANWART

TRADITIONAL  
SALT CREEK  
AND MORE

SEPTEMBER/OCTOBER 2021 | ACOUSTICGUITAR.COM

**Lucinda Williams**  
Inside the singer-songwriter's distinctive rhythm guitar style

**NEW GEAR**

FRANTZ CASSEUS  
JOSE GONZALEZ  
JERRY GARCIA'S D-28  
CALISTHENICS  
FOR GUITARISTS

COLLINGS G1-45T  
CORT GOLD-EDGE  
ORANGE ACOUSTIC PEDAL  
D'ADDARIO XS STRINGS

TOP GEAR OF 2020 | SWEEP PICKING | CHORD-MELODY PRIMER

**ACOUSTIC GUITAR**

6 SONGS TO PLAY

BEN HARPER  
BETTER WAY

MARY FLOWER  
DAVIS STREET ROAD

TRADITIONAL  
JOHN HENRY  
AND MORE

JANUARY/FEBRUARY 2021 | ACOUSTICGUITAR.COM

**BEN HARPER**  
FINDS HIS SOLO VOICE ON A DREAM GUITAR

**NEW GEAR**

GIBSON  
50s LG-2

PRS TONARE  
PARLOAR

GOLD TONE  
MANDO-  
GUITAR

GENE  
BERTONCHI  
LIAMNE  
LA HAYAS  
ANDREW  
YORK

Every issue features conversations with today's guitarists, guitar tips and techniques, practical advice on instrument care, insights into the rich heritage of the guitar, full tab and notation of classic acoustic songs, plus news, reviews, and so much more. **Subscribe today at [store.acousticguitar.com](https://store.acousticguitar.com)**



- 3** Letter from the Editor  
*by Robert Ferguson*

## FEATURES

- 8** Creating Music with a Neurodiverse Population:  
3 Strings Is Dismantling Music Education Inequality  
*by Ruth LeMay*
- 16** The State of Public School Classroom Guitar in the  
United States  
*by Bill Swick*
- 22** A Seat at the Table: Guitar Education in Virginia  
*by Kevin Vigil*

## HISTORY & LITERATURE

- 28** Vicente Gómez: Spanish-American Guitarist, 1911–2001,  
Part 3: Excursions and War, 1941–46  
*by Robert Ferguson*

## GFA 2022 CONVENTION

- 40** Thoughts on the Boccherini-Cassadó Concerto  
*by Eliot Fisk*
- 41** GFA's In-Person Gems, 2022  
*by Al Kunze*
- 45** The 2022 GFA Lectures  
*by Cameron O'Conner*
- 48** GFA's 2022 IYC Competition  
*by Pamela Kimmel*
- 50** The 2022 GFA Convention: Perspectives from a Hobbyist  
*by Vish S. Watkins*

## NEWS & REVIEWS

- 56** Reverberations
- 57** Publication & CD Reviews  
*by Walter Aaron Clark, Uroš Dojčinović, David Isaacs, José Luis Puerta, Al Kunze*

Read about  
these classroom  
guitars and  
3 Strings  
on page 8.



## CREATING MUSIC WITH A NEURODIVERSE POPULATION: 3 Strings Is Dismantling Music Education Inequality

By Ruth LeMay



3 Strings methodology is a new adaptive music literacy model that brings neurotypical and neurodivergent individuals together to create music. It provides equal access to music education for groups who are simultaneously overlooked, misunderstood, oppressed, and frequently dismissed, while fostering authentic relationships that build community across racial, socioeconomic, and neurodiverse populations.<sup>1</sup> The methodology works alone or in conjunction with traditional music notation, guitar tabs, or chord symbols to create neurodiverse ensembles (**Figure 1**).

### Our beginning story

3 Strings began its existence one brisk fall morning when I arrived to work early as a part-time classroom guitar teacher at a public high school in Minneapolis, Minnesota. I slipped into the back of the auditorium while a Navy jazz

band performed Glenn Miller's *In the Mood* onstage. In my effort to be unnoticed, I took the first seat available. After I settled into my seat to enjoy the music, I realized I had placed myself directly behind a row of students from the special education department. Students and SEAs (special education assistants) were seated alternately to provide assistance for students as needed to maintain quiet, attentive behavior. I later learned that a part of SEA responsibilities included helping students assimilate to culture around them by observing neurotypical peers. That was not what I observed that day. I am embarrassed to admit it, but my first response was that I wished I had chosen a different seat. I struggled to identify if the students were enjoying the music or if it was irritating them. There was so much my neurotypical viewpoint did not understand yet.



**Figure 1:** 3 Strings ensemble Emergence. Photo by Carmen LeMay.

<sup>1</sup> The author respects individual choice in determining person-first or disability-first language. It is a personal choice among the special needs community to determine whether individuals want to be identified as a person first, with a disability, or with disability language as their first descriptor, e.g., a brown-eyed person versus a person with brown eyes. Throughout this article, person-first and disability-first language will be used interchangeably as a gesture of respect for both perspectives.

I was empathetic but uneducated about the world of differently abled people. As the music continued, the intense volume of brass harmonizing created an atmosphere that begged for people to show appreciation through physical movement. Students from the Autism Spectrum Disorder (ASD) and Developmental Cognitive Delay (DCD) programs were thoroughly and freely enjoying the music. They stomped their feet and waved their arms in time with the tempo, jumped up and down out of their seats, vocalized, and even at times got up and danced!

The SEAs were gentle in their approach, but it was clearly evident that the students were not supposed to behave this way. However, their response to the music was not to be contained! They were having a good time! As the music continued, a student vocalized with it and caught my ear. I have a graduate degree in choral conducting, so singing has always captivated my attention. The vocalizing was in tune. Was that accidental? Could the student match pitch? Could she do that again? Yes, she could and did. I was intrigued. The more I focused my attention on the students in front of me, the more fully engaged I became in what was clearly music appreciation. They were not agitated in the least but having a great time! If the music changed tempo, mood, or key, so did their movements and vocalizations. I spent the rest of the performance mesmerized by what I was witnessing, and a new world revealed itself to me.

A short time later I reached out to the ASD teacher, Mr. Tellman, to inquire where his students received their music education. I was quite certain they were not in band or orchestra, nor in my guitar classes. I had not seen them in the choir concerts I had attended, and I wanted to know where music instruction was being delivered. I was genuinely curious and wanted to observe how trained music educators in adaptive music education engaged special needs learners. After all, equal access to a public education is a right guaranteed through the Individuals with Disabilities Education Act (IDEA).<sup>2</sup> I was certain I was missing something—I wasn't.

I pressed Mr. Tellman for further information about his student's music education and was startled when he responded with a quick retort that he would not put them in my class and that I need not worry. He went on to explain that he brought his students to the concert because they really enjoy listening to music. He further explained that karaoke happened on Fridays, and it was the best he could provide for music education as he was not a musically inclined person.

I was confused by his defensiveness. I was seeking his students out, and if they did not have music instruction, I was certain I could do better than no instruction at all. I had an open class to fill that semester and thought perhaps if no adaptive music educator were available, I could try. An adaptive music class would be a fun challenge that I had not yet experienced; if a need for it existed, I was interested. Karaoke is fun, but it is not music education. When Mr. Tellman came to understand my inquiry, his response was heartbreaking. Through his tears, he explained that he had never had a music educator come to his room except to give him reasons why his students could not be in their ensembles. He had never known a music teacher personally that *wanted* to teach his students.

My next semester began with nine students demonstrating a mix of disabilities. I was provided with four SEAs, one of whom was Artisha Knight-Milon (**Figure 2**). Artisha was a former student of mine and had experience as a professional singer with the Grammy-winning ensemble *The Sounds of Blackness*. She sings lead vocals on her own composition "Amazing," available on iTunes, and performs with her family band as a drummer. In addition to her musical gifts, Artisha has experience working in residential facilities for students experiencing trauma. She also has experience as a personal care attendant (PCA) for various families. How fortunate I was to have someone so well equipped for this role!

Together, Artisha and I began a process of trial and error in learning how to adapt guitars and music to the educational and personal needs of our students. We used the resources around us, literally teaching in a storage room. A few different colors of half-inch gaff tape lay on a shelf beside us, so we taped certain frets to help students identify where to place their fingers. The guitars sounded better in dropped-D tuning and were easier for students to play as barre chords.

There were many challenges but none as challenging as discovering that hands have too many fingers, guitars have too many strings, and guitars slide onto laps easily. Eventually we decided to let the guitar lay flat on students'



**Figure 2:** Artisha Knight-Milon, production manager and co-founder of 3 Strings methodology.

<sup>2</sup> <https://sites.ed.gov/idea/about-idea>.

## CREATING MUSIC: (cont.)

laps while they stopped the strings with their left thumb. Two problems were thereby solved, but a new one was created: their thumbs were too short to reach across six strings. We exhausted every possible solution we could imagine. There simply were too many strings. One day, in exasperation, Artisha and I looked at each other as though we had rehearsed the moment and simultaneously said, “Cut some off!” One thumb, three strings, and we were making music! It was our first official 3 Strings day.<sup>3</sup>

At the end of the first semester, our nine students had dropped to seven, but those that remained had learned to play bass guitar, drum set, three-string guitar, and sing. The students performed “My Girl” by the Temptations and “Sugar, Sugar” by the Archies at our spring concert. The lead singer for “My Girl” was a young man who had been diagnosed with nonverbal autism when he was two; however, singing that song made the words flow effortlessly for him. I knew music was powerful, but this was beyond anything I could have imagined. At the close of the last song, the audience leapt to their feet with thunderous applause, hearts bursting with joy, eyes filled with tears and pride.

Students and staff also navigated trial-and-error pathways to adapt instruments and communicate musical meaning via the written page. Little did we know that a gesture toward inclusion for one semester would lead to years of adaptive music instruction and the creation of an adaptive method of music literacy. 3 Strings methodology is applicable in multiple situations. Young and old, disabled and neurotypical, onstage or in a living room, 3 Strings has application. It is currently used in select K–12 schools, senior care facilities, private studios, and homes across the United States. It is still being developed to bridge students with learning disabilities into the world of traditional music notation. A student who wants to play a traditionally notated ensemble literature, but needs an alternative approach for understanding traditional music notation, could achieve that goal through the 3 Strings notation method. Training opportunities in this method of instruction are available to educators through 3strings.org.

### 3 Strings is music education, not music therapy

An important distinction is that 3 Strings is an adaptive music methodology, not music therapy. Music is, by nature, therapeutic; however, music therapy uses music

to achieve a nonmusical outcome, such as speaking. Music moves throughout our brain globally and therefore can be an excellent tool to “rewire” the brain subject to disability or injury. Music connects within the brain through processes that neurologists have been studying for decades. A powerful example can be seen in the video *Gabby Giffords Finding Voice Through Music Therapy*, which features US congresswoman Gabby Gifford of Arizona five weeks after the assassination attempt on her life in 2011.<sup>4</sup> With the rapid growth of technology within the field of brain research, our understanding of the effects that music has on the brain has grown exponentially.

It is common for students in the 3 Strings band to improve speech through singing, fine motor skills through keyboard playing or bass guitar playing, and social interaction overall. Although no scientific data has been collected, families report that after spending six to nine months making music in the 3 Strings ensemble, their musician demonstrated markedly improved social and problem-solving skills, and an overall enhanced quality of life. Some have even reported an increase in academic success.

### NAfME Invitation

An invitation to the National Association for Music Education (NAfME) was the opportunity of a lifetime! The 3 Strings were chosen to perform at the Keynote Address for the 2019 National Conference as an ensemble featuring adaptation and inclusion. It was the twentieth anniversary of *Vision 2020*, which was created by the Housewright Symposium on the Future of Music Education in 1999, hosted by NAfME. *Vision 2020* was a publication that projected where the future of music education should be in twenty years. Point one: “All persons, regardless of age, cultural heritage, ability, venue, or financial circumstance deserve to participate fully in the best music experiences possible.”<sup>5</sup> The uniqueness of a 3 Strings ensemble is best understood by watching them perform, which you can do at [www.youtube.com/results?search\\_query=3+strings+-+orlando+Performance](https://www.youtube.com/results?search_query=3+strings+-+orlando+Performance).

The 3 Strings methodology often invokes a visceral response when hearing its results for the first time, especially in live performance. A fifteen-member rock band comprised of musicians that play in tune, who are multi-instrumentalists, and have Down syndrome, Autism, Williams syndrome, and other comorbidity diagnoses? How is that possible? Perhaps, one has never stopped to consider what abilities

<sup>3</sup> 3 Strings, Inc. is now a 501(c)(3) non-profit corporation and has a current member of our band on the Board of Directors, Enrique Vivas-Vaquero.

<sup>4</sup> Viewable at [www.youtube.com/watch?v=tj9X\\_wLSWM&list=RDtj9X\\_wLSWM&start\\_radio=1](https://www.youtube.com/watch?v=tj9X_wLSWM&list=RDtj9X_wLSWM&start_radio=1).

<sup>5</sup> <https://nafme.org/my-classroom/journals-magazines/nafme-online-publications/vision-2020-housewright-declaration>.

people with disabilities possess. What are the other abilities we do not even consider within the special needs population? For many of us, our preconceived ideas need questioning.

Bringing awareness to one's personal journey helps us realize the multiple factors in each person's developmental years that play a significant role in the adult he or she becomes, positively and negatively, and yet are completely out of one's control. Spend a few moments with the graphic "When Did You Choose?" shown in **Figure 3**, and consider the impact these factors played for you. Have you ever considered all the pieces that shaped your development that were never yours to decide? When working as an educator it is crucial to consider these elements and how your students are positively or negatively impacted, with or without disabilities, by their own experiences that are not within their power. Certainly none of us chose our own brain, and yet the social constructs around how we think and learn have a tremendous impact on each of us.

### A way in

Being a music educator requires a large tool box of teaching strategies regardless of the age or ability of the student musician. As music educators, we study, prepare, practice, instruct, reflect, revise, reteach, and are in a constant state of honing our own musicianship, advancing our teaching methods, and monitoring our students' growth. Each musician brings gifts and challenges to the studio or classroom, and the instructor is responsible for planning out the methods that improve musicians' expertise. This is excellent teaching.

Furthermore, through playing assessments and formal auditions, educators evaluate student musicianship to create leveled playing ensembles. This process is well established and expected in the field of music. Equally important to instruction, if not more so, is the student-teacher relationship. Our human connection to each other cannot be over emphasized in its importance nor can the strong effect it has on the overall musical ability of the person as well as the entire well-being of a person. As Maya Angelou said, "I've learned that people will forget what you said,

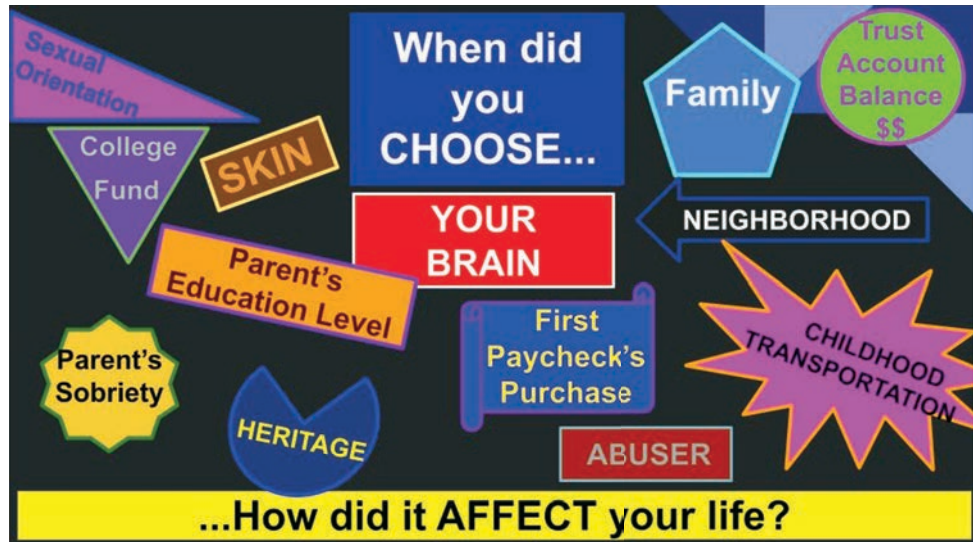


Figure 3: When did you choose?

people will forget what you did, but people will never forget how you made them feel.”<sup>6</sup>

It is in this vein of thinking that the mystery of success in education lies. When the whole person is a part of the instructional process, we have achieved exemplary teaching. We all have at least one educator in our memory that had a great deal of information to impart to our mind, but the biggest memory we have is not the information retained but more the effect that person had on our total well-being. Whether positive, negative, or some of both, instructors impact our lives beyond the music. Many times music instructors maintain learning relationships that last for years—the longer the relationship, the longer the potential for the instructor to make a lasting impact. It is the approach to the whole person that makes an educator ready to be welcomed into the world of special needs learners. All too commonly this population of learners is dismissed by the majority of humanity and seen as a community that can't learn, or in some cases, to be pitied. Nothing could be further from the truth. If you are a neurotypical person that is privileged enough to be welcomed into a community of disabled persons, you will learn your position is one to be envied.

It is vital when working with special-needs students to build an atmosphere of safety and learning. A delicate balance of content instruction, personal needs, patience, social guidance, and adaption flow fluidly throughout rehearsals. It requires a personal commitment to understanding terminology, acronyms, Gardner's Theories of Intelligences,

<sup>6</sup> Lindsay Deutsch, "13 of Maya Angelou's Best Quotes," *USA TODAY Network*, May 28, 2014, [www.usatoday.com/story/news/nation-now/2014/05/28/maya-angelou-quotes/9663257](http://www.usatoday.com/story/news/nation-now/2014/05/28/maya-angelou-quotes/9663257).

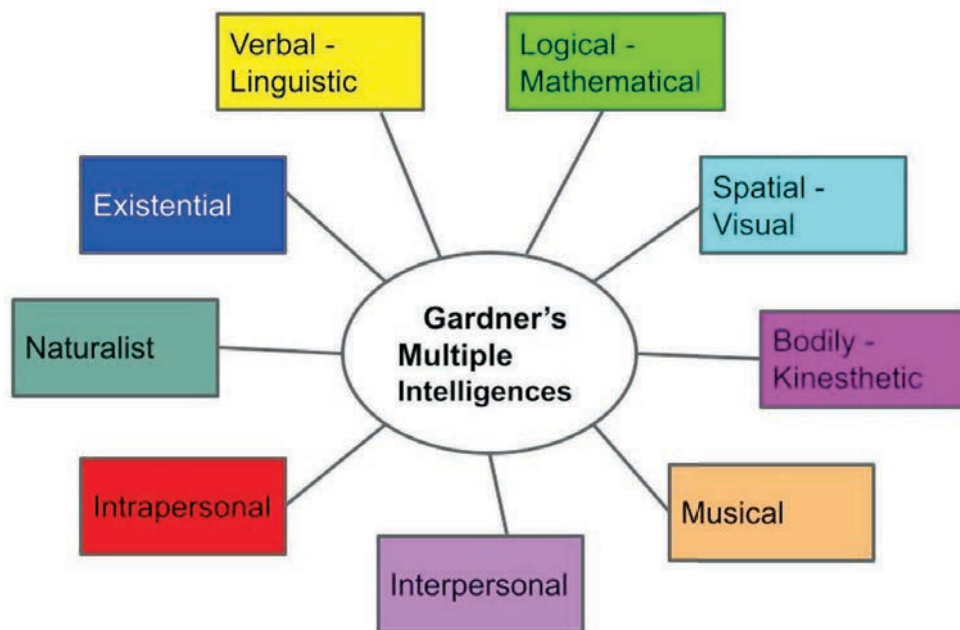


Figure 4: Howard Gardner's Theories of Multiple Intelligences.

developmental disabilities, and other strategies that help the educator and student achieve success. 3 Strings relies heavily on the principals from Universal Design for Learning.<sup>7</sup>

Depending upon the graduation date and major of an educator's undergraduate degree, she or he may or may not have received training on how to instruct a student with special needs. Unfortunately, the philosophy "I don't know how to teach special needs learners; I don't want to do anything wrong so I should not teach them at all" still exists across many American schools, including music departments, or perhaps especially in music departments. Considering the data from the National Center for Education Statistics (NCES), the ratio of students with special education services was 15 percent in 2020–21, or four-and-a-half students in a classroom of thirty. Music ensembles frequently number higher than thirty in a classroom.<sup>8</sup>

Statistics this high should create the question: "How many students with special needs will be in my classroom?" Not: "I wonder if a student with special needs is in my classroom." If special needs students are not in the music classroom, then where are they? Are they receiving music education? What do you feel your musical responsibility is to these students?

### Howard Gardner's Theory of Intelligences

Unfortunately, the myth still exists that people with disabilities are incapable of learning. So little time is given to helping us understand that many people need to receive information multiple times in multiple ways in order to gain comprehension, with or without disability. What is your least favorite subject? Is it perhaps because you struggle to understand the concepts? Why is it that some people show strength in one area and weakness in another? Howard Gardner's Theory of Multiple Intelligences sheds light on the reality that we have specific areas of intelligence (Figure 4).<sup>9</sup>

### The method

3 Strings methodology is based on early childhood literacy and numeracy. Employing concepts typically learned in early childhood, it builds complex music skills using pre-K foundational skills. 3 Strings methodology has five elements to teach melody, harmony, and rhythm:

1. *Color schema.* 3 Strings guitars are color coded chromatically with twelve different colors. Brightest colors are diatonic to C major (Figures 5a–c).
2. *Shapes.* Common shapes such as squares, rectangles, triangles, and circles symbolize basic rhythmic patterns.
3. *Prosody.* Rhythm in vernacular language naturally creates rhythmic patterning too complex to represent with symbols.
4. *Number trains.* Numbers 1–10 indicate melodies, countermelodies, bass lines, and other music patterns.
5. *Idiosyncratic icons.* Images placed strategically indicate where a particular riff/sound bite or sound interjection should be placed.

<sup>7</sup> <https://udlguidelines.cast.org>.

<sup>8</sup> <https://nces.ed.gov/programs/coe/indicator/cgg/students-with-disabilities>.

<sup>9</sup> [www.niu.edu/citl/resources/guides/instructional-guide/gardners-theory-of-multiple-intelligences.shtml](http://www.niu.edu/citl/resources/guides/instructional-guide/gardners-theory-of-multiple-intelligences.shtml).

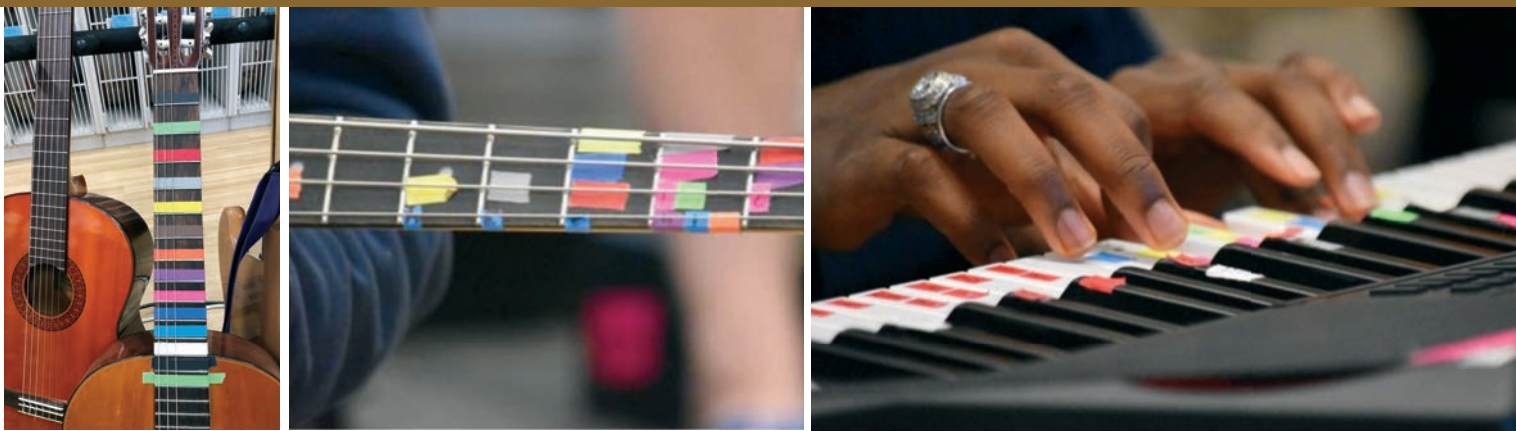


Figure 5a-c: 3 Strings guitar, bass, and keyboard with color schema.

The five elements create music in any key or genre and can be performed simultaneously with traditional notation, guitar tablature, or chord symbols.

Not all of the elements are as simple as the 3 Strings acoustic guitar. The method scaffolds into more challenging music when combinations of numbers and colors can be sequenced together to provide complex chord progressions or multiple voices. A musician that has music intelligence can be comparable to their neurotypical peers once the information has been given in a format that makes sense. Musicians also have the opportunity for improvisation, considered to be one of the most difficult of musical challenges to conquer.

### 3 Strings music

Music is displayed on a television screen placed in front of the band, where all musicians can see it. The conductor leads from the side of the TV, which is connected to a laptop where *songslides* are displayed (Figures 6a-b). Songslides are built from the model of plainchant choral music of the Middle Ages, when multiple singers would read from one large piece of parchment paper. Similar in size, students all follow the images on the screen together as the conductor leads them through the songslides. Songslides typically have four measures per screen and can vary significantly in their visual appearance. Score order is established bottom to top with text, bass, rhythm

guitars, lead guitars, rhythm keyboard, and lead keyboard. Percussion rarely appears on the slides except for an indication of a specific fill, intro, or ending.

### Community

Music builds community. The universal language that unites people from myriad backgrounds is one of the gifts that music beautifully gives to us as musicians. When the neurotypical music community blends with the special needs music community, tremendous joy abounds! The beauty of community that becomes available through the flexibility of adapted instruments and music is the heartwarming creation of ensembles of varying abilities. 3 Strings methodology opens a whole world formerly closed off to a large population of people. The creation of the acoustic 3 Strings guitar has already achieved success in reaching out to individuals that need it most, as well as for individuals wanting to improve their quality of life. The human experience of helping someone be successful is gleefully palpable at times in our rehearsals. Together we celebrate, work, practice, and hold each other up to create the best possible performances we can provide.

Initially, I presumed my neurotypical guitar students and their daily interaction with special needs musicians and instruments would be something I would need to be vigilant in observing and interceding. I was thrilled that my

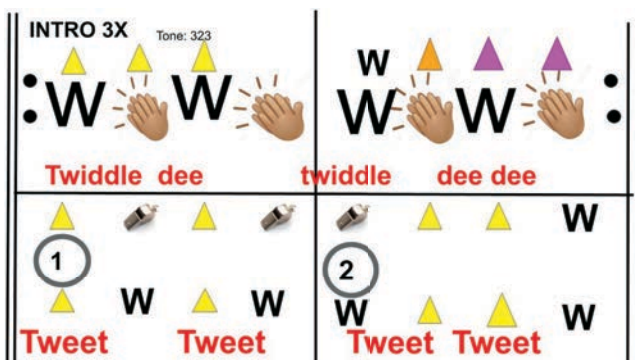
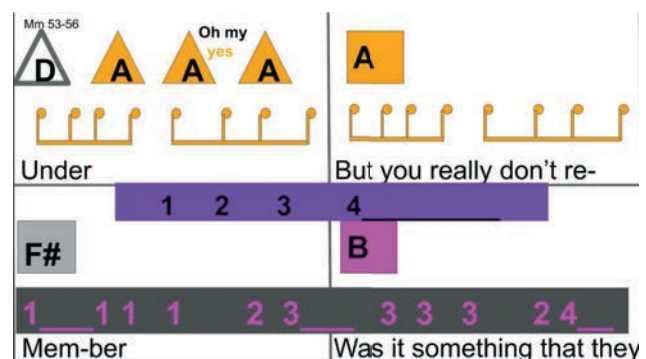


Figure 6a-b: Songslides.



## CREATING MUSIC: (cont.)

presumptions were absolutely incorrect. It was wonderful to watch all guitar students, regardless of ability, celebrate the creation of a music program that embraced anyone that walked through the front doors of our school. Students in DCD programming and International Baccalaureate Diploma candidates sat side by side making music together. Guitar department students took great pride in this achievement, and soon students that were not a part of the guitar program would stop in and ask questions as well as offer praise. It is a point of notoriety to be the only department in our school that has a place for everyone. I believe most people like to be seen in a positive light and like to help. Neurotypical people come to 3 Strings with the positive intent to help others be successful. In my experience, very few enter with the expectation of how enriched their own life will become.

The mutual admiration was almost immediate as our NAFME All-National Honor Guitar Ensemble, songwriters, and other students within the department expressed their jealousy over 3 Strings band members' ability to "go all in" onstage. 3 Strings musicians are effervescent before audiences and perform with great abandon, as though there isn't a nervous bone in their body. Likewise, 3 Strings students are quick to praise the success of musicians in the guitar program that are growing in their skills and impressing their listeners. Beyond the music, authentic friendships form. I often hear casual conversations among students as they organize outside social activities in neurodiverse groupings. This vision is perhaps the greatest teacher of all. The unifying factor of neurodiverse friendship is common interest, in this case music.

What started as a class is now fully embraced by the community of our school system and neighborhoods. In

the words of Artisha Knight-Milon, "I believe the 3 Strings method has the potential to become a universal lifestyle. It has already stood the test of time and continues to be adaptable across numerous barriers. I see it in the homes and lives of every person who loves someone who loves music."

**Figures 7a–b** show our classroom today.

### "Nothing About Us Without Us"

Disability oppression is a daily occurrence in the lives of most of my musicians and their families. Disability awareness is constant work for a population that is so frequently dismissed and undermined. Musician voices have an integral role in our 3 Strings ensemble. Musicians learn how to choose quality music to build our setlists and have a voice throughout our selection process. Musicians are encouraged to advocate for themselves regarding instrument choice and are guided to the best fit for them and the benefit of the band.

Other communities benefit from 3 Strings methodology beyond the classroom and beyond youth. There is a beginning 3 Strings ensemble focused on the geriatric community. The neurological benefits of music and the brain are abundant throughout life for myriad reasons. A 3 Strings ensemble was introduced in a South Dakota senior living community, where residents enjoyed the time learning how to make music, many for the first time. The adaptability of the method was clearly demonstrated when two friends, Naomi and Donna, discovered that neither of them could play alone but together they could play one guitar! Naomi lives with macular degeneration and Donna had recently had a stroke. Naomi was capable of strumming to the rhythm but couldn't see the colors. Donna could see the colors but couldn't move her right arm to strum. Together they had a great time, making music! Everyone deserves music.



Figure 7a–b: Our classroom.





Hear 3 Strings musicians, volunteers, and guitar players speak about inclusion and what it means to be involved in 3 Strings in the video *Voices of 3 Strings Musicians: "Nothing About Us Without Us,"* viewable on YouTube.<sup>10</sup>

## Family voices

Families have a great deal to say about the impact that adaptive music has made for their family member. Below is a link to a NAFME submission wherein a 3 Strings lead singer's mom explains how 3 Strings made her son's world bigger. The second link is to the 3 Strings website, where additional testimonials from family members and board members can be viewed.

- [nafme.org/bigger-life-open-letter-from-3-strings-unlocked-southwest-parent](https://nafme.org/bigger-life-open-letter-from-3-strings-unlocked-southwest-parent)
- [3strings.org/about](https://3strings.org/about)

## ADDITIONAL RESOURCES

### Websites

3 Strings, Inc., <https://3strings.org>. 3 Strings methodology training.

Autism Society, <https://autismsociety.org>. Parent and family resources for a multitude of issues.

Autism Speaks, [www.autismspeaks.org](http://www.autismspeaks.org). Parent and family resources for a multitude of issues.

Center for Disease Control, [www.cdc.gov/ncbddd/developmentaldisabilities/about.html](http://www.cdc.gov/ncbddd/developmentaldisabilities/about.html). Discusses early identification and tracking of disabilities.

National Center for Education Statistics, <https://nces.ed.gov>. Information about various aspects of education in America.

National Down Syndrome Society, [www.ndss.org](http://www.ndss.org). To further understanding and assistance for people with Down syndrome.

Parent Center Hub, [www.parentcenterhub.org/keyterms-specialied](http://www.parentcenterhub.org/keyterms-specialied). For learning more about disabilities.

Universal Design for Learning (UDL), <https://udlguidelines.cast.org>. Breakdown of UDL and its educator approach for various learners.

### Books

Baird, Ameer, Sandra Garrido, Jeanette Tamplin, eds. *Music and Dementia from Cognition to Therapy*. Oxford University Press, 2020.

Clauhs, Matthew, Bryan Powell and C. Clements. *Popular Music Pedagogies*. Routledge Taylor and Francis, 2021.

Hammel, Alice and Ryan M. Hourigan. *Teaching Music to Students with Special Needs: A Label Free Approach*. 2nd ed. Oxford Univ. Press, 2017.

\_\_\_\_\_. *Teaching Music to Students with Autism*. 2nd ed. Oxford Univ. Press 2020.

Thaut, Michael H. and Volker Hoemberg, eds. *Handbook of Neurological Music Therapy*. Oxford Univ. Press, 2014.

### Videos

Collins, Anita. *How Playing an Instrument Benefits Your Brain*, [www.youtube.com/watch?v=R0JKCYZ8hng](https://www.youtube.com/watch?v=R0JKCYZ8hng).

KARE 11 News. *How a Music Teacher at Southwest High School Is Changing the Tune of Learning*, [www.youtube.com/watch?v=\\_8GDYur23vA](https://www.youtube.com/watch?v=_8GDYur23vA).

Moore, Shelley. *Five Moore Minutes*, [www.youtube.com/watch?v=rO3\\_UYaz1HE](https://www.youtube.com/watch?v=rO3_UYaz1HE).

National Center for Biotechnical Information. *Neuroplasticity Following Traumatic Brain Injury*, [www.ncbi.nlm.nih.gov/books/NBK326735](https://www.ncbi.nlm.nih.gov/books/NBK326735).

Ruth LeMay, president and founder of 3 Strings, Inc., served as Director of Guitar Education at Southwest High School, Minneapolis Public Schools for the past eight years. In 2020, she became the first recipient of the annual NAFME Council for Guitar Education Award, based on her dedication to students, contributions to local and regional guitar activities, service to the field of guitar education, and advocacy for continued growth of guitar education. Ruth has now moved into online music education to be more available for guest lecturing and teacher training regarding 3 Strings methodology. Ruth welcomes questions and comments: go to [ruth@3strings.org](mailto:ruth@3strings.org).



<sup>10</sup> [www.youtube.com/watch?v=Sw3cQPbOo-Y](https://www.youtube.com/watch?v=Sw3cQPbOo-Y).

## THE STATE OF PUBLIC SCHOOL CLASSROOM GUITAR IN THE UNITED STATES

By Bill Swick

Martha Masters, president of the Guitar Foundation of America, was enrolled in a guitar class while attending Robinson High School in Fairfax, Virginia, in the early 1990s. Her class was taught by well-known music educator, lecturer, and director of the Guitar & Accessories Marketing Association's (GAMA) popular Summer Guitar Workshops, Glen McCarthy. At the time, it was one of very few public schools in the country that offered classroom guitar.

I use Dr. Masters as an example for a couple of reasons. First, she is the most successful guitarist I know who had the experience of attending a high school guitar class. Besides becoming a world-class player, she has also become a world leader in guitar education, one who has supported and will continue to support it in the schools.

Did attending guitar class in high school motivate Dr. Masters to go to college and major in guitar? That is her story to tell. However, data indicates that less than 5 percent of students taking guitar while in high school go to college to major in the instrument. This is also the approximate percentage of high school band and orchestra students who major in music in college.

### Brief history of guitar in schools

The first known instance of a US secondary school offering guitar in the classroom occurred in Webster Groves High School in Webster Groves, Missouri, in the mid 1960s, taught by Dave Mortland with the help of well-known publisher and guitarist Mel Bay.<sup>1</sup> Bay was invited to speak in Washington, DC, on behalf of music education in 1954. He shared his futuristic vision of offering guitar classes in every secondary school. One politician stood up after his presentation and declared that the United States would put a man on the moon before it would ever see guitar in school classrooms. Bay was motivated by this response, and while it took him about ten years to make it happen in his neighborhood school, it did happen before the first lunar visit.<sup>2</sup>

Just a few years after Bay, in 1968, author and guitarist Jerry Snyder started a guitar program at Piedmont High School

in San Jose, California.<sup>3</sup> His program was so popular that the following year he helped start guitar programs in twelve more schools in the San Jose area. While other school guitar programs may have existed during the sixties, the above are well documented. We can say, then, that some of the earliest public school guitar programs in the United States began in the mid sixties.

At the time that these first public school guitar classes began, very few colleges and universities in the country were offering degrees in guitar or even a music education degree with an emphasis in guitar. In 1959, Bill Fowler started such a program at the University of Utah. In 1960, Sophocles Pappas and Aaron Shearer began the first guitar program at American University in Washington, DC. In 1962, Aaron Shearer began another program at Catholic University of America, also in DC. Jesus Silva inaugurated a guitar program at the University of North Carolina in 1964. The same year, Richard Provost introduced guitar studies at Hartt College, University of Hartford, Connecticut. While there may have been others, these are examples of some of the earliest college programs. Basically, 1960 is a key year for the start of college guitar in the United States.<sup>4</sup>

Dr. Meyer Cahn, a music educator, was convinced that adding guitar to public school curricula was going to improve overall conditions in education. In his 1967 article "The Guitar: Symbol of Change," he asks two questions: (1) Where does one quickly find one thousand licensed guitar teachers? (2) Where does one find the teachers to prepare those teachers? Fifty-five years later, we are barely halfway to completing Cahn's vision of guitar in every public school.<sup>5</sup>

The purpose of citing the early history of guitar in American schools is to stress that institutional guitar education in this country, as opposed to private teaching, has only been around for about sixty years. My colleagues who are my age or older can remember when there was no such education available here. The development of guitar instruction in schools, both secondary and post-secondary, has happened during my lifetime.

<sup>1</sup> Ray Dankenbring, *The Mel Bay Story* (Pacific, MO: Mel Bay, 1997), 118–19.

<sup>2</sup> Ibid.

<sup>3</sup> Jerry Snyder, letter to Bill Swick, Jan 2020.

<sup>4</sup> Bill Swick, *50 Years of Guitar Education in the U.S.: A Timeline* (Las Vegas: BillSwick.com, 2017).

<sup>5</sup> Meyer M. Cahn, "The Guitar: Symbol of Change," *Music Educators Journal* 54, no. 3 (Nov 1967): 88, [www.jstor.org/stable/3391190](http://www.jstor.org/stable/3391190).

## Why aren't there more qualified guitar teachers?

Since the 1990s, US guitar education has exploded to the point where guitar classes are now offered in every state of the union. In addition, most colleges of music offer degrees in guitar including advanced ones, and many offer degrees in music education with an emphasis in guitar. While these offerings are in place, the current reality is that most university faculty guitar instructors learned from the model of giving/taking one lesson a week, and they continue to teach that way. How does one learn to teach thirty or more students at a time, for an hour a day, five days a week?

Many college guitar students are discouraged from going the education route for multiple reasons. It is too much work. Pay is too low. You will not be able to pursue your solo guitar career. You can make just as much money teaching privately. Many college guitar students are dissuaded from going into education by their private guitar teachers. Those who choose the education route are not considered serious students. For whatever reasons, guitar teaching positions are not being filled simply because there are not enough qualified guitar professionals with education degrees and a state teaching license.

For the past twenty years, schools have been faced with the problem that today's students do not have the interest in playing in school band or orchestra like they did in the past. Offering guitar is a way to attract students to the music department. Many states require that every high school graduate complete at least one year of fine arts credit. A music class can fill that credit, particularly a guitar class. Schools today are faced with making certain that students have plenty of opportunities to fulfill their fine arts requirement and offer a host of music classes like guitar, handbells, Mariachi, music theory, music technology, rock band, and so on. I estimate that at least 80 percent, likely more, of all music education students today will need to teach one or more of these classes if they accept a public school teaching position.

The numbers are just not there for music colleges to graduate enough music education majors with an emphasis in guitar. As mentioned, university guitar faculty members have been known to discourage students from going into music education. What are secondary schools supposed to do to find qualified teachers? For now, the answer is to have someone teach guitar class that has an education degree and a state teaching license, even if they do not play the guitar.

After all, band teachers traditionally teach eleven or twelve instruments. What's the problem with teaching just one more?

## Profile of music educators currently teaching guitar in the classroom

In this segment, we look at the results of five national surveys given to music educators who are currently teaching one or more classes of guitar in a school environment and one survey given to college graduates with degrees in guitar performance. The combined results of these surveys have been helpful in understanding who is in the classroom, what skills they may or may not have, and how differently educators look at guitar as a viable, serious instrument.

In 2007, the GFA Education Council conducted a national survey of college graduates with degrees in guitar performance and identified approximately eleven hundred of them, many with advanced degrees, who were either underemployed or unemployed.<sup>6</sup> Most were generating their only income from teaching private lessons, did not have health insurance or a retirement plan, and still owed money for student loans. The Council found the results of this survey both alarming and frustrating. We were aware of the many teaching positions that were open but going unfulfilled, as well as the many talented, unemployed guitarists, but could not match the two together due to lack of an education degree and state teaching license. That was fifteen years ago. Little has changed since.

Meanwhile, in 2007, our nation's public schools were hiring every guitar graduate with an education degree that could be found. Simply put, there were not nearly enough guitar educators to fill the available teaching positions. Many music educators hired to teach band, choir, and/or orchestra were being asked to also teach a guitar class. Many did not play guitar and had no idea how to teach it. That too has changed little in the past fifteen years. Today, a huge guitar teacher shortage still exists, stunting the growth of guitar education.

In December 2014, the National Association for Music Education (NAfME) conducted a survey of members in an effort to identify how many were teaching guitar.<sup>7</sup> A total of 1,273 responded. Ninety-nine respondents, less than 8 percent, said that guitar was their area of concentration (**Figure 1**). One hundred eighty-two, 14 percent, responded that guitar was their primary instrument. This suggests that 6 percent attended a college that did not offer guitar education as a choice (**Figure 2**).

<sup>6</sup> GFA's Education Council did not publish the results of their survey. However, as a member of that committee I saw the numbers and cite them here.

<sup>7</sup> This NAfME survey was unpublished. Once again, as chair of the guitar education committee for a number of years, I was exposed to this information during one of our annual meetings in Washington, DC.

## THE STATE OF PUBLIC SCHOOL CLASSROOM GUITAR: (cont.)

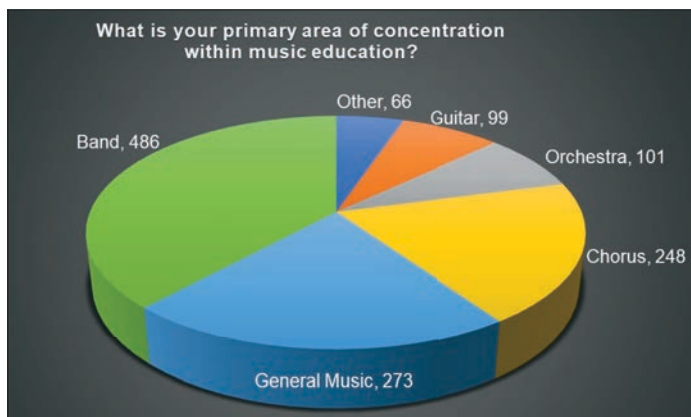


Figure 1

When asked if guitar pedagogy was included in college training, 60 percent replied no (**Figure 3**). When asked if teachers follow their state's curriculum for guitar education, 32 percent answered no (**Figure 4**). That response in itself is alarming. More alarming, however, is the 55 percent who answered that their state does not even have a curriculum for guitar! That adds up to 87 percent who were not following any state curriculum.

No class may be offered by a public school for credit toward graduation without an approved curriculum on file with the state's board of education. The first step in offering any new class for credit is to write and file a curriculum, which must be approved by the state board of education. Many states have professional curriculum writers. Some states simply copy approved curriculum from other states. The 87 percent of music educators who are not following a state curriculum perhaps just do not know where to look, and perhaps no administrator has ever asked if the teacher is following the state approved curriculum.

When it comes to education, every state is an individual. Some states put all of their standards under the umbrella of "Music," others under "Fine Arts." Some states have

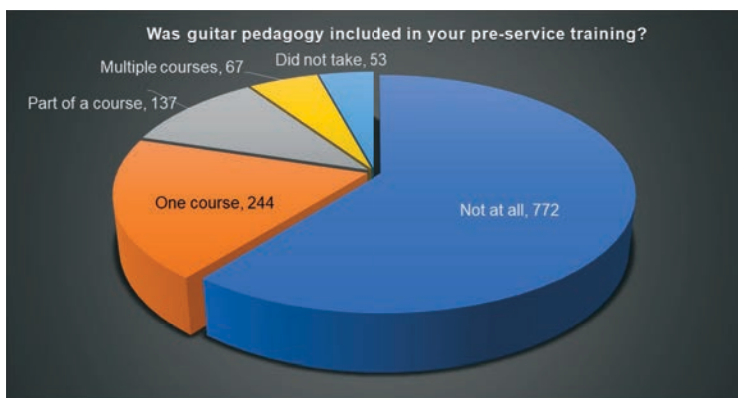


Figure 3

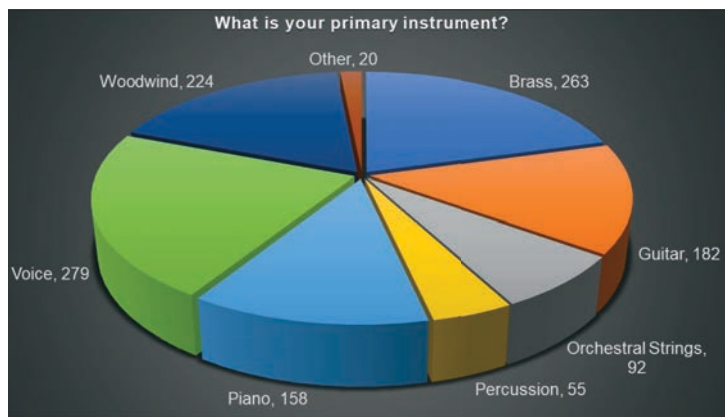


Figure 2

specific standards for each area of music. To find a state's standards, google the state name, followed by "State Board of Education." Some states may require more digging, but this should set the process well on its way.

From a 2018 survey of one hundred guitar teachers—two from each of the fifty states who are active members of NAFME and active classroom guitar teachers—we learned that only 32 percent had majored in guitar in college.<sup>8</sup> That means that two-thirds of all guitar teacher positions in this study were filled by music educators who have never studied guitar seriously or at all. From that group, we learned a number of other important facts to help us understand the state of public school classroom guitar in the United States.

We learned that 43 percent of the one hundred teachers are active members of GFA. As mentioned, only 32 percent majored in guitar in college. We learned that there is a great division among music educators as to what type of guitars to use, what pedagogy to teach, what style of music to teach, and even if it is important to teach students how to read music or not. Numbers from this 2018 survey show a division that is nearly equal—two schools of thought

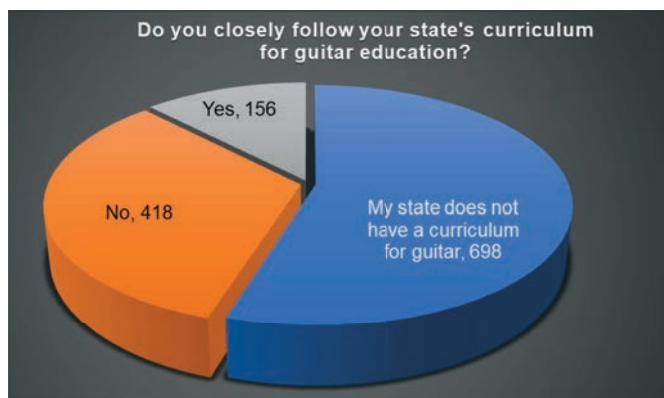


Figure 4

<sup>8</sup> Bill Swick, "Observations of Guitar Class in 50 States," *Teaching Music* 28, no. 3 (Jan 2021): 44–48, [nafme.org/observations-of-guitar-class-in-50-states](http://nafme.org/observations-of-guitar-class-in-50-states).



## THE STATE OF PUBLIC SCHOOL CLASSROOM GUITAR: (cont.)

not adequate for teaching guitar in the classroom.<sup>11</sup> From this we can reasonably infer that music educators teaching guitar are likely to feel alone, isolated, unsupported, and unprepared.

Having said all of this, the question is: Are there any quality school guitar programs in the United States? The answer is, absolutely! However, as stated, they are likely to be found in the coastal states and the states below forty-degree north latitude. Also, they are likely to be found in small clumps and clusters. There are at least two or three dozen outstanding leaders in public school guitar education right now. These leaders have several things in common. They:

- Are accomplished guitarists.
- Have strong knowledge of guitar pedagogy.
- Have experience performing in ensembles and conducting ensembles.
- Have extensive knowledge of guitar ensemble repertoire.
- Have extensive knowledge of solo guitar repertoire.
- Understand tone production and know how to teach required skills.
- Have a clear plan on how to transform beginning students into musicians.
- Are familiar with and adhere to NAFME guitar best practices.

These are just eight points that leaders in guitar education share. Possibly others could be added, but for now this is a good start for assessing the top of the field. Most college graduates who majored in guitar education have many of these skills. This is why it is important to increase the number of graduating guitar education majors. Public schools need qualified guitar teachers.

### Resources available to guitar teachers

If you are a music educator interested in teaching guitar in the classroom, where do you look for resources that will help provide the information needed to be successful? Let's start with the GFA and its dedicated website, [www.guitarfoundation.org](http://www.guitarfoundation.org). There, a dropdown marked For Teachers links to Teacher Resources, Teacher Network, Education Standards, and Student Opportunities. An abundance of information is available. NAFME has its own website at [www.nafme.org](http://www.nafme.org). Type "guitar" in the search bar and countless options come up. And there is a lesser-known organization, the National Guitar Directors Association, whose website is [www.classroomguitar.com](http://www.classroomguitar.com). The entire website is dedicated to resources for classroom guitar

teachers. Become familiar with these three sites and make them your "go-to" resources, as they are constantly being updated with new materials.

In addition, I publish a free weekly newsletter with collectively over four hundred pages of supplementary teaching materials intended for use in the classroom. You may subscribe to the newsletter at no cost by going to [www.guitarintheclassroom.com](http://www.guitarintheclassroom.com). Subscribers receive the weekly newsletter labeled by the quarter and week of the school year. There are materials to create weekly lesson plans. The materials are designed to follow the NAFME Best Practices for Guitar Education and address three levels of skill: beginning, intermediate, advanced. In addition, links to guitar related articles and YouTube videos are posted.

Seven years ago, Oxford University Press approached me to write a book on how to teach guitar in a public school setting. Today, it is their best selling guitar-related book. It took two years and thirty-five years of experience to write, and I wrote it for the many music educators who are currently teaching guitar and need guidance. The title is *Teaching Beginning Guitar Class: A Practical Guide*, available at Amazon.com. In addition, I have a new book from OUP, *Building an Award-Winning Guitar Program: A Guide for Music Educators*, also available on Amazon. It focuses on teaching any of the innovative music classes. While centered on guitar, the information may apply to any music class. The content of this book is not guitar pedagogy but the business of teaching and building a sustainable music program. Many skills taught in this book are not necessarily skills learned while studying music education in college.

GAMA offers five-day Teaching Guitar Workshops designed to help music educators with the skills necessary to teach classroom guitar. Their website is [www.guitaredunet.org](http://www.guitaredunet.org). Austin Curriculum also offers workshops. Their website is [www.austinclassicalguitar.org](http://www.austinclassicalguitar.org).

Based on my experience, I believe that teachers who need the most help are least likely to ask for it. Find a mentor. Do not hesitate to ask. Join NAFME. Get involved with your state's Music Educators Association.

### Conclusion

According to Data USA, in 2020, approximately 27,000 college students graduated with music degrees in the United States.<sup>12</sup> This is not just guitar but all music students. From this group, a total of 4,700 graduated with a music education degree. This indicates that only 17 percent of music students nationwide are pursuing music education degrees.

<sup>11</sup> Pethel, "State of Guitar Education," 252–54.

<sup>12</sup> Data USA, "Total Degrees Awarded in 2020," [datausa.io/profile/cip/music](https://datausa.io/profile/cip/music).

A study carried out by Peter Miksza and Lauren Hime of Indiana University, based on the 2010 Strategic National Arts Alumni Project survey, indicates that 75 percent of music education graduates find work in their field within four months of graduation.<sup>13</sup> This is the highest employment level of any college degree included in this study. The same study indicates that for other subjects, only 25 percent of college graduates find employment in their field of study within four months of graduation. In other words, for those earning a music education degree, chances of finding employment are three times greater than in any other music field.

In summary, the current state of public school classroom guitar is much stronger today than it was prior to 1960. It is much stronger than it was in 1990, thirty years later. The year 2020 marked a period when more unprepared than prepared teachers work in the guitar classroom. For standards of guitar education to improve, universities need to do their part in promoting guitar education at the college level and better preparing graduates for teaching at the secondary school level. College level music students should be made aware of the teaching and career options currently available.

Aaron Shearer asked, “Why is the guitar generally played so badly, both technically and musically, that serious doubts arise in the minds of many musicians as to its validity as a medium of high-level music expression?”<sup>14</sup> Data collected from the above surveys suggest that 60 percent of all public school music educators have minimum skills for playing, modeling, and teaching guitar, but collectively teach thousands of guitar students. It is possible that offering guitar in public schools as it is currently being taught is actually lowering the standards for the instrument, not raising them like one may suppose. Something to think about.

Bill Swick, recently retired after forty-two years of teaching guitar, has over 260 titles published with J.W. Pepper and over 120 with Sheet Music Plus, Arrange Me, Music Prodigy, and Teachers Pay Teachers. In addition, he operates BillSwick.com and GuitarintheClassroom.com. Swick’s classroom guitar methods have received the J.W. Pepper Editors’ Choice Award for the past four years. Swick has been identified as a Top Ten Music Educator by the GRAMMY Foundation, and he is the first recipient of the Celedonio Romero Lifetime Achievement Award in Guitar Education.



<sup>13</sup> Peter Miksza and Lauren Hime, “Undergraduate Music Program Alumni’s Career Path, Retrospective Institutional Satisfaction, and Financial Status,” *Arts Education Policy Review* 116, no. 4 (Oct 2015): 182. [ur.booksc.me/book/50941799/44a2e4](http://ur.booksc.me/book/50941799/44a2e4).

<sup>14</sup> Aaron Shearer, “The Classic Guitar Grows Up,” *Music Educators Journal* 58, no. 2 (Oct 1971): 53, [journals.sagepub.com/doi/abs/10.2307/3393918](http://journals.sagepub.com/doi/abs/10.2307/3393918).

**Irish Folk Songs**  
for Classical Guitar  
By Steve Marsh

MEL BAY PUBLICATIONS, INC. - #1 INDUSTRIAL DRIVE - PACIFIC, MO 63069

BOOK AND EBOOK AVAILABLE  
MB# 98435

**THE ANTHOLOGY OF  
CLASSICAL GUITAR  
TECHNIQUES**  
STEVE MARSH

MEL BAY PUBLICATIONS, INC. - #1 INDUSTRIAL DRIVE - PACIFIC, MO 63069

BOOK AND EBOOK AVAILABLE  
MB# 30733

**SIGHT READING  
FOR GUITARISTS**  
BY STEVE MARSH

MEL BAY PUBLICATIONS, INC. - #1 INDUSTRIAL DRIVE - PACIFIC, MO 63069

BOOK AND EBOOK AVAILABLE  
MB# 98203

## GREAT MUSIC AT YOUR FINGERTIPS

Save 30% Today\* Use Code GFAF22 \*Offer Expires 12/31/22

WWW.MELBAY.COM - EMAIL: ORDERS@MELBAY.COM - PHONE: 800.863.5229

## A SEAT AT THE TABLE: Guitar Education in Virginia<sup>1</sup>

By Kevin Vigil

The title of this article was inspired by conversations that I had with Chuck Hulihan, GFA Education Director, when he conducted the 2019 All-Virginia Guitar Ensemble (AVGE). As we drove from the Washington, DC, area to the beautiful hills of Hot Spring, Virginia, we kept coming back to the importance of having a seat at the table. Much of my discussion stems from my roles in the Virginia Music Educators Association (VMEA), state chapter of the National Association for Music Education (NAfME).

I got my seat at the table in 2015 when Glen McCarthy passed the proverbial baton to me (**Figure 1**) after he founded and organized the All-Virginia Guitar Ensemble over the prior two years. As chair of AVGE, I had a seat at the table as a member of the Virginia Music Educators Association Conference Planning Committee. My presence with VMEA leadership for the past several years has culminated in guitar having its own section under the VMEA umbrella, on par with band, orchestra, and choir. This new section is called the Virginia Guitar Directors Association (VGDA).



Figure 1: Glen anoints Kevin.

The guiding questions for this article are:

- How did we get to this point?

- How will things work in this section?
- What challenges do we have moving forward?

### How did we get to this point?

I believe we reached this point by way of precedence and building credibility.

#### *Precedence*

While guitar in secondary schools has been around as far back as the 1960s, organizational precedence that directly led to the formation of the Virginia Guitar Directors Association can be documented starting in 2010:

- 2010—New Mexico Music Educators Association (NMMEA) presented the first All-State Guitar program, organized by John Truitt.
- 2011—Florida Music Educators Association (FMEA) presented its first All-State Guitar, organized by Ed Prasse.
- 2011—NAfME formed the Council for Guitar Education with Glen McCarthy (Virginia) as its first chair.
- 2012—NMMEA added a Vice-President for Guitar to its constitution; first VP was John Truitt.
- 2013—VMEA Executive Board unanimously approved formation of the All-Virginia Guitar Ensemble, proposed and organized by Glen McCarthy.
- 2017—Texas Guitar Directors Association was founded, Edward Grigassy president.
- 2018—NAfME All-National Honors Ensembles included guitar for the first time, managed by Bill Swick and conducted by Dr. Michael Quantz.
- 2018—The VMEA Guitar Council was formed. I was charged to chair this council and by doing so, got a seat at the table as part of the VMEA Executive Board but not as a voting member.

#### *Building Credibility: AVGE, VMEA Notes, VDOE, VGDA*

**All-Virginia Guitar Ensemble** In 2015, when I chaired the All-Virginia Guitar Ensemble the first time, I felt it

<sup>1</sup> Adapted from the author's GFA Virtual Education Track Day presentation, June 27, 2022.



was important to reach out to the other musicians that were going to be at the Virginia Music Educators Association Professional Development Conference, whether their focus be band, orchestra, or choir. How would we get those people to attend a guitar concert?

I asked Alan Hirsh, 2015 conductor, if there was a piece that he could recommend with something other than guitar. He recommended his *Celtic Suite*,<sup>2</sup> which features flute and violin soloists. This was a wonderful suggestion. The students loved playing with the soloists. The work also attracted other musicians to the concert. The soloists, Joanne Meyer White (flute) and Jorge Aguirre (violin), their friends, as well as other wind and string players attended.

Matt Denman was our 2016 conductor. While he was amazing on his own, he came with a national stamp of approval. At that time he was GFA Education Director. Matt programmed Joe Williams' *Austin Pictures* for string quartet and guitar ensemble.<sup>3</sup> The James Madison University String Quartet and the AVGE students performed superbly, and as predicted, string players showed up to the performance.

Olga Amelkina-Vera conducted the 2017 AVGE. She programmed the *Bachianas Brasileiras* no. 5 by Heitor Villa-Lobos, arranged by her husband Fernand Vera.<sup>4</sup> This featured soprano soloist Meagan Sill. It was a beautiful performance, and friends of the soloist as well as vocal/choral teachers attended.

The year 2017 marked the fifth anniversary of the All-Virginia Guitar Ensemble. To celebrate the occasion, I invited Glen McCarthy to conduct the 2018 event. He was moved and honored to take the baton. Glen, being Glen, invited three others to conduct on the program as well: Alan Hirsh, Glenn Caluda, and Miroslav Lončar. Students had the wonderful opportunity to perform under four different conductors. I call this concert "Glen and Friends."

Chuck Hulihan was conductor of the 2019 AVGE (**Figure 2**). There were two special features to this program. Barbara



**Figure 2:** Chuck Hulihan conducts the 2019 All-Virginia Guitar Ensemble.

Vigil was the flute soloist, who performed *Tango Rhapsody* by Rex Willis. Barbara is retired from the US Army Band "Pershing's Own." Her performance with the ensemble was followed by the world premiere of David Leisner's *Medanales Morning* for guitar orchestra, a consortium commission from David Wolf for the New York City Classical Guitar Society, the All-Virginia Guitar Ensemble, and the Legato Foundation.<sup>5</sup>

Due to the COVID-19 pandemic, the AVGE presented a virtual performance for the 2020 Virginia Music Educators Association Professional Development Conference. Guitar was the only VMEA section to have a student performance. This brought a lot of "street cred" and attention from the participants of this virtual conference, which was themed "Virginia Composers." All the featured composers had either lived, or still live, in Virginia: Justin Holland, Romana Hartmetz, John Graham, Glenn Caluda, Jeffrey Tanner, and Miroslav Lončar. Students met by part sections on Zoom with the composers present in these "sectionals." The video recording of the 2020 AVGE was broadcast several times during the conference and has received over 1,700 views on YouTube.<sup>6</sup> What an audience for the students!

GFA president Martha Masters was conductor for the 2021 AVGE (**Figure 3**). This was a difficult event to plan as there was a looming possibility of a COVID cancellation. In the event of a canceled performance, an additional plan was in place in the form of a Virtual Guitar Orchestra, funded through the generous support of the Augustine Foundation. For this possible virtual performance, the students recorded the Allegro from *Sonata* in C by G. F. Telemann.<sup>7</sup>

<sup>2</sup> Alan Hirsh, *Celtic Suite*, <https://www.guitarensemblemusic.com>.

<sup>3</sup> Joseph V. Williams II, *Austin Pictures*, 2011.

<sup>4</sup> Heitor Villa-Lobos, *Bachianas Brasileiras* no. 5, arr. Fernand Vera, 2012.

<sup>5</sup> Rex Willis, *Tango Rhapsody*, Clear Note, 2010; David Leisner, *Medanales Morning*, 2019, to be published by Merion Music/Theodore Presser.

<sup>6</sup> Viewable at [www.youtube.com/watch?v=mkvLRnOyI54](http://www.youtube.com/watch?v=mkvLRnOyI54).

<sup>7</sup> G. F. Telemann, *Allegro from Sonata in C*, arr. Peter Danner, Les Productions d'Oz, 1979; [www.youtube.com/watch?v=Y68E7o-yODw](http://www.youtube.com/watch?v=Y68E7o-yODw).

## A SEAT AT THE TABLE: (cont.)

Fortunately, the live performance was not canceled so we were able to move forward. The rehearsals were shortened by a day to minimize contact, but Martha and the students rose to the occasion, presenting a wonderful program before a live audience. The featured soloist was electric guitarist Matthew Dunlap, performing Thomas Flippin's *The Covenant: Passacaglia for Minneapolis*—a powerful performance of this work of social protest.<sup>8</sup>

**VMEA Notes** As chair of the Virginia Music Educators Association Guitar Council (2018–22), I was given a column in *VMEA Notes*, a triannual publication. While not a seat at the table, it did provide a platform for guitar education in Virginia. Unfortunately, *VMEA Notes* has recently been discontinued in favor of a newsletter, but the *VMEA Notes* archive, extending from 2012 to 2022, remains available online.<sup>9</sup>

The primary focus of my columns was to support non-guitarist music educators. According to a study by Robert Pethel, only 7.9 percent of those who teach guitar consider themselves guitar specialists.<sup>10</sup> The following is a list of the columns with short descriptions:

- “Introducing the VMEA Guitar Council” (Fall 2018). Photos and bios of the newly formed VMEA Guitar Council.
- “Resources for the Guitar Teacher” (Winter 2019). Free online resources for guitar educators.
- “Does What You Don’t Know Hurt?” (Spring 2019). Reflection on content knowledge.
- “Seize Your Moment: Ernesto de la Cruz” (Fall 2019). Staying in touch with students’ interests.
- “Positioned for Success” (Winter 2020). Guitar position.
- “Continuity of Education = Deeper Learning” (Spring 2020). Teaching online during COVID-19.
- “Responding to COVID-19 in the Guitar Classroom” (Fall 2020). COVID prevention efforts.
- “Minimizing Left-Hand Tension: Immediate Concerns and Larger Concepts” (Winter 2021). Left-hand technique.
- “Right Hand Basics: Tone or Twang?” (Spring 2021). Tone production.



Figure 3: Martha Masters conducts the 2021 All-Virginia Guitar Ensemble.

- “Guitar: Symbol of Change – A Reflection on the Proposed VGDA” (Fall 2021). Demonstrating precedence to advocate for change.
- “Guitar for the Non-Guitarist Music Educator” (Winter 2022). Based on a lecture for non-guitarist music education majors.
- “VDOE Resources for Guitar” (Spring 2022). Review of guitar educator resources from the Virginia Department of Education.

**Virginia Department of Education (VDOE)** As a member of the Virginia Music Educators Association Executive Board, I was present at a meeting in which volunteers were asked to give input regarding the forthcoming state standards for Fine Arts. The Virginia standards are called Standards of Learning (SOL). I worked with the ten members of our guitar council to create standards specific to guitar.

Standards of Learning for guitar already existed but only at one level in middle school and two levels in high school. We wanted to be consistent with band, orchestra, and choir, all of which had three levels in middle school and four in high school. Our proposed standards were published in a special edition of *VMEA Notes*.<sup>11</sup> After publication of these proposed guitar standards, I was offered the opportunity to apply to and sit on the VDOE Fine Arts SOL review and revision committee, giving me another seat at the table.

At the time I arrived in Williamsburg to join the Virginia Department of Education standards committee, music was broken down into the categories of Instrumental Music, Vocal/Choral Music, General Music, and Music Theory. My first question was: What happened to guitar? It turned out that VDOE decided to put it under General Music, and I was

<sup>8</sup> Thomas Flippin, *The Covenant: Passacaglia for Minneapolis*, thomasflippin.com/scores, 2021.

<sup>9</sup> vmea.com/index.php/resources/vmea-notes.

<sup>10</sup> Robert Pethel, “State of Guitar Education in the United States,” *Journal of Popular Music Education* 3, no. 2, (Jul 2019): 245.

<sup>11</sup> *VMEA Notes*, Appendices A and B, www.vmea.com/documents/VMEA-Notes/2019/VMEA-Special-Edition-2019.pdf (2019): 5–25.

assigned to this and the Music Theory team. I approached the VDOE Fine Arts Coordinator and shared my concern about guitar being lumped in with General Music. I shared the council's proposed standards for guitar and argued my case. I must have said something right because she agreed to put guitar into Instrumental Music. Unfortunately, she did not allow me to switch to the Instrumental team.

The Instrumental team had a couple of teachers who taught guitar but were not themselves guitarists. They did their best to incorporate the guitar council's proposed standards and frequently asked questions. It was not ideal; none of the members of the Instrumental Committee were happy with the final result for them or guitar. That said, guitar does now exist at all levels, consistent with band, orchestra, and choir. The revised Fine Arts Standards of Learning were adopted in the fall of 2020. To support the new Fine Arts SOL, the Virginia Department of Education organized teams to create teacher resources in 2019. I was asked to work on a team of guitar educators led by Glen McCarthy. We created a total of ten resources, available on the VDOE website.<sup>12</sup> They are:

- Playing Guitar Charts with Open and Barre Chords.
- Mapping the Guitar Fretboard.
- Single String Jams.
- Restringing and Cleaning Classical Guitars.
- Playing the Blues.
- No Risk Guitar Composition.
- Teaching Guitar and Ukulele Workshop.
- Striking a Chord: Primary and Circle of Fifth Chord Progressions.
- Using Effects in the Creative Process.
- Introduction to Ukulele.

**VGDA is born** In 2020, Virginia Music Educators Association president, Allen Hall, tasked our Guitar Council to draft bylaws and event procedures to form a new section for guitar under the VMEA umbrella. The council met consistently during the COVID lockdown to draft these documents. I shared the completed documents with the VMEA Executive Board in September of 2021 and proposed the formation of the Virginia Guitar Directors Association (VGDA) at the January 2022 meeting. The Executive Board voted with an overwhelming majority to move forward. After the Executive Board vote, our proposal needed to be voted on by the VMEA membership, who voted in favor of the new section on April 14, 2022 (**Figure 4**). I now have a

new seat at the table as president of the VGDA—a full and voting member of the VMEA Executive Board.

### How will things work in this new section?

The Virginia Guitar Directors Association has been fully operational as of July 1, 2022. We had a special election for officers: President-Elect, President, Vice President, Secretary Treasurer, Middle School Representative, and four Regional Representatives. In addition to our All-State program, we will hold District and Regional Guitar Ensembles as well as District Guitar Assessments. In order to have assessments, it is important to have a graded repertoire list. Two of our council members, William Hart Wells and Aaron Kunk, have started a graded repertoire database with about one hundred fifty works so far. These will be essential for assessments and also serve as a resource for teachers to identify appropriate music for varying levels of ensemble music.

As president, I am able to create committees as can the regional representatives. These committees will support our various events but also continue with the advocacy efforts we had already started as a council. There will be



**Figure 4:** The Virginia Guitar Directors Association is born, April 2022.

a Collegiate Guitar Educators Committee, Fundraising Committee, Graded Repertoire Committee, and a Mentoring Committee. Our bylaws and event procedures were designed while keeping in mind the transient nature of guitar educators. By *transient* I simply mean that most who

<sup>12</sup> [goopenva.org/groups/vdoe-music/102/821](https://goopenva.org/groups/vdoe-music/102/821).

## A SEAT AT THE TABLE: (cont.)

teach guitar in school systems are not themselves guitarists. They are band, orchestra, and choir teachers who have been assigned to teach guitar. They may only teach it for one or two years.

To make things more user-friendly for these transient guitar educators, no membership fee will be imposed beyond NAFME dues. All-State auditions will take place at multiple sites across the state. This eliminates travel to the state capital for auditions. Our District and Regional Ensembles will have no bearing on the All-State event. This allows and encourages students/teachers with less experienced programs to participate. The District and Regional Ensembles will forgo auditions and use a quota system instead. Quota systems can be set up by each district and/or region as appropriate. By making things user-friendly to transient teachers, we believe that more students will have the opportunity to participate in higher-level events. Such events may also inspire them to audition for the All-State program and even the NAFME All-National Honors Guitar Ensemble.

### What challenges do we have moving forward?

As exciting as it is that guitar now has its own section in the Virginia Music Educators Association, on par with band, orchestra, and choir, we still face several challenges in Virginia, and I suspect nationwide. While the creation of the Virginia Guitar Directors Association is a step toward equity in music education, we're not there yet. In Virginia, it seems guitar is becoming the instrument that keeps everyone else—band, orchestra, and choir directors—full time. Some of these teachers embrace the guitar and do a fantastic job. In fact, Chris Perez, who chairs the NAFME Council for Guitar Education, is a band person and does a stellar job. Empirical evidence, however, suggests that many of these teachers are simply assigned to teach guitar with no previous knowledge or experience. Thus, the need and demand for Teaching Guitar Workshops, Austin Guitar Society's Teacher Training, and Guitar in the Classroom Workshops.<sup>13</sup>

Preservice education for guitar is extremely inconsistent. According to Robert Pethel's research, 68 percent of guitar educators indicated that they rarely or never participated in guitar-related professional development, and 76.1 percent of them reported that their preservice training provided little or no preparation for a career in guitar education.<sup>14</sup> The long-term solution is to have more guitar specialists in the field. The challenge is that principals are not necessarily

looking to hire a guitar specialist. My recommendation is for guitarists who are interested in a music education career to pursue a music education degree with guitar as the primary instrument and another as secondary. Be able to teach at least two disciplines well. That way you can be of real service to your students.

In the meantime, more quality preservice guitar method classes should be advocated for in music education programs. While nearly every program has a piano proficiency requirement, why not a guitar proficiency requirement? It seems to me that music educators are more likely to teach guitar than piano. The Virginia Music Educators Association started a mentor program for teachers who need assistance. The Virginia Guitar Directors Association plans to start regular sessions for non-guitarist educators to support them on issues of technique, fingerboard logic, repertoire, and anything else for which they need support.

### Closing thoughts

I live in a musical family. My wife, Barbara, mentioned above, retired from the US Army Band "Pershing's Own" after twenty-six years of service (flute/piccolo). My daughter, Bonnie, is a violin performance major at Baldwin Wallace University. Their music education experiences were rich, rewarding, and recognized. This is not always the case with guitar—at least up until now—in Virginia or most other places. But this is poised to change as more and more qualified guitar teachers find their own seat at the table.

Kevin Vigil joined the faculty of Heritage High School in the 2005–06 school year. He was named the 2014 Shenandoah University Teacher of the Year for Loudoun County Public Schools and chosen as the 2020 Joan C. Edwards Distinguished Professor in the Arts at Marshall University. Dr. Vigil has been published in many music journals and has presented for several universities and organizations. He currently serves as president for the Virginia Guitar Directors Association and as the Southern Representative for the NAFME Council for Guitar Education.



<sup>13</sup> [www.guitaredunet.org](http://www.guitaredunet.org); [www.austinclassicalguitar.org/teacher-training](http://www.austinclassicalguitar.org/teacher-training); [www.guitarsintheclassroom.org](http://www.guitarsintheclassroom.org).

<sup>14</sup> Pethel, 245.



## Loyola Marymount University Guitar Program

LMU offers a selective classical training undergraduate degree in guitar that prioritizes personalized, individual attention with our distinguished slate of faculty, artists in residence, and expert pedagogues. With our ideal location in Los Angeles, our students have access to the second largest artistic and entertainment market in the country as soon as they step off our beautiful campus. Scholarships are available.

- Renowned Faculty including Martha Masters and A.J. Minette
- Premier Facilities
- Private Instruction
- Small Class Sizes
- Guitar Ensembles
- Public Recitals
- Masterclasses
- Annual Professional Guitar Concert Series



[cfa.lmu.edu/music](http://cfa.lmu.edu/music)

## Oberlin Conservatory Be Authentic



At Oberlin, original thought and individual artistry are our highest goals. That's why students here receive training in all facets of the art of playing classical guitar.

You will pursue a rigorous and highly individualized technical regimen as well as an intensive repertoire-based course of study.

And you will leave Oberlin an authentic musician with an artistic voice all your own.

**OBERLIN**  
COLLEGE & CONSERVATORY

[oberlin.edu/con](http://oberlin.edu/con)

## VICENTE GÓMEZ: SPANISH-AMERICAN GUITARIST, 1911–2001, Part 3: Excursions and War, 1941–46

By Robert Ferguson

Parts 1 and 2 of this article appeared in the previous two issues of *Soundboard*, vol. 48, nos. 1–2.

### VII. Gómez with orchestra

#### Milwaukee

Gómez's engagement at Le Ruban Bleu carried into January of 1941, while in early February he broke his routine with a performance in Milwaukee, Wisconsin. On the ninth of that month he appeared with the Wisconsin WPA Symphony Orchestra, conducted by Diego "Jimmy" Innes of Mexico, in a Pan-American program presented at Milwaukee Auditorium (Figure 15). Gómez performed two works: his own *El Albaicín*, in an orchestral arrangement by Terig Tucci, and *Nocturno Sevillano*, composed by Tucci for guitar and orchestra.<sup>1</sup> Argentine-American Terig Tucci (1897–1973) served as staff conductor and arranger at NBC from 1930 to 1941. In that capacity he fashioned guitar-orchestra arrangements for a number of Gómez radio presentations as well as for Julio Martínez Oyanguren, Olga Coelho, and countless others.<sup>2</sup>

*El Albaicín* was almost certainly performed with orchestra by Gómez on radio well before his Milwaukee concert. Three incomplete manuscripts of the arrangement by Tucci (three to four pages each) are preserved in the Vicente Gómez Collection of the International Guitar Research Archive, University Library, University of California, Northridge (VG-IGRA). They show that along with guitar, Tucci scored this work for two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, two trombones, tuba/trombone, timpani, and strings.<sup>3</sup>

Gómez speculated in 1986 that this may have been the first performance of guitar with orchestra in the United States. However, seven months earlier, on July 12, 1940, Martínez Oyanguren performed with the New York Philharmonic-Symphony Orchestra as part of the orchestra's annual summer series at Lewisohn Stadium, College of the City of



Figure 15: Promotional for the Wisconsin Symphony Orchestra's Pan-American concert of Feb. 9, 1941, with Gómez as guitar soloist.

New York. Going back much earlier, guitar researcher Jan de Kloe has uncovered a performance that took place in Boston on April 21, 1832, in which guitarist John Coupa performed "with orchestra accompaniments."<sup>4</sup>

Gómez also speculated that he may have been the first to perform a guitar-with-orchestra program on US radio, which may have occurred as early as his US debut on *Magic Key*, January 23, 1938 (see part 2 of this article). However, Martínez Oyanguren once again beat him to it, performing with orchestra on Edward Tomlinson's *The Other Americas* over WJZ on July 13, 1937.<sup>5</sup> It would not be surprising if the Uruguayan guitarist had played with orchestra on other, earlier broadcasts too.

<sup>1</sup> Charles V. Heath, "Wisconsin's Good Neighbor: Maestro Diego 'Jimmy' Innes and the Wisconsin WPA Symphony Orchestra," *Wisconsin Magazine of History* 100, no. 2 (Winter 2016–17): 45–46; Henry Adams, "Interview: Vicente Gomez," *Guitar and Lute* no. 10 (Jul 1976): 11.

<sup>2</sup> Orlando del Greco, "Terig Tucci," [todotango.com/english/artists/biography/597/Terig-Tucci](http://todotango.com/english/artists/biography/597/Terig-Tucci); "Preview Tonight of Latin Exhibit," *New York Times*, Jan 19, 1942, 19.

<sup>3</sup> VG-IGRA, box 6, folder 46; box 20, folders 1 & 2.

<sup>4</sup> Adams, 11; *Stadium Concerts Review* 23, no. 7 (Jul 1940): 19, 21; Jan de Kloe, "European Guitarists in the United States in the First Half of the Nineteenth Century, Part 2," *Soundboard* 48, no. 1 (Mar 2022): 12.

<sup>5</sup> "Chicago Philharmonic Group to Give Second Concert Tonight," *Daily Times (Mamaroneck, NY)*, Jul 13, 1937, 8.

## VIII. Hollywood

### Bing Crosby

Gómez continued to be heard on radio in various parts of the country in the first few months of 1941, including on one of his last solo radio programs—a fifteen-minute transcription show aired January 3 on public radio station WNYC in New York and broadcast nationally over the course of the month (as late as April in some markets) via NBC's Blue Network. Thereafter, Gómez's on-air presence waned. By May he had almost entirely dropped from the radio listings. Just the same, he was able to crown his nearly three-year radio run with a February 20 appearance on NBC's Kraft Music Hall, hosted by the network's reigning star, Bing Crosby. This top-rated variety show broadcast live from Hollywood every Thursday evening. What music Gómez played is unknown, but we do get a rare look at what he was paid. His contract for the show, dated February 11, 1941, is preserved on microfilm at the David M. Rubenstein Rare Book & Manuscript Library, Duke University. It stipulates his fee as \$400, a present-day value of about \$8,500.<sup>6</sup> Gómez continued to perform intermittently on various variety programs over the next few years, as discussed below.

### *Blood and Sand*: The film

While in Hollywood for Crosby's show, Gómez was interviewed by film producer and 20<sup>th</sup> Century-Fox cofounder Darryl Zanuck, along with film composer Alfred Newman, regarding a musical role for him in *Blood and Sand*, a movie centered on bullfighting in Spain. The film was released at the end of May (Figure 16). The press reported, not without some hyperbole, that director Rouben Mamoulian "traced Gomez over half the world before he found him in New York City," explaining that "Mamoulian, who owns a rare collection of Gomez's works and long has been an admirer of his, started his search for the composer when he was first assigned to direct the picture."<sup>7</sup>

On February 22, two days after his appearance on Crosby's show, *Los Angeles Times* entertainment columnist Hedda Hopper reported that Gómez had been hired to collaborate in the scoring of *Blood and Sand* for a stipend of \$25,000 (c. \$525,000 today). No wonder Gómez called this commission "my biggest break." He added, "They gave me the script, and I was up for three days and three nights working out the

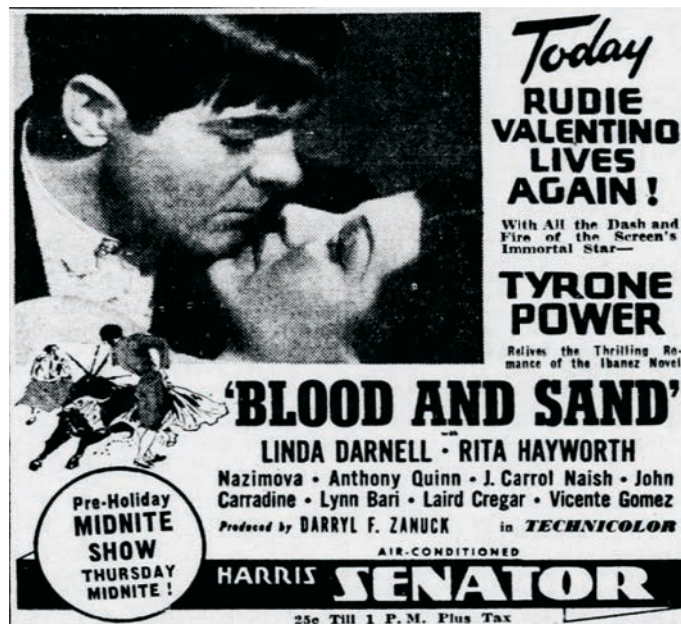


Figure 16: *Blood and Sand* ad, *Pittsburgh Press*, July 2, 1941, 10.

musical sketches for the film. . . . Some of my themes were orchestrated by Alfred Newman; and I arranged some of the music for a group of guitars, some for quartet [three guitars and mandolin], and some for voice."<sup>8</sup>

Gómez was hired not only to compose or arrange flamenco-style guitar pieces for the movie ("15 old gypsy melodies" according to one reporter) but to play them onscreen and off. Recalling his work in Spanish cinema, Gómez found it ironic, to say the least, that he had to go to Hollywood to write "true Spanish music" for film. "In Spain," he explained, "they would drown out the guitars with a loud brass section during the recording of the gypsy melodies and speed up the tempo to give the music a distinctive American flavor." The highlight of Gómez's guitar work in *Blood and Sand* occurs during a dance hall scene when he emerges from the sidelines, sits full-screen before the camera, and delivers an abridged but dazzling rendition of his *El Albaicín*.<sup>9</sup>

*Blood and Sand* was a hit with the public, but its reception was mixed among critics. As happened with *Mexicana*, the *New York Times* panned the movie but praised Gómez, singling out the scene just described:

<sup>6</sup> 16mm Microfilm Collection, David M. Rubenstein Rare Book & Manuscript Library, Duke Univ., reel 252; Bureau of Labor Statistics, CPI Inflation Calculator, [www.bls.gov/data/inflation\\_calculator.htm](http://www.bls.gov/data/inflation_calculator.htm).

<sup>7</sup> *Turner Classic Movies*, [www.tcm.com/tcmdb/title/69108/blood-and-sand#overview](http://www.tcm.com/tcmdb/title/69108/blood-and-sand#overview); Virginia Wright, "cine...matters," *Daily News (LA)*, Apr 6, 1941, 27; *Journal Times (Racine, WI)*, Oct 11, 1941, 8.

<sup>8</sup> Adams, 10; "Theaters," *Journal Times (Racine, WI)*, Oct 11, 1941, 8; Hedda Hopper, "Hedda Hopper's Hollywood," *Los Angeles Times*, Feb 22, 1941, 9.

<sup>9</sup> Wright, "cine . . . matters" (see note 7); "It Happens in Hollywood," *Herald-News (Passaic, NJ)*, Apr 17, 1941, 24; Gómez's *El Albaicín* performance can be viewed at: [www.youtube.com/watch?v=o\\_EDyoYkJVY](http://www.youtube.com/watch?v=o_EDyoYkJVY).

## VICENTE GÓMEZ: (cont.)

For brief moments the film takes on some of the harsh vitality it might have had. . . . But most of the essential cruelty of the theme is lost in pretty colors and rhetorical speeches. . . . For one enthralling moment, Vicente Gomez, the musician, appears on the screen. If the film had only caught the barbaric pulse of Gomez's incomparable fingers at the guitar, there would be good cause for cheers. Instead it has been content for the most part to posture beautifully.<sup>10</sup>

### **Blood and Sand: The recording**

Gómez followed up his US screen debut with a three-disc album also titled *Blood and Sand* (Decca no. 265), released in October 1941. Its six sides weren't simply transfers of his original sound-on-film recordings but rerecorded and rearranged versions of those pieces, laid down at the beginning of July by the Vicente Gómez Quintet of four guitars and mandolin, joined by Cuban soprano Graciela Párraga, who a couple of years earlier had worked alongside Gómez in *Mexicana*. Castanets and other light percussion also featured on some tracks.<sup>11</sup>

Since December 1939 the Brunswick label had distributed Gómez's recordings in Britain, where they received extensive radio play. On June 5, 1942, the BBC Home Service featured the entire *Blood and Sand* album in an

afternoon broadcast, which Mark Marrington suggests “was of particular importance in cementing Gómez's reputation in Britain” (Figure 17).<sup>12</sup> The disc set is comprised exclusively of flamenco and other Spanish genres, mostly Gómez's compositions that featured in the movie: 1. Sangre y arena, 2. Verde luna, 3. Chi Qui Chi, 4. Romance de amor, 5. Torero, and 6. Pirate.

### **Romance de amor**

Just as Gómez claimed authorship of *Romance de amor* on his first US recording, *Guitar Recital* (Decca no. 17, 1938), he did so again on *Blood and Sand*, though this time he set the melody to Spanish words to create a highly lyrical song (consistent with David Ussher's earlier observation that Gómez's solo performance of *Romance* was “almost pleadingly vocal”).<sup>13</sup> Gómez's manager Abe Tuvim provided an English lyric, and in 1940 Tuvim and business partner Mary Shank issued it in sheet music through their publishing house PAMPA (see part 2 of this article) as “Once Every Lifetime.” The same year, PAMPA published Gómez's solo arrangement of *Romance de amor*. Shank and Tuvim also issued editions, with Tuvim's English lyrics, of Gómez's “Verde luna” (1940), “Torero” (1941) and “Chi Qui Chi” (1940) from *Blood and Sand*. Gómez had written the latter song originally for the revue *Flores de la Noche* (see Figure 13 in part 2 of this article) a few months earlier.<sup>14</sup>

Despite Gómez's early and long association with *Romance de amor* (it appeared on his recordings again in 1952, 1965, and 1969), the fact remains that he didn't compose it. And because attribution of the work's authorship to other guitarists—from Fernando Sor to Antonio Rubira to Narciso Yepes—has proved inconclusive, the work's provenance remains a mystery. Nonetheless, its enormous popularity from the mid twentieth century forward may in large part have derived from its presence on not one but two major film soundtracks, by two renowned players: Gómez in *Blood and Sand* but also Yepes in *Jeux interdits*, a 1952 French film popular on both sides of the Atlantic.<sup>15</sup> That these guitar luminaries also issued *Romance* a number of times on disc could only have widened its appeal.

### **Gómez and flamenco**

In reviewing the *Blood and Sand* album, critic Howard Taylor wrote: “Gomez's artistry is almost incredible, and Miss Parraga proves ideally suited for this music, which may be called a polite form of flamenco.”<sup>16</sup> “Polite form of flamenco”

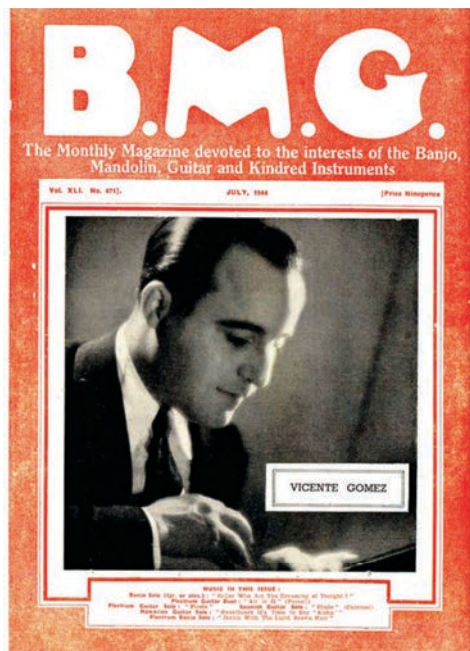


Figure 17: On the cover of Britain's B.M.G. magazine, July 1944.

<sup>10</sup> T.S., “The Screen in Review,” *New York Times*, May 23, 1941, 25.

<sup>11</sup> Howard Taylor, “Vicente Gomez Guitarists Make Album,” *Philadelphia Enquirer*, Oct 12, 1941, 63.

<sup>12</sup> Mark Marrington, *Recording the Classical Guitar* (New York: Routledge, 2021), 123; “Radio News,” *B.M.G.* 39, nos. 446/447 (Jun-Jul 1942): 172.

<sup>13</sup> Quoted in part 2 of this article, *Soundboard* 48, no. 2 (Jun 2022): 30.

<sup>14</sup> PAMPA sheet music folios of these pieces are housed at VG-IGRA, box 21, folders 7–10.

<sup>15</sup> Santiago Porras Alvarez, “Qué (no) sabemos del romance ¿anónimo?” <http://guitarra.artepulsado.com/guitarra/romance-anonimo.php>.

<sup>16</sup> Taylor, 63 (see note 11).



is a far cry from Gómez's "barbaric pulse" described by the *New York Times* critic above, but Taylor's phrase points up the less-than-traditional approach to the style taken by Gómez. Making the same point, albeit more derisory, another reviewer labeled it "Hollywood Spanish."<sup>17</sup>

Flamenco guitar had been evolving from an accompaniment to a solo art since the late nineteenth century, pioneered by players like Ramón Montoya, his nephew Carlos Montoya, Sabicas, and Vicente Gómez, among others. Writing for *Modern Music* in 1940, Donald Duff argued that Gómez burst the bounds of flamenco altogether: "Vicente Gomez while a great innovator and artist with the guitar is not strictly speaking a flamenco guitarist. The concertizing of flamenco themes by Gomez has made of his interpretations something esthetically wider in a musical sense but at the same time it has robbed his playing of the true flamenco style."<sup>18</sup> Gómez elucidated his "concertizing of flamenco themes" to Paul Magnussen in 1986:

Just before my time, there were two or three tremendous [flamenco] guitarists, like Carlos Verdeal and Luis Yance, who were very famous and they used to play solos. The dean, of course, was Don Ramón Montoya. . . . So, after that, Sabicas and myself, who were more or less in the same era, started dreaming about getting a little more independent and producing a flamenco style that would be understood. Because if you played flamenco solo, as it was done to accompany singers, it wasn't exactly brilliant. So you had to give it a format where sometimes the guitar plays the part of the singer, you play the *copla* and then you make variations, and so on, giving some form and construction to flamenco so that it will have a beginning and an end.<sup>19</sup>

In late 1949, the Spanish Music Center in New York issued a 78-rpm recording (SMC-1274) of two Gómez songs, "Maria soleá" and "Flamenco," performed by alto Virginia Dalmar with the Alvaro Dalmar Trio (**Figure 18**). In reviewing the disc for *Américas* magazine, organ of the Organization of American States, Pru Devon and Evans Clark analyzed the syncretism—and originality thereof—manifest in these two works. They wrote:

The illustrious Spanish guitarist Vicente Gómez has created a haunting and unique form by combining the completely Spanish Flamenco zambra with today's popular Caribbean bolero. In so doing, he has opened up a new and fabulously rich field. The merging of Old and New World melodies and



**Figure 18:** Alvaro Dalmar Trio and Virginia Dalmar's recording of "Maria soleá" and "Flamenco" by Gómez, 1949.

rhythms is found in many regions of Latin America, but the specifically Flamenco element is here included for the first time.<sup>20</sup>

## IX. After *Blood and Sand*

It appears that Gómez had completed his work on *Blood and Sand* by at least the last week of April 1941. On the twenty-seventh of that month, he presented the last of seven programs in a concert series broadcast regionally on WNYC from the auditorium of the Brooklyn Museum, each concert featuring a soloist assisted by orchestra. Gómez's program bill is not extant. On May 5, 1941, the guitarist secured another guest spot on NBC's *Concert Hall of the Air*. He shared the broadcast with conductor Rosario Bourdon and his orchestra. As listed in the press, Gómez played "Alegrías . . . Vincente Gomez"; "Prelude . . . Gomez" [*sic*; probably Bach]; and "La Farruca . . . Gomez"—solos (perhaps orchestrated) interspersed among a half dozen of Bourdon's light orchestra classics.<sup>21</sup>

On May 23, 1941, Gómez participated in *La noche de las Américas*, a benefit program of Latin American music honoring the twenty-one republics of the New World, presented at Carnegie Hall with the goal of building a ten-thousand-seat auditorium in Washington, DC, "as a home for musical and stage art of the Western Hemisphere." The program was repeated on June 11. And for the second consecutive year, at the fortieth annual convention of the

<sup>17</sup> Discus, "Guitar on Wax," *B.M.G.* 55, no. 638 (Jun 1958): 230.

<sup>18</sup> Donald Duff, "Flamenco," *Modern Music* 17, no. 4 (May-Jun 1940): 216–17.

<sup>19</sup> "Vicente Gomez in Conversation with Paul Magnussen," *Guitar International* (Jun 1987): 14.

<sup>20</sup> Pru Devon and Evans Clark, "For Your Record Library," *Américas* 2, no. 1 (Jan 1950): 46; the Caribbean bolero is a song genre distinct from the Spanish bolero dance.

<sup>21</sup> R.W. Stewart, "News and Gossip," *New York Times*, Mar 23, 1941, 192; "Tuning in Serious Music," *Herald-Sun* (Durham, NC), May 4, 1941, 15.

## VICENTE GÓMEZ: (cont.)

American Guild of Banjoists, Mandolinists and Guitarists (AGBMG), held July 7–10, 1941, in Niagara Falls, Gómez received the organization's Gretsch Trophy as that year's "Most Outstanding Classic Guitarist."<sup>22</sup>

In early September, Gómez again appeared alongside Rosario Bourdon on *Concert Hall of the Air*. The announcement for this show stated that "Gomez' number will be 'Rhapsodia Andaluza' [by Rafael Marín]," but among the programmed orchestral selections we also find "Romance de Amor." It's very unlikely that this quintessential emblem of classico-popular Spanish guitar was performed by orchestra alone while the piece's foremost exponent, Gómez, sat on the sidelines. Surely this was an arrangement for both guitar and orchestra. *Granada* by Albéniz was also listed as one of the orchestral numbers, but again, this work had been part of Gómez's repertoire going back to his early years, evidenced by his 1934 recital in Tangier, Morocco (see part 1 of this article). So, the *Concert Hall* presentation of *Granada* was likely for guitar and orchestra as well.<sup>23</sup>

### X. *Dansation*

#### First season

In the fall of 1941, Gómez embarked on a two-season circuit of America as a member of the *Dansation* revue of Veloz and Yolanda, the country's premier ballroom dance team (Figure 19). Husband and wife Frank Veloz and Yolanda Casazza had been performing on stage and screen since the late 1920s.<sup>24</sup> When Gómez joined their troupe in October, their two-hour stage show consisted of fifteen dance routines arranged in several sets, interspersed with instrumental interludes played by assisting musicians, all of whom also accompanied the dancers. Gómez performed one solo set per show. For the troupe's eight-performance run in St. Louis, in October 1941, the *Post-Dispatch* itemized Gómez's solo offering as:

El Albaicin .....	V. Gómez
Preludio .....	S.M. [J.S.] Bach
Ecstasy .....	A. Cano
La Farruca .....	V. Gomez
Danza V.....	E. Granados
Gran Jota .....	F. Tarrega <sup>25</sup>



Figure 19: *Dansation* ad, *Wisconsin State Journal*, Oct. 26, 1941, 11.

A month later in Battle Creek, Michigan, the city's *Enquirer and News* reproduced the playbill of the entire show.<sup>26</sup> Gómez's scaled-back segment read:

#### 1. EL ALBAICIN

Expressing the poetry, gaiety and the sadness of the romantic Spanish Gypsies, whom Mr. Gomez knew so well.

#### 2. ROMANCE DE AMOR

Mr. Gomez's theme song, popularized in "Blood and Sand." The flare and dash of Spanish romance.

#### 3. LA FARRUCA

Interpreting the folk-lore of Andulating figures,<sup>27</sup> the tapping of heels, the clicking of castanets, as the music rises and falls in exciting rhythms.

Gómez was pulling out his most tried and true pieces for *Dansation*, but one critic wasn't too impressed with his repertoire. Having just seen the show in Davenport, Iowa, Nan Carter commented: "Although Vincent Gomez is undeniably an artist of the guitar, one could not help feeling that his choice of selections was not entirely happy, being selected to display the amazing agility of his fingers, rather than for their melodic value."<sup>28</sup> Table 1 (next page) summarizes *Dansation's* first season.

*Dansation* began October 15, 1941, and broke in December for Christmas. During this hiatus, as the four-year anniversary of his arrival in the United States fast approached, Gómez took a major step toward changing

<sup>22</sup> George C. Krick, "Guitar Duos," *Etude* 59, no. 7 (Jul 1941): 497–98; "Vicente Gómez, el guitarrista madrileño de Hollywood, que ha vuelto a Madrid," *Triunfo* 3, no. 174 (Oct 6, 1948), clipping, VG-IGRA; see also part 2 of this article, *Soundboard* 48, no. 2 (Jun 2022): 34.

<sup>23</sup> "Concert Hall," *South Bend (IN) Tribune*, Sep 4, 1941, 23.

<sup>24</sup> "Speaking of Pictures . . . Veloz and Yolanda Dance," *Life* 7, no. 18 (Oct 30, 1939): 7.

<sup>25</sup> "Veloz and Yolanda Dance at American," *St. Louis Post-Dispatch*, Oct 19, 1941, 46

<sup>26</sup> "Veloz and Yolanda Present an Extensive Program," *Enquirer and News (Battle Creek, MI)*, Nov 16, 1941, 3.

<sup>27</sup> *Andulating* seems to be a portmanteau derived from *Andalusia* and *undulating*.

<sup>28</sup> Nan Carter, "Veloz and Yolanda Delight Large Number with Dance Interpretation," *Moline (IL) Daily Dispatch*, Dec 3, 1941, 4.

his status as a foreign national. On December 18, he filed a Declaration of Intention with the US Immigration and Naturalization Service (**Figure 20**, next page) “to become a citizen of the United States and to reside permanently therein.” He returned to *Dansation* about ten days later and saw the season through to its conclusion on May 30, 1942.

### Between seasons

In the interim between his two seasons with Veloz and Yolanda, Gómez pursued other performance opportunities. He played at the annual AGBMG convention held in Springfield, Massachusetts, June 28–July 1, 1942, though his program is again unknown. On July 19, he was a guest on the new NBC radio series *Star Spangled Vaudeville*, and on October 4 he took the stage at the Spanish nightclub El Chico in New York for the first in a series of “Sunday Guest Nights.”<sup>30</sup> He also squeezed in one more radio appearance before *Dansation* resumed, this time on the October 7 inaugural episode of a series of Victory Loan programs produced by the Canadian Broadcasting Corporation in support of the Allied war effort. Presumably, Gómez joined the show remotely from New York.<sup>31</sup>

### Divorce

A month before, on September 5, 1942, the *Nevada State Journal* reported:

Cielo Alba de Gamez Gomez, who . . . has sung and played the guitar under the name of Tana in New York night spots, yesterday divorced Vicente Gomez, New York concert violinist [*sic!*]. . . . Miss De Gamez said she planned to marry Don De Vodi, with whom she is now appearing at a Reno dine-and-dance club.<sup>32</sup>

De Gamez married orchestra leader De Vodi in Reno ten days later. Despite his estranged wife’s given name, Gómez’s marriage to Cielo was clearly not made in heaven.

Day	Mo/day	Theater	Location
Wed	Oct 15	Arcadia	Wichita, KS
Thu	Oct 16	Shrine	Oklahoma City, OK
Sat	Oct 18 (mat & eve)	Ellis Auditorium	Memphis, TN
Mon–Sun	Oct 20–26 (2 Sun mats)	American	St. Louis, MO
Sun	Oct 26	Shrine	Des Moines, IA
Mon	Oct 27	Orpheum	Waterloo, IA
Tue	Oct 28	Orpheum	Davenport, IA
Fri–Sat	Oct 31–Nov 1	Civic Opera	Chicago, IL
Mon	Nov 3	Paramount	Hammond, IN
Tue	Nov 4	Kenosha	Kenosha, WI
Wed	Nov 5	Bay	Green Bay, WI
Thu	Nov 6	Rio	Appleton, WI
Fri–Sat	Nov 7–8	Davidson	Milwaukee, WI
Mon	Nov 10	Sheboygan	Sheboygan, WI
Tue	Nov 11 (mat & eve)	Parkway	Madison, WI
Fri–Sat	Nov 14–15	English	Indianapolis, IN
Mon	Nov 17	Palace	South Bend, IN
Wed	Nov 19	Bijou	Battle Creek, MI
Thu	Nov 20	Shrine	Fort Wayne, IN
Fri	Nov 21	Strand	Lansing, MI
Thu–Fri	Nov 27–28	Lyceum	Minneapolis, MN
Mon	Dec 1	Orpheum	Waterloo, IA
Tue	Dec 2	Orpheum	Davenport, IA
Wed	Dec 3	Iowa	Cedar Rapids, IA
Mon–Sat	Dec 29–Jan 3 (Wed, Thu, Sat mat)	Colonial	Boston, MA
Thu	Jan 8	Bushnell	Hartford, CT
Mon–Sat	Jan 12–17	His Majesty’s	Montreal, QC
Mon–Sat	Jan 19–24	Maplewood	Maplewood, NJ
Sat–Sun	Apr 11–12 (Sun mat & eve)	Oakland Auditorium	Oakland, CA
Thu	Apr 16	Hamrick’s Temple	Tacoma, WA
Fri–Sat	Apr 17–19	Metropolitan	Seattle, WA
Wed	Apr 22	Capitol	Salt Lake City, UT
Tue	Apr 28	Memorial Auditorium	Sacramento, CA
Thu	Apr 30	Civic	San Jose, CA
Sat	May 2 (mat & eve)	Philharmonic Auditorium	Los Angeles, CA
Fri–Sat	May 29–30	Russ	San Diego, CA

**Table 1:** *Dansation* itinerary for the 1941–42 season.<sup>29</sup>

### Second season

*Dansation*’s second season, with a few changes in the lineup of assisting performers, started again on October 15, 1942. Gómez would participate in thirty-five more shows in a dozen additional cities over the fall and winter. When the troupe revisited St. Louis from November 29 to December 5, the *St. Louis Star and Times* again printed its entire program. Gómez’s solo spot had changed only a little from the year before:

<sup>29</sup> Data in Tables 1 and 2 are compiled from the websites of Newspapers.com, NewspaperArchive, and Chronicling America, 1941–43.

<sup>30</sup> George C. Krick, “Personal Glimpses,” *Etude* 60, no. 6 (Jun 1942): 425, 427; Arthur Kudner, “Star Spangled Vaudeville,” *Variety* 147, no. 7 (Jul 22, 1942): 24; “Party,” *Daily News (NY)*, Oct 3, 1942, 53.

<sup>31</sup> “All-Star Show,” (*Montreal*) *Gazette*, Oct 7, 1942, 2; *Canadian Encyclopedia*, www.thecanadianencyclopedia.ca/en/article/victory-loans.

<sup>32</sup> “Dancer Divorces Husband in Reno,” *Nevada State Journal (Reno)*, Sep 5, 1942, 12.

ORIGINAL  
(To be retained by Clerk of Court)

UNITED STATES OF AMERICA 511805

DECLARATION OF INTENTION No.

BT (Invalid for all purposes seven years after the date hereof)

STATE OF NEW YORK  
SOUTHERN DISTRICT OF NEW YORK

In the Court of UNITED STATES of NEW YORK, N. Y.

(1) My full, true, and correct name is VICENTE GOMEZ

(2) My present place of residence is 58 West 55th St NY NY NY (3) My occupation is Concert Guitarist

(4) I am 30 years old. (5) I was born on July 8 1911 in Madrid Spain

(6) My personal description is as follows: Sex male color white complexion olive color of eyes brown  
color of hair dk brown height 5 feet 1 inches, weight 140 pounds, visible distinctive marks scar on left side-neck  
race White present nationality Spanish

(7) I am not married; the name of my wife or husband is Cielo; we were married on 8/19/1940  
at Paterson NJ he or she was born at Santiago Cuba  
on September 9 1914 and entered the United States at New York NY  
on October 1929 for permanent residence in the United States, and now reside at 58 W 55th St NY NY NY

(8) I have no children; and the name, sex, date and place of birth, and present place of residence of each of said children who is living, are as follows:

(9) My last place of foreign residence was Mexico City Mexico (10) I emigrated to the United States from Mexico City Mexico  
Brownsville, Texas under the name of Vicente Gomez Pinto  
on October 12 1940 under the name of Airship-N.C. 28117

(11) My lawful entry for permanent residence in the United States was on October 12 1940 under the name of Airship-N.C. 28117

(12) Since my lawful entry for permanent residence I have not been absent from the United States, for a period or periods of 6 months or longer, as follows:

DEPARTED FROM THE UNITED STATES			RETURNED TO THE UNITED STATES		
PORT	DATE (Month, day, year)	VESSEL OR OTHER MEANS OF CONVEYANCE	PORT	DATE (Month, day, year)	VESSEL OR OTHER MEANS OF CONVEYANCE

(13) I have not heretofore made declaration of intention: No. \_\_\_\_\_ on \_\_\_\_\_ in the \_\_\_\_\_

(14) It is my intention in good faith to become a citizen of the United States and to reside permanently therein. (15) I will, before being admitted to citizenship, renounce absolutely and forever all allegiance and fidelity to any foreign prince, potentate, state, or sovereignty of whom or which at the time of admission to citizenship I may be a subject or citizen. (16) I am not an anarchist; nor a believer in the unlawful damage, injury, or destruction of property, or sabotage; nor a disbeliever in or opposed to organized government; nor a member of or affiliated with any organization or body of persons teaching disbelief in or opposition to organized government. (17) I certify that the photograph attached to the duplicate and triplicate hereof is a likeness of me and was signed by me. I do swear (affirm) that the statements I have made and the intentions I have expressed in this declaration of intention subscribed by me are true to the best of my knowledge and belief; SO HELP ME GOD.

Vicente Gomez  
Subscribed and sworn to (affirmed) before me in the form of oath shown above in the office of the Clerk of said Court, at New York NY this 18th day of December anno Domini 1943 I hereby certify that Certification No. 2-867865 from the Commissioner of Immigration and Naturalization, showing the lawful entry for permanent residence of the declarant above named on the date stated in this declaration of intention, has been received by me, and that the photograph affixed to the duplicate and triplicate hereof is a likeness of the declarant.

(DO NOT ATTACH PHOTOGRAPH TO THIS COPY OF DECLARATION)

By George J. H. Follmer U. S. DISTRICT Court  
U. S. DEPARTMENT OF JUSTICE IMMIGRATION AND NATURALIZATION SERVICE

Figure 20: Gómez's Declaration of Intention to become a US citizen, Dec. 18, 1941.

- Albaicin (From the motion picture "Blood and Sand") ..... Gomez
- Holy Week in Seville ..... Turina [sic]
- La Farruca (Spanish Gypsy Dance) ..... Gomez<sup>33</sup>

The attribution of *Holy Week in Seville* to Joaquín Turina was erroneous, a reporter or press liaison conflating it with Turina's piano suite *Seville*, which also evokes Holy Week in that city. The solo performed by Gómez was a descriptive piece he composed in 1937 and incorporated into his *Blood Wedding Suite* some fifteen years later. It also went by the title *Carnival in Seville* (more about this piece below and in part 4 of this article).

In February 1943, Veloz and Yolanda resumed their season with a nine-day, eleven-performance run at the Mansfield Theater on Broadway in New York, the show renamed *For Your Pleasure*. It was not especially well received by critics, though one reviewer lauded Gómez as "the best guitarist I happened to have heard. He can make anything from a tap dancer to a regiment of soldiers (well, a platoon then) march out of his guitar."<sup>34</sup> After the Broadway show closed, Gómez withdrew from the tour. All told, he had logged over one hundred performances in forty-eight cities with *Dansation*. **Table 2** (next page) summarizes the revue's second season up to Gómez's departure.

**After Dansation**

Though Gómez's club and radio work had declined in 1941 and '42, his activity in those areas picked up the following year. Between *Dansation* and *For Your Pleasure*, Gómez made a January 17, 1943, radio appearance on Andre Kostelanetz's CBS program *The Pause That Refreshes the Air*. Kostelanetz was a leading "pops" orchestra conductor of his day. The musical-professional parallel between him and Gómez was not lost on one observer:

The Spanish guitar also has an Andre Kostelanetz. He is Vicente Gomez, a slick-haired, forty-year-old Spaniard who combines the intricate technique of the classical guitar player with a serviceable flair for flamenco improvisation. Like most artists who play both ends against the middle, Gomez has been a great financial success.

Gómez played a single selection on the show, billed only as "Guitar Solo."<sup>35</sup> Four months after *The Pause That Refreshes*, on May 19, Gómez was featured on *Cresta Blanca Carnival*, a CBS show of mixed musical styles, hosted by pianist-conductor-composer Morton Gould. As a salute to his guest, Gould opened the show with his orchestral arrangement of Ernesto Lecuona's "Say Si Si." Gómez again played his *La Farruca*.<sup>36</sup>

<sup>33</sup> "Veloz and Yolanda Make Return Visit to American," *St. Louis Post-Dispatch*, Nov 29, 1942, 66.  
<sup>34</sup> Burns Mantle, "'For Your Pleasure' Veloz and Yolanda and Several Others," *Daily News (NY)*, Feb 6, 1943, 243.  
<sup>35</sup> "This Week's Radio Concerts," *Atlanta Constitution*, Jan 10, 1943, 22; block quote is from "Spanish Strummers," *Time* 43, no. 26 (Jun 26, 1944): 69.  
<sup>36</sup> Advertisement, *Tucson-Citizen*, May 19, 1943, 10; Wanda Marvin, "Cresta Blanca Carnival," *Billboard* 55, no. 23 (Jun 5, 1943): 9.

Meantime, Gómez was back performing at La Ruban Bleu. He started January 18, and though *For Your Pleasure* opened on Broadway a few weeks later, he was able to continue at the bistro, his sets beginning sufficiently late in the evening. By March, if not sooner, Gómez was including as part of his show accompaniment for Spanish dancers Pilar and Encarnación López, the latter better known as the famed Argentinita.<sup>37</sup>

Day	Mo/day	Theater	Location
Thu	Oct 15	Santa Ana High School	Santa Ana, CA
Sat	Oct 17	Phoenix Union HS	Phoenix, AZ
Wed	Nov 4	Arcadia	Wichita, KS
Thu	Nov 5	Kansas City Canteen	Kansas City, MO
Mon	Nov 9	Paramount	Omaha, NE
Tue	Nov 10	Shrine	Des Moines, IA
Wed	Nov 11	Parkway	Madison, WI
Wed-Sat	Nov 18-21 (Sat mat/eve)	Lyceum	Minneapolis, MN
Wed	Nov 25	Lincoln	Decatur, IL
Fri-Sat	Nov 27-28 (Sat mat/eve)	English	Indianapolis, IN
Sun-Sat	Nov 29-Dec 5 (Wed, Sat mat)	American	St. Louis, MO
Fri-Sat	Feb 5-13 (Wed, Thu, Sat mat)	Mansfield (Broadway)	New York, NY

Table 2: Dansation itinerary for the 1942-43 season.

In April, Gómez traveled to the Capitol Theater in Washington, DC, where he and three other acts performed onstage prior to the showing of the film *The Young Mr. Pitt*. For five days, from the eighth through the fourteenth of the month, they put on four shows daily, each beginning forty minutes before screen time. On April 29, Gómez returned to New York and Carnegie Hall, where he was one of two featured performers in a program titled *Labor for Victory*, part of the ninth annual Music and Drama Festival of the International Ladies' Garment Workers' Union, for whom Gómez had previously donated his services.<sup>38</sup>

On May 28, 1943, Gómez premiered his own revue, initially titled *American Flags of Freedom*, at New York's Havana-Madrid nightclub, a venue known for its Iberoamerican presentations (Figure 21). In one tableau, flamenco dancers Luicillo and Rosa joined Gómez in "a scene of music and dance that is unbeatable." *Variety* reported that "Vicente Gómez, who later takes over m.c.ing, contributes two superb guitar solos, one in which he simulates different orchestra instruments being especially good." That unnamed first solo was most likely his aforementioned *Holy Week in Seville*, a piece distinguished by its musical onomatopoeias; the second was given as *History of a Gypsy Village*—likely a sobriquet for *El Albaicín*, a title which references an old Moorish district in the city of Granada, Spain. Gómez's revue took the stage three times nightly, at 8:00 p.m., and 12:00 and 2:30 a.m., and ran till late July.<sup>39</sup> In August and September of 1943, no



Figure 21: Ad for Gómez's *American Flags of Freedom* premiere, *Daily News*, May 28, 1943, 322.

<sup>37</sup> "Going Places," *Brooklyn Daily Eagle*, Jan 23, 1943, 14; Robert W. Dana, "Dining and Dancing," *New York Herald Tribune*, Feb 10, 1943, 17; L.L. Stevenson, "Metropolitan Life," *Asbury Park (NJ) Press*, Mar 12, 1943, 8; Argentinita is not to be confused with Imperio Argentina.

<sup>38</sup> "Coming Attractions," *Evening Star (Washington, DC)*, Apr 4, 1943, 52; Jay Carmody, "'Young Mr. Pitt' Is Timely and Witty in a Quiet Way," "Where and When," *Evening Star*, Apr 9, 1943, 41; ad, *Evening Star*, Apr 14, 1943, 57; "Rialto . . . Ramblings," *Brooklyn Citizen*, Apr 29, 1943, 10.

<sup>39</sup> Robert W. Dana, "Dining and Dancing," *New York Herald Tribune*, Jun 24, 1943, 19; Wear, "Vaudeville: Night Club Reviews - Havana-Madrid, N.Y.," *Variety* 150, no. 13 (Jun 9, 1943): 42. Ads for Gómez's review, announcing the week ahead, ran once a week in the *Daily News*. The last such ad appeared July 21 (p. 396).

further announcements or reviews of Gómez performances appeared in the press.

**XI. Military service**

Granted US citizenship earlier in 1943, Vicente Gómez enlisted in the Army on September 30. He was first stationed at the Camp Upton induction center on Long Island, at which time the *Daily News* reported that “Vicente Gomez, one of the world’s great guitar players, is a new recruit to the Camp Upton Opry House Players.” This “opry house” was a ten-car garage and machine shop that was converted to an entertainment venue in the summer of 1941. It had a seating capacity of six hundred and hosted “selectee” shows every Monday through Friday night.<sup>40</sup>

Upon enlistment, Gómez was assigned to the Entertainment Division of Special Services, the recreational, morale-building branch of the Army, and in November transferred to Camp Shanks, the country’s largest World War II embarkation camp. From initial construction of the facility, completed in early 1943, to the end of the war, nearly 2.3

million soldiers underwent final processing there before shipping overseas. Forty to fifty thousand troops were usually housed on the base at any one time, plus a staff of five thousand. Many of the latter were recruits like Gómez, who came from the performance world of New York and elsewhere. For Gómez and many other Special Services musicians and entertainers, the location of Camp Shanks was ideal: twenty-five miles north of Midtown Manhattan.<sup>41</sup>

**Music at Camp Shanks**

A promotional spread in the Camp Shanks weekly newspaper, *The Palisades*, described the post’s entertainment offerings this way:

Each week starts off on Sunday with an afternoon concert at the East Club. Monday night presents a crack GI talent show with the all-Port [New York Port of Embarkation] orchestra. Tuesday evening brings a different GI show with guest stars from the theatrical world. On Wednesday evenings a USO-Camp Show is featured. Thursday night brings “Stars from Broadway” as well as GI talent. Another USO show usually is staged Friday evening. Leading name bands present afternoon jam sessions weekly.<sup>42</sup>

With Camp Shanks so close to Manhattan, some of the biggest names in show business appeared there: Frank Sinatra, Betty Grable, Benny Goodman, Judy Garland, Count Basie, Shirley Temple, Mickey Rooney, Ethel Merman, Woody Herman, and countless others.<sup>43</sup>

In addition to the many quotidian duties that Gómez fulfilled in the presentation of shows at Camp Shanks, he also featured in many of them. **Table 3** summarizes all performances given by him while stationed at Shanks. These took place at the camp’s Victory Hall, Post Amphitheatre, or mobile “showboat” stage; others at Rockland Theatre five miles up the road in Nyack, New York; and still others in New York City, where they usually aired on radio as well.<sup>44</sup>

Year	Mo/day	Event	Location
1944	Jan 17	4 <sup>th</sup> War Bond Drive rally	Hotel St George, Brooklyn
	Jan 21	4 <sup>th</sup> War Bond Drive rally	Rockland Theatre, Nyack
	Jan 31	4 <sup>th</sup> War Bond Drive rally	Victory Hall, Shanks
	Feb 22	Washington’s B’day concert	Victory Hall, Shanks
	Mar 7	Camp Shanks Symphony	Victory Hall, Shanks
	Mar 16	All-Soldier Show	Victory Hall, Shanks
	Mar 22	V-Disc recording session	Columbia Studios, New York
	May 26/ Jun 2	About Face	Victory Hall, Shanks
	Jun 23	5 <sup>th</sup> War Bond Drive rally	Rockland Theater, Nyack
	Jul 25	“Showboat” debut	Mobile stage, Shanks
	Aug 15	Amphitheater dedication (Helen Hayes variety show)	Shanks Amphitheatre
	Aug 22	Camp Shanks Symphony	Shanks Amphitheatre
	Aug 31	Major Bowes Hour	WABC radio, New York
	Sep 4	Port Parade, episode 1	WNEW radio, New York
Nov 27	6 <sup>th</sup> War Bond Drive rally	[Missed due to illness]	
1945	Feb 17	6 <sup>th</sup> American Music Festival	WNYC radio, New York
	Aug 10	Betty Grable variety show	Shanks Amphitheatre
1946	Sep 28	Joan Edwards variety show	Victory Hall, Shanks
	Feb 13	Shanks Victory Concert (7 <sup>th</sup> American Music Festival)	WNYC radio, New York

**Table 3:** Gómez’s Special Services performances, 1944–46.<sup>45</sup>

<sup>40</sup> Danton Walker, “Broadway,” *Daily News (NY)*, Oct 13, 1943, 325; “Camp Upton, New York,” *New York Times*, Jun 28, 1941, 10; L.L. Stevenson, “New York Highlights,” *Asbury Park (NJ) Press*, Dec 3, 1943, 8.

<sup>41</sup> “Camp Personalities: Pvt. Vicente Gomez,” *Palisades*, Jan 28, 1944, 4; Scott E. Webber, *Camp Shanks and Shanks Village: A Scrapbook* (New York: Historical Society of Rockland Co., 1991), 29.

<sup>42</sup> “Camp Shanks Is Tops in Entertainment Field,” *Palisades*, Nov 17, 1944, 4.

<sup>43</sup> “Post Entertainment Parade,” *Palisades*, Nov 17, 1944, 3; “Over Million GI’s Entertained by Billion \$\$ Worth of Talent,” *Palisades*, Dec 14, 1945, 4.

<sup>44</sup> “Entertainment GIs Bring Stars to Post,” *Palisades*, Sep 8, 1944, 3.

<sup>45</sup> Table 3 data are compiled from *Palisades, Journal-News (Nyack, NY)*, *Billboard*, *Daily News*, *New York Times*.

A number of Gómez's performances supported War Loan Drives and related fundraising, others were for entertainment alone. On March 7, 1944, Gómez joined the forty-five piece Camp Shanks Symphony to perform his Terig Tucci arrangement of *El Albaicín*. In August he and the ensemble performed the work again. *The Palisades* claimed on both occasions that Gómez "was the first to do guitar solos with an orchestral background"—far from the truth, of course, but likely a misunderstanding by the writer, not a misstatement by Gómez. Although at home in classical settings, Gómez's stylistic duality—especially the rousing flamenco rhythms and blazing passagework that gave his playing immediate appeal—enabled him to fit effectively into variety shows otherwise devoted to popular music, dance, and comedy.<sup>46</sup>

### V-Discs

On March 8, 1944, Gómez entered the studios of Columbia Records in New York to record several pieces for the US Army's V-Disc program (Figure 22), which provided US soldiers with recorded music at a time when commercial discs were in short supply due to wartime rationing and an American Federation of Musicians recording ban, imposed in response to royalty disputes. Gómez recorded six pieces, three of which were issued on two sides of a single disc:

El Albaicín (The Gypsy Village)	V-Disc 184-A (H) (VP 544 – D4TC 91)
Gran Justa [Jota] (Test Pressing)	Unissued (VP 545 – D4TC 92)
Romanza de Amor Alegrías (Test Pressing)	Unissued (VP 546 – D4TC 93)
Minuet (Sor) Mazurka (Tárrega)	V-Disc 184-B (VP 547 – D4TC 94)

The tracks were mastered on March 22, 1944.<sup>47</sup>

### About Face

Back at Camp Shanks, Special Services GIs were producing their own musical revue, *About Face*. With creative material supplied from both inside and outside the base, the twenty-three-member, all-Shanks cast rehearsed five nights a week for three months to bring this seventy-minute production



Figure 22: Gómez's only issued V-disc, March 1944.

off. *About Face* debuted at Victory Hall on May 26, 1944, with a repeat performance June 2. One reviewer remarked, "A Shanks show wouldn't be complete without Pvt. Vicente Gomez and his guitar." Gómez played his *Bulerías* solo and led the revue's rumba finale.<sup>48</sup>

### Shanks players on radio

At Camp Shanks, the most far-reaching project undertaken by Special Services members was the radio series *Port Parade*. Joining it were GIs from ten other Port of Embarkation installations. Gómez played on the first episode, aired September 4, 1944, from the studios of WNEW in New York and remained involved thereafter. The series ran weekly for nearly six months—twenty-three episodes—concluding on February 12, 1945. Shanks players then extended their radio presence as they took part in the Sixth Annual WNYC American Music Festival. The event, broadcast from the New York Center of Music and Drama, began on Lincoln's birthday and ended on Washington's (February 12–22). On Day Five of the festival, February 16, a seventy-piece Shanks orchestra played; on the last day, Shanks soloists including Gómez broadcast a program from New York Times Hall.<sup>49</sup>

The mission of US Special Services in World War II was to promote troop morale at home and abroad. Gómez and his fellow GIs at Camp Shanks fulfilled this assignment with distinction. Arnold S. Rittenberg of the *Major Bowes Hour*—the CBS radio show on which Gómez appeared as part of a Camp Shanks feature on August 31, 1944—said so explicitly in a letter to the post's Commanding Officer, Col. Harrie D.W. Riley:

I would feel derelict in my duty if I refrained from complimenting you on the effectiveness of your Special

<sup>46</sup> "Big Show Tuesday," *Palisades*, Jul 21, 1944, 1, 4; "Camp Shanks Is Tops" (see note 42).

<sup>47</sup> Richard S. Sears, *V-Discs: A History and Discography* (Westport, CT: Greenwood, 1980), 341; Richard S. Sears, *V-Discs: First Supplement* (Westport, CT: Greenwood, 1986), 82.

<sup>48</sup> "Mairzy Doats and Little Shanks-Y-Divey; Tin Pan Alley Stars Give with the Jivey," *Palisades*, Mar 31, 1944, 1; "'About Face' Will Premiere Tonight," *Palisades*, May 26, 1944, 1, 4; Robert Jeans, "Army's New Idea, a Blueprint Show, Is Worldwide Hit," *Daily News (NY)*, May 29, 1944, 335; Lou Frankel, "Special Services Show Amuses GI via GI Material," *Billboard* 56, no. 23 (Jun 3, 1944): 4, 30–31; quote is from "Shanks Show Is Produced As Model for GI Outfits," *Journal-News (Nyack, NY)*, May 29, 1944, 1.

<sup>49</sup> "Camp Talent in New NYPE Radio Show," *Palisades*, Sep 1, 1944, 1; "Shanks Entertainers Click in First NYPE Radio Show," *Palisades*, Sep 8, 1944, 1; "Port Parade Ends Weekly Broadcasts," *Palisades*, Feb 16, 1945, 3; "Festival Features Shanks Musicians," *Palisades*, Feb 16, 1945, 1.

## VICENTE GÓMEZ: (cont.)

Service Department's entertainment activities. The latter are quite the most effective yet observed by the writer in his visits to nearly 250 Army camps and Naval stations.<sup>50</sup>

Gómez's value as a Special Services member was recognized by no less than Major Glenn Miller, the renowned big band leader, who had volunteered for military service in 1942 in order to make his own contribution to the cause of Allied troop morale. In mid June 1944, when he was about to move his musicians, officially titled the "Army Air Forces Band (Special)," to the European theater, Miller—who had heard Gómez on radio and likely in *Blood and Sand*, and whose former arranger was stationed at Camp Shanks—submitted a requisition for Gómez to join him on his overseas assignment. However, Gómez's orders failed to go through before Miller and his band shipped to England.<sup>51</sup>

The military's commitment to maintaining high morale among US troops through music and other entertainment programming undoubtedly met with success. However, to the extent that some of that programming also reached regional, national, and international audiences via radio, servicemen musicians like Glenn Miller and Vicente Gómez also helped to lift *public* morale, equally crucial in the prosecution of the war.

### Civilian performances

From 1944, we have a documented example of Gómez receiving leave from Camp Shanks to perform in a civilian, albeit still war-supporting, event. On March 27, the Nyack Red Cross War Fund hosted its "Dollars to Donuts Revue," a fundraiser at Rockland Theatre in Nyack headlined by Broadway star Helen Hayes, who also chaired the Fund. Among the Shanks performers who participated, Gómez donated a few "provocative flamenco airs" to the benefit. On February 2, 1945, he was granted leave to participate in a "Mexican Fiesta" sponsored by the Bronxville Women's Club. As one of four performers, he presented two solo sets:

#### Set 1

Andantino y Minuet . . . . . F. Sors  
Fandango . . . . . M. Torroba  
Danza 5a (Playera) . . . . . Granados

#### Set 2

Sonata Flamenca (El Albaicin) . . . . V. Gomez  
La Farruca . . . . . V. Gomez  
Gran Jota . . . . . Tarrega<sup>52</sup>

The *Bronxville Review Press* wrote:

In a colorful setting a group of Mexican artists delighted a capacity audience at the Bronxville Women's Club on Friday evening... The playing of Senor Vicente Gomez, guitarist, was the feature of the evening's diversified entertainment. Senor Gomez surprised both his sponsors and his audience by appearing in the uniform of the United States Army.<sup>53</sup>

At the Brooklyn Academy of Music on October 30, 1945, Gómez was billed as a featured performer in the ensemble of renowned Spanish dancer José Greco. Greco's *Iberia* production "offered a selection of Spain's best in flamenco song, dance, and guitar music," including one number, *Ritmas Flamencas*, where Gómez provided Greco's sole accompaniment.<sup>54</sup> Gómez completed his year of performances with a November 20 guest appearance on CBS's *Jack Smith Show*, a favorite point on the radio dial for popular music devotees.<sup>55</sup>

### Victory Concert

Vicente Gómez concluded his Army career in a Victory Concert presented by soon-to-be alumni of Camp Shanks as part of the Seventh Annual WNYC American Music Festival, staged and broadcast February 13, 1946. Ben Goss of the *Daily News* wrote: "The Armed Forces Victory Concert (3 P.M.) was an outstanding item. I especially enjoyed the guitar artistry of Corp. Vicente Gomez."<sup>56</sup> Within two weeks, on February 25, Gómez received his military discharge.

*Part 4 of this article will appear in the next issue of Soundboard, completing this series on Vicente Gómez.*

Robert Ferguson is editor of *Soundboard*.



<sup>50</sup> "Bowes' Scout Lauds Entertainment Here," *Palisades*, Aug 25, 1944, 3.

<sup>51</sup> Dennis M. Spragg, *Glenn Miller Declassified* (Lincoln, NE: Potomac, 2017), 71–72, 74; "Dream Band' Has Top-Notch Talent," *Palisades*, Oct 13, 1944, 4.

<sup>52</sup> "Fiesta and Concert at Women's Club," *Bronxville Review Press*, Feb 1, 1945, 9.

<sup>53</sup> "Mexicans Please at Women's Club," *Bronxville Review Press*, Feb 8, 1945, 7.

<sup>54</sup> John Martin, "The Dance: Events of the Week," *New York Times*, Oct 28, 1945, 130; Earl Leaf, "Loose Leaves from a Dance Notebook," *Dance Magazine* 19, no. 12 (Dec 1945): 52.

<sup>55</sup> "Air Attractions," *Boston Globe*, Nov 20, 1945, 21.

<sup>56</sup> Ben Goss, "Listening In," *Daily News (NY)*, Feb 14, 1946, 187; Gómez's discharge date accessed at: US Department of Veteran Affairs BIRLS Death File, Ancestry.com.



# A Gift for Aficionados *of the* Spanish Guitar

Choose from two collectible works celebrating the artistry  
of superb Spanish guitars

Experience a fascinating tour - In Sound, Image, and Word - of an extraordinary private collection of Classical and Flamenco Spanish guitars crafted during the modern era of Spanish guitar making from the mid-19th century, when Antonio de Torres invented the "modern" Spanish guitar, to the present. This carefully crafted 224-page book presents 82 guitars with state-of-the-art photography, descriptions, insights, and anecdote with data on dimensions, construction, bracing, materials, bridges, and labels. Three accurate CDs facilitate subtle comparison of the guitars' voices.

“This book is an invaluable reference, offering vital details and a masterfully produced 3CD set of beautiful music played on masterpiece guitars. Not to be missed.”

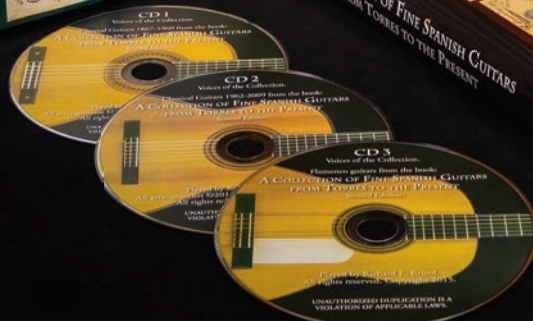
—Jonathan Kellerman  
Best-selling novelist and author of “With Strings Attached”

BUY NOW

Available in two versions: Standard and limited-edition leather-bound.

Collector versions from \$149.95 with free shipping.

Visit [SunnyKnollPublishing.com](http://SunnyKnollPublishing.com) to order.



A Collection of Fine Spanish Guitars From Torres to the Present

*Second Edition by Sheldon Urlik*



## THOUGHTS ON THE BOCCHERINI-CASSADÓ CONCERTO

By Eliot Fisk

When as a boy I first began to “pizzicare la chitarra” (as Paganini once described his youthful love affair with the guitar), I had no idea that that instrument would become the driving force of a life in music. My only brother, Matthew, had Down Syndrome, and his condition caused the guitar to enter the family home in late 1961 as a caprice of my mother. She imagined that singing songs to the accompaniment of a guitar could unite our family of four in a common pursuit. Given the very low level of vocal talent represented, it is no surprise and no great loss that it never happened!

Still this fond daydream of my then 35-year-old mother ended up launching me on a lifelong and impassioned pursuit of truth and beauty: a quest that now, over six decades after its humble beginnings, continues unabated as the years pass with an ever more frightening velocity. Along with many books and a few treasured toys, my most cherished childhood possessions were my small but growing collection of Andrés Segovia LPs, magical discs that spoke of a mysterious golden universe, somewhere over the rainbow.

Among my favorites of this collection was an amazing record that had on side one Segovia’s (still today, astoundingly beautiful!) rendering of Bach’s *Cello Suite* no. 3, BWV 1009, in the transcription of John Duarte, and on side two his equally compelling reimagining of the Boccherini *Cello Concerto* no. 6 in D, rendered in E major and marvelously recast by the great cellist and composer, Gaspar Cassadó. In Cassadó’s loving embrace, an exquisite late nineteenth-century romanticism was melded seamlessly with Boccherini’s always sparkling rococo. The result enraptured my young soul. (If I had known of its existence then, I would have quoted and transposed what Shakespeare said of Dowland’s lute to Segovia’s guitar, “whose touch... doth ravish human sense!”)

At the time I knew next to nothing about Bach and so little about Boccherini that I long secretly thought that somehow the entire recording must be music by Bach, that somehow an incomprehensible typo had occurred, making “Boccherini” out of the name “Bach” and the common starting letter B! To this day I am simply awestruck by Segovia’s playing on this LP and by Cassadó’s masterful, seamless reset of Boccherini’s cello writing on guitar. The combination of the two genius performer-composers, Cassadó and Segovia, has here produced a new original, edited and revised with endless and unending care and “beyond a mere commercial end” as Segovia once described his own lifelong artistic askesis.

After more than half a century on stage, I had never performed this piece. Finally, this past May, thanks to the miraculous Bach Festival in Bethlehem, Pennsylvania (lovingly

directed for nearly four decades by Greg Funfgeld in his post as Director of the Bach Choir), I got my chance.

Despite the welcome invitation, we had some hurdles to leap. Schott Verlag, publisher of the work, claimed that we were doing an American premiere and asked for an out-of-sight rental fee for the score and parts. Fortunately, I had a vivid boyhood memory of hearing Eugene Ormandy conduct the Philadelphia Orchestra with Segovia as soloist in this very work in March of 1968. So we were able to cite this concert and convince Schott to adjust the price downward to an affordable fee.

Rehearsal time is also necessarily limited at the Festival. But the passion and quality of the musicians, the wise guidance of conductor Funfgeld, and the loving attentiveness of a very special audience, elevated though decades of passionate Bach performances, always brings out the best in us musicians.



\*\*\*\*\*

In preparation for the 2022 GFA, I was interviewed in spring of the year by *Soundboard*. In the course of the interview, which covered a very wide variety of topics, I expressed my enthusiasm for finally being able to perform the Boccherini-Cassadó work. Somehow in the always arduous process of transcribing spoken words to print, a bit of confusion occurred, and in the published *Soundboard* interview I was incorrectly quoted making some completely nonsensical claims about the genesis of this piece. Rather than relegating this mistake to an obscure erratum in a faraway corner of a future *Soundboard*, something that would likely be read by almost no one, my good friend, Bob Ferguson, was kind enough to allow me to correct the mistake through this short article.

But my real objective here is to encourage our guitar family to turn its attention to this neglected masterpiece. “Friends, Romans, Countrymen” (women and LGBTQ), this is a marvelous concerto! It works perfectly with no amplification whatsoever. It is a delight to play, and Segovia’s edition is, as always, an education. (Those so inclined may want to copy out his unpublished changes

by ear from the recording. These are especially evident in some of the cadenzas!) Regardless, Maestro Segovia here gives us all an education once again, seamlessly combining the orchestration of a Ravel with the choreography of a Balanchine. Cassadó’s reworking is masterful, and Boccherini’s original spirit survives and exults in a way rarely achieved by the revisiting of past masters.

Dear friends, do check out Segovia’s magnificent recording, and please let’s bring this marvelous work back into the center of our repertoire!

## GFA’S IN-PERSON GEMS, 2022

*By Al Kunze*

When the COVID-19 pandemic shut down most performing arts institutions in the late winter of 2020, the GFA made the painful but necessary decision to cancel that year’s convention. And the evolving threats made the cancellation of the 2021 convention necessary as well. But our organization seized the opportunities that remained and presented virtual conventions in both years. While no one would assert that they were better than a live event, they were remarkably successful in bringing together what turned out to be a huge international community to enjoy concerts, workshops, and moderated interactions with notable artists. I wondered at the time if the planning and coordination of these virtual events was almost as challenging as the in-person ones that had been the norm.

While threats from COVID remain and will be with us for the foreseeable future, everyone in the guitar community rejoiced when the in-person GFA Convention and Competitions of 2022 got the green light. The locus was the

University of Indianapolis, which was to have hosted the 2020 event. Planning was carried out under the leadership of Nem Ostojić, guitar professor at the university, with the outstanding support of colleagues in the university and invaluable community members. The venue for concerts was the acoustically and visually flawless Ruth Lilly Concert Hall, while other events were held in the Schweitzer Student Center (which also included a fine cafeteria—hooray!). GFA leadership and staff under the direction of Martha Masters and Brian Head swung into action with Brian Geary repeating his role as convention manager. All involved might have been forgiven if things had been a bit shaky after a two-year hiatus, but that was not the case. Still, there were problems that could not be solved even by the most careful management: both scheduled quartets had to cancel, one due to COVID infections (which also took a toll on some of the local volunteers), the other to concerns about the imminent birth of a child. The problems were solved in



part by asking two artists who were to have shared programs to take on larger roles in their time slots.

And now for the highlights of the convention concerts, keeping in mind that there were more of these gems than can be detailed here!

## Day One

The lead-off performer for the convention was the gifted Nicaraguan-American Isaac Bustos, now professor of guitar at the University of Texas, San Antonio. Isaac also plays in the Texas Guitar Quartet. He is a virtuoso player with genuine musicianship, which can be seen in refined employment of dynamics, including beautiful differentiation of voices, articulation, and tone color. Every piece he played was excellent, but I was particularly taken with his version of *Rumores de la Caleta* by Isaac Albéniz. He combined the best of many versions, including one for guitar duo. The result was superb, and I was not the only listener who asked about his transcription.

Isaac was followed by the absolutely remarkable Tritonus Guitar Trio from Hungary. Previous winners of the GFA International Ensemble Competition, their program began with a collection of sinfonias by Bach. They achieved remarkable sonorities by using one guitar with “open” strings, one with a capo on the fifth fret, and another with a capo on the seventh. After that conservative opening they played six more pieces ranging from medieval to contemporary composers, including the well known “Anonymous.” No piece was less than absolutely dazzling. Looking around the audience, one saw looks of astonishment on many a face. Amazing. One trio member used an eight-string guitar with the tuning, though not the posture, of the “Brahms” guitar. This allowed for some magical excursions into stratospheric high notes. Their

encore was Albéniz’s *Sevilla*, which almost made one hear a full orchestra.

Bokyung Byun, winner of the 2018 JoAnn Falletta International Guitar Concerto Competition and Rose Augustine Grand Prize in the GFA virtual competition in 2021, occupied the afternoon slot. Here is a simple fact: with artistry such as Ms. Byun’s, the state-of-the-art of guitar performance has reached a new level. To enlarge her program—filling in for a missing act—she added Ponce’s *Theme, Variations and Finale*. As she did on her debut CD, she used the Tilman Hoppstock urtext, which includes some all-but-impossible variations. She did not seem to struggle. In addition to that, she played the spectacular *Brasiliana* no. 13 by Radamés Gnattali. It was new to me, but I hope she is able to record her extraordinary performance soon.

The evening performer was legendary Uruguayan guitarist Eduardo Fernández, inducted into the Hall of Fame at the end of the convention. His program was all sonatas by Ponce, and since his final piece on the program was *Sonata* no. 3, one of the indisputably great works for guitar, I have to cite it as a highlight. But I will also mention that the *Sonata romántica*, which I usually dread despite my love for Ponce, was unusually satisfying. Mr. Fernández’s slightly slower tempo than usual for the first movement allowed for a revelatory display of nuances, and his slightly faster tempo for the slow movement enhanced its expressivity, while avoiding any musical doldrums. And mercifully he elaborated the dreaded pages of long chords with tasteful arpeggiations. I hope everyone will do that!

## Day Two

With performances of the semifinal round of the International Concert Artist Competition (ICAC) taking place during the day, the only formal concert slot on Day Two was in the evening. And what a concert it was! Once



Duo Noire



Bokyung Byun



Eduardo Fernández

again, as with Bokyoung Byun, we were treated to the new state-of-the-art in guitar performance, this time of the Beijing Guitar Duo, comprised of Meng Su and Yameng Wang. (SoloDuo, Brasil Guitar Duo, and a few others are on this lofty level as well.) The first half of the concert featured a two-guitar transcription of Granados's *Valses poéticos*, created by the Graber-Maklar Duo of Bavaria. While this work can be played—and not unsuccessfully—on one guitar, the sonority offered by a duo makes the work distinctly richer. The Beijing Duo played it with absolutely glorious tone quality on their Dammann guitars. (The fine American luthier, Steven Walter, showing his guitars at the vendor fair, pointed out that one reason for their beauty of tone was nearly constant subtle vibrato. Well spotted, Steven!) The first half ended with Meng Su's extraordinary performance of the William Walton *Bagatelles*.

I am no great fan of Giulio Regondi's music, but Yameng Wang opened the second half of the concert with the composer's *Reverie*, convincing me that, for the moment, I liked him. The concert concluded with an exciting, hair-raising performance of Astor Piazzolla's *Tango Suite*. I have never heard it better played.

### Day Three

The first performer of Day Three was the wonderful Luigi Attademo. I have reviewed his performances on CD and in the virtual performances of the pandemic years. I was expecting beautiful playing, and my expectations were met fully. He changed the program to honor his late teacher, the great Angelo Gilardino. The highlights included a wonderfully realized performance of Fernando Sor's *Fantaisie élégiaque*, beautifully apposite the occasion, and an extraordinarily virtuosic performance of the second study from Gilardino's *Studi di virtuosità e di trascendenza*.

The second concert in the late morning slot featured the unique ensemble Duo Noire. Just as on their last CD, all

of the works on their program were by women composers. And just as on the CD, no one could doubt that the works were of a high order, not simply chosen on the basis of their composers' gender. One of my favorites (as on the disc) was *Soli Deo Gloria* by Courtney Bryan. The title is what appears on the first page of Bach's manuscript of the solo violin works. Ms. Bryan is influenced by both classical music and jazz. The piece is a musical prayer, and it displayed the duo's mastery of perfectly synchronized rapid passages. The next piece, and what turned out to be one of my favorites, was a world premiere by Nathalie Joachim. I usually run away, if only mentally, when a work requires coordination with some prerecorded track. But *Hold Together*, which Joachim composed as what might be considered self-therapy in the time of COVID, used a simple track consisting of the composer's voice speaking, "If . . . hold together." It was touching rather than cloying and well appreciated by the audience. Musically, the work featured very cool mixed meters. I look forward to hearing it again.

The second concert segment of the day, beginning at 4:00 in the afternoon, included a short but impressive performance by Mexican guitarist Pablo Garibay. He did a particularly fine performance of one of my favorite pieces, Ponce's *Sonatina meridional*. And he made a good attempt at convincing me that the *Sonata* by Ginastera is a great work. He didn't quite succeed, but I appreciate the effort!

The evening brought us a concert by Hall of Fame artist Eliot Fisk. Any concert by Mr. Fisk is likely to produce a certain amount of polarization in the audience. Some people jump to their feet in praiseful encomia, while others wonder what they just experienced. And it is possible for individuals to experience that duality within themselves. There is, at any rate, no doubt that Fisk is a questing scholar and performer. His arrangement of the Bach third



Beijing Duo



Eliot Fisk

cello *Suite* was astounding. Going farther than I have ever heard, he introduced not just bass notes but middle voices, which were often ornamented themselves. It made for an extraordinary amount of notes, going much farther than what Bach did when repurposing a cello suite for lute. I liked some of it, while other parts seemed distinctly over the top. My personal highlights of the concert were unexpected. Granados's *Spanish Dance* no. 5 usually leaves me disappointed on guitar, but Fisk's performance was the finest I have ever heard, making the piece finally live up to its "Andalusian" character. And his transcription of Albéniz's *Sevilla* seemed much more grounded in its flamenco roots than ever. Perhaps Mr. Fisk's touring with Paco Peña inspired his performance.

### Day Four

At 4:00 P.M. on Saturday, Johan Smith, winner of the Rose Augustine Grand Prize in 2019, gave the last concert of the convention, save for the final-round performances of competitors in the ICAC. Mr. Smith is a creative and refined player whose entire concert was beautiful. But the cancellation of one of the quartets led to the need for him to expand his concert, which gave us a magnificent performance of Benjamin Britten's *Nocturnal*. A substantial and unexpected treat.

My remit for this article does not include evaluation of the performances by convention competitors, but the final ICAC results were:

- **Rose Augustine Grand Prize:** Lovro Peretić (Croatia)
- **2nd Place:** Marco Topchii (Ukraine)
- **3rd Place:** Mateusz Kowalski (Poland)
- **4th Place:** Ami Inoi (Japan)

Having heard the finalists in all of the divisions of the competitions, I can say with certainty that the future of the guitar is in good hands for many years, with artists as young as 11 (!) approaching a near-professional level of technique and artistry. Now it's on to the Big Apple, New York City, for what is already shaping up as a monumental convention celebrating fifty years of the GFA. See you there!



## Classical Guitar Studies

SHARON ISBIN, *Department Chair*

At the heart of Juilliard's guitar department is its founder, Sharon Isbin, who established the program in 1989. In addition to working closely with Ms. Isbin, guitar students enjoy many opportunities for solo and ensemble performances at our Lincoln Center campus and throughout New York City. Explore what a Juilliard education offers, including:

- Pre-College, BM, MM, DMA and Artist Diploma programs
- Private lessons and master classes
- Chamber music performance
- Guitar history and literature
- Fretboard harmony
- Scholarship assistance and more



APPLY BY DECEMBER 1  
[juilliard.edu/guitar](https://juilliard.edu/guitar)

PHOTO BY JONATHAN TICHLER

## THE 2022 GFA LECTURES

By Cameron O'Connor

Lectures at this year's GFA convention provided valuable insight into the guitar's past and future, with a diversity of topics matched by an international cast of presenters.

### James Stroud



For those with hopes of curing their focal dystonia, there are perhaps more encouraging titles than the one American guitarist James Stroud chose for his lecture on life with the affliction, “From Botox to Brain Surgery.” Then again, encouragement was not so much the point here as discouraging the malady in the first place. Stroud states at the beginning of his talk

that he “did everything wrong, and you don’t want to do what I did,” claiming that as a result of the sheer quantity of repeated figures required of the plucking hand (chasing down 120 bpm on that Villa-Lobos etude, anyone?), guitarists are highly represented among those suffering from both focal dystonia and musculoskeletal disorders generally. Stroud took the audience on a decades-long journey, from the origins of his condition (practicing too long, with too much tension, on repertoire too difficult) to seeking ultimately futile treatments like Botox injections (to relax muscles) as well as an international trial in “sensory motor retuning.”

The latter treatment involves the introduction of “chaotic” mental functions—like counting backward while imagining a Bach sarabande, all while wearing a splint impeding the movements of certain fingers—in an effort to create new neurological pathways through which muscular contractions are directed. Though this route was not successful for Stroud, one such study saw “marked and significant improvement” from participating guitarists. Stroud’s journey culminated in the successful implantation of an electrode in his brain to prevent the muscular co-contractions symptomatic of his dystonia. As Stroud put it, he was “a walking cyborg.” Stroud was moved to tears while detailing improvement since participating in the NIH-funded Deep

Brain Stimulation study and urged those in the audience to avoid his fate with a relaxation-focused, back-to-basics approach to technique.



### Katalin Koltai

Katalin Koltai, guitarist and PhD researcher within Stephen Goss’s International Guitar Research Centre at the University of Surrey, demonstrated and performed on her prototype “Ligeti” guitar. Dissatisfied with the difficulty presented



by the pitch clusters emblematic of twentieth-century modernists like Béla Bartók or György Ligeti, Koltai began her lecture with a brief overview of solutions to other perceived limitations of the instrument: the ever-expanding stable of guitars with more than six strings, atypical tunings of the standard guitar, and capos—such as those Koltai invented—capable of stopping select strings. It was from her capo system that Koltai’s Ligeti guitar, with movable capos for each string, evolved. The resulting instrument makes formerly impossible combinations of notes more feasible by stopping any string at any fret.

In Koltai’s meetings with her Hungarian compatriot György Kurtág, the composer summed up the feelings of many when he said that he “did not know how to use the guitar... how to write for the guitar.” Koltai’s resulting transcription and performance of Kurtág’s haunting *Ligatura Y*, op. 31b, originally for piano, proves that an enterprising guitarist remains the most effective remedy for that condition.

### Michael Andriaccio

American guitarist and financial advisor Michael Andriaccio provided much-needed advice on basic tenets of financial planning. Joining the convention remotely from his home in Florida, Andriaccio’s talk centered on three topics: beneficiaries, investing, and general advice for the young. Given the rise of nontraditional relationships, the habit of indicating specific individuals (including birthdate and Social Security number) on account beneficiary declarations



is more important than ever, as it avoids the costly complications of probate. To best achieve this, Andriaccio stressed the importance of the “financial happy meal,” consisting of a will, power of attorney, and health care directives. All are vital in ensuring that financial assets are directed to intended beneficiaries or charities (especially the GFA, through its Legacy Circle) upon death.

Andriaccio’s forty-year experience in the financial sector has convinced him of the importance of investing in a broadly diverse portfolio while young, and that focusing undue worry on short-term market volatility distracts too many from sound financial planning. His advice to young people is to first reinforce saving behaviors—setting aside five to ten percent of monthly income—and then invest conservatively, favoring long-term options like diversely invested mutual funds instead of higher-risk individual stocks (given the current state of the market, these should be avoided “like the plague”). Last, Andriaccio stressed the importance of buying life insurance at a young age while it is relatively inexpensive.



### Luigi Attademo

Italian guitarist-scholar Luigi Attademo presented “Giulio Regondi, a Romantic Virtuoso: Some Remarks on the Ten Studies for Guitar.” The guitar music of Giulio Regondi (1822–72) is not yet a repertoire staple, owing in part to the recentness of its rediscovery, its difficulty, and guitarists’

general unfamiliarity with later romantic literature for their instrument. Despite efforts to remedy this unfamiliarity and increase the high romantic repertoire generally—some going so far as transcribing Wagner—the Segovia-era inheritance of a repertoire gap between Sor and Tárrega remains the status quo.

The sad tale of Giulio begins with the familiar figures of a child prodigy and exploitative father-manager. Unlike Mozart, who maintained a creative and occasionally tumultuous relationship with his father Leopold, Giulio’s presumed father ran off with the proceeds of prodigious concertizing, leaving the boy alone and destitute in

England. In Giulio’s obituary for the May 25, 1872, edition of *The Musical World*, a friend noted that “the poor boy drooped and would have died from starvation but for the care and thoughtfulness of his hostess.” Attademo provided perspective on Regondi’s career as a performer through glowing contemporary reviews (including of international tours where he graced the stage with the likes of Mendelssohn and Moscheles). No less than the famous critic Eduard Hanslick praised the young Regondi.

Attademo also detailed the influence of virtuoso Austrian pianist-composer Sigismond Thalberg (1812–71) on the guitarist, providing clarity on the origins of Regondi’s romantic style. The brief flourishing of popularity enjoyed by the concertina in England drove Regondi to write for that instrument as well, including two method books, and the attention Attademo paid to textural similarities between Regondi’s writing for concertina and guitar demonstrated another stylistic influence.

Finally, Regondi’s ten *Etudes* were analyzed from both historic (two extant manuscripts, with composition likely dating from before 1854) and stylistic perspectives. Of particular interest were the examples of harmonic complexity illustrative of the romantic style; for example, the seven changes of key in Regondi’s second *Etude* or a passage in the same work in which the composer disrupts a sequence of roaming modulation through half-step voice leading, jerking the listener from D<sup>b</sup> to C in an instant. Such intricacies highlight Regondi as an outlier among guitar composers.

Presentations on two of Brazil’s twentieth-century modernist composers, given by compatriots, served as bookends to this year’s lectures.

### Felipe Garibaldi

Up first was Felipe Garibaldi, who provided an overview of Cláudio Santoro’s (1919–89) guitar music. Despite Santoro’s phenomenal output across all genres of art music (including fourteen symphonies) and an international career as a composer-conductor, his guitar music remains relatively obscure both inside and outside Brazil. That is in part due to the contrast it provides with the popular conception of the Brazilian repertoire and the latter’s inevitably ripe rhythmic folk idioms à la Ernesto Nazareth or Villa-Lobos’s *Chôros* no. 1. The music of Santoro represented instead the international mid-century avant-gardism embraced by other Brazilians like Edino Krieger or Marlos Nobre.



Like his classmate and contemporary César Guerra-Peixe, Santoro's compositional aesthetics show a complicated relationship with musical nationalism. Garibaldi broke the composer's career into several periods, characterized with descriptions like "Serialism," a Marxism-fueled "Transition to Nationalism," or the head-spinning "Return to Serialism." It is not until his last decade, from which his four guitar works date, that Santoro was truly able to reconcile these disparate influences. Santoro's teacher, Hans-Joachim Koellreutter (1915–2005, see below), gave a concisely Teutonic interpretation of this stylistic amalgam, saying that "in Santoro's works, Brazilian music is in crisis . . . Music is now not just for the feeling, it is also for the understanding." In his analysis of the *Estudo* no. 1 (1982), Garibaldi finds the source of Santoro's rich sonorities in the composer's heavy use of open strings and the tritone. This tonal preference displays an uncanny similarity to a contemporaneous Brazilian masterwork, the *Prólogo e Toccata* of Nobre. Garibaldi's new recording of Santoro works is a starting place for those interested in learning more.

## Alvaro Henrique Santos



In his lecture-performance on the solo guitar works of Brazilian composer and musicologist César Guerra-Peixe (1914–93), Alvaro Henrique Santos provided abundant context—historical, social, even geographical—for understanding the uniquely Brazilian circumstances in which the composer's talents flourished. Like Santoro, Guerra-Peixe, a

Bartók-like figure in Brazilian musicology and the first to graduate with a composition diploma in Brazil, studied twelve-tone composition with influential German expat and experimental Música Viva founder, aforementioned Hans-Joachim Koellreutter.

Though in the late 1940s Guerra-Peixe became disillusioned with serialism and its seeming incompatibility with regional Brazilian folk idioms, his first work for guitar, the northeast-inflected *Suite* of 1949, nevertheless achieves a satisfying synthesis. While Santos advocated for the composer's

numerous beginning and intermediate works, suggesting for instance that the *Breves II* might play a pedagogic role similar to that of Brouwer's *Estudios sencillos*, it is the *Sonata* (1969)—with its meandering character, at times rollicking with the folk vivacity of the Quinteto Armorial while elsewhere evoking the simplicity of Cláudio Santoro's mid-period popular songs—that Santos believes is the composer's masterpiece. As evidenced by Santos's colorful and effective performance, these stylistically and technically diverse works help to illuminate the immense galaxy of twentieth-century Brazilian guitar composers in a sky too long dominated by just a few stars.

With so much valuable research to chew on, a year until the next convention provides just the minimum time for mental digestion!

**LARGE SELECTION  
OF THE FINEST  
CONCERT  
& STUDENT  
GUITARS**

Baarslag, Bernabe,  
Castelluccia, Daily,  
Delarue, Espinosa,  
Esteve, Hanika,  
Hill, Merrin, Pace,  
Picado, Quinson,  
Raya Pardo, Ray,  
& many more.



The Classical Guitar Store

Since 1967

2038 Sansom Street, Philadelphia, PA 19103  
215-567-2972 | [www.classicalguitarstore.com](http://www.classicalguitarstore.com)

# GFA'S 2022 IYC COMPETITION

By Pamela Kimmel



While attending GFA 2022 in Indianapolis, Indiana, I briefly met a man in the lobby of the Ruth Lilly Performance Hall on the Indianapolis University campus. With a big smile, he told me that this was his first time attending a GFA convention and that he felt like “a kid in a candy store.” Although I have attended over twenty GFAs, I have to admit that I feel that way every time, and more so this time after the virtual hiatus of the last two years. Thinking about all of the treats in this veritable candy store, I have to admit that my favorite part of the whole week was the International Youth Competition (IYC), and I'd like to share some facts, observations, and musings about the 2022 event.

Let's start at the very end of the competition with the announcement of the results made by Dr. Lynn McGrath, IYC Artistic Director (also notably Senior Instructor of Guitar, Eastman Community Music School, Eastman School of Music; and Artistic Director, Guitar New Mexico). Lynn is an incredibly enthusiastic, organized, and caring shepherdess for her flock of young guitarists. She said:

Congratulations to these amazing young guitarists whose skill and artistry were nothing short of astounding in their final round of the eighteenth edition of the GFA's International Youth Competition. Our esteemed judges had the difficult task of whittling it down to only four per division and then ranking them by their final round performances. Thanks to all who participated for their preparation and courage in sharing their music with us; this was a stunning final round! A huge thanks as well to our judges—Junior Division (14 and under): Zoë Johnstone Stewart, Bokyung Byun, and Gergely Szurgyi; Senior Division (15–18): Bálint Varga, Isaac Bustos, and Meng Su.

Lynn then announced the four finalists for the two IYC divisions:

## Junior Division

- 1st Place: Elle Davisson, age 14 (US)
- 2nd Place: Emilia Diaz Delgado, age 13 (Mexico)
- 3rd Place: Andrei Orasanu, age 13 (US/Romania)
- 4th Place: Tae Kim, age 11 (US)

## Senior Division

- 1st Place: Reade Park, age 17 (US)
- 2nd Place: Ethan Boyers, age 17 (US)
- 3rd Place: Penelope Shvarts, age 17 (US)
- 4th Place: Owen Wang, age 16 (US)



Elle Davisson



Reade Park

One of the judges, Bokyung Byun, Rose Augustine Grand Prize Winner for 2021, later echoed Lynn's assessment: “I was blown away by the talent and artistry of the young guitarists and cannot wait to see more of their performances in the future.”

Now that we've seen the results, let's go back to the beginning. As I sat in the audience waiting for the first player to come onstage, I found myself thinking about just how far guitar pedagogy has come in the last fifty years, especially teaching methodologies for young students. When I was growing up with the guitar and getting involved with the Chicago Classical Guitar Society, very few young people were playing at local recitals. On the rare occasion that one did, everyone would be impressed if a 12-year-old played one of the simple Sor etudes.

Now we hear teens and preteens performing some of the most difficult pieces in the repertoire. As the 2022 IYC progressed, I was impressed with 11-year-old Tae Kim's intelligent reading of the Ponce *Sonata III*; Ethan Boyer's mature interpretation of the Fugue from *Suite*, BWV 997, by J. S. Bach; and Penelope Shvarts's

virtuosic playing of Aguado's *Introduction and Rondo brillante*, op. 2, no. 2.

As I listened to these talented and dedicated youngsters, I wanted to learn more about them. Doing some research, I discovered many awe-inspiring facts about the finalists. Emilia Diaz Delgado, 13, who played a stylistically impressive *Fantaisie hongroise*, op. 65, by Mertz was featured on the NPR program *From the Top* when she was 11. Andrei Orasanu, 13, who gave us a moving performance of Barrios's *La catedral*, won Division III of the Southern Guitar Festival Competition in 2021. Owen Wang delighted us with Roland Dyens' *Tango en skai*. Wang has been part of GFA's new Mentorship Program, studying with 1998 ICAC winner Denis Azabagić, who said of his young student: "Owen is such a talented young guitarist, so nuanced in his musical expression. It will be so fascinating to watch his development in the next several years!" (For more on the Mentorship Program and Owen Wang, go to [www.guitarfoundation.org/page/mentorship](http://www.guitarfoundation.org/page/mentorship).)

My curiosity then led me to get in touch with the two winners, Elle Davisson and Reade Park. Here is a quote from Elle's bio:

With a growing reputation as a young musician of exceptional artistry, 14-year-old classical guitarist Elle Davisson is both a soloist and half of the Davisson Duo, a guitar duo with her brother, Jack. Elle Davisson is first-place prizewinner of the 2022 Guitar Foundation of America International Youth Competition, Junior Division; fourth place prizewinner of the 2022 James Stroud Classical Guitar Competition; and first-place prizewinner at the 2021 Southern Guitar Festival Competition and the 2021 Society of American Musicians Competition, among many others. A strong believer in equal access to music and music education, Elle Davisson has also performed numerous outreach concerts in schools and retirement homes, and has worked/is working to set up free group guitar classes at VA hospitals and underserved communities in her neighborhood.

Elle offered these thoughtful words about her experience at the IYC final round:

Knowing that countless hours of practice and preparation all boil down to just fifteen minutes on stage is frankly terrifying. I'm not afraid of losing; there are many guitarists I would be proud to "lose" to. But I am scared that I'll think back on this moment and feel that I held back, that my performance was lacking presence.

And on performing in general she added: "Possibly the thing I love most about being onstage is that sometimes, I'll have an idea—nothing too large, but maybe a sudden change in dynamics or color—and I'll play with it. There are no 'take backs' or 'do-overs,' and that freedom keeps me engaged in my music."

Elle's winning repertoire included selections from *Seis brevidades* by Sérgio Assad and Giuliani's *Grand Overture*, op. 61.

Now for an "up-close and personal" look at Reade Park via his bio:

Reade Park, age 17, is a student in the Pre-College Division of the San Francisco Conservatory of Music, where he studies classical guitar with Scott Cmiel and composition with Robert Chastain. He won first prize at the 2022 Guitar Foundation of America's International Youth Competition, second prize at the 2022 James Stroud Classical Guitar Competition, and an Honorable Mention in the 2022 National YoungArts Competition. He has appeared on NPR's *From the Top* program.

I asked Reade for a comment about his participation in this year's event. He responded: "What I found the most heartening about my experience at the GFA was the level of camaraderie among the competitors. It felt as if we were all sharing in the same hope of something meaningful."

Reade's winning performance included Bach's Gigue and Double from *Suite*, BWV 997, Rachmaninoff's *Prelude* in G minor, op. 23, no. 5, and Thelonious Monk's *Round Midnight*, arr. R. Dyens.

So that gives you a clear picture of this wonderful event that happens every year at the GFA Convention and Competitions. I hope it entices you to join all of us next year in New York City!

## THE 2022 GFA CONVENTION: Perspectives from a Hobbyist

By Vish S. Watkins



Since my early teen years, I have loved playing the guitar as an amateur hobbyist. Since 2005, when I turned fifty-five, I have been striving to play with more musicality and competence, and have studied with Rod Stucky at the Prep program at the University of Cincinnati. I retired from my profession as a physician specializing in Infectious Diseases and Internal Medicine in the fall of 2021. During the past nine years, and especially since retirement, I have steadily and slowly improved under Rod's encouragement and tutelage and many hours of daily practice. I have passed the level 8, 9, and 10 exams given by the Royal Conservatory of Music (RCM, Toronto). Given my age and late start, I know that I will not acquire the skills of a professional. K. Anders Ericsson, who showed that about ten thousand hours of deliberate practice is the hallmark of the making of an elite musical performer,<sup>1</sup> found that latecomers do not acquire skills equal to those starting at an earlier age. They can still demonstrate continuous improvement with deliberate practice, in parallel motion with those starting early, even if always at a lower level than early starters. This is encouraging news for amateurs and hobbyists.

I have been a GFA member for years and loved reading *Soundboard* articles about great players, composers, reviews of CDs and books, and about events at the GFA conventions. I had never been to a GFA convention as I had always considered it a meeting more suited to professionals. Distance and travel while having to work a full-time job were also deterrents. When GFA announced that the 2022 GFA Convention and Competitions would take place in Indianapolis, my hometown, I was tempted to attend. Concerts from some of the best guitarists were a big draw, as were lectures, technique classes, masterclasses, and competitions. The availability of private lessons, thirty minutes each, three per registrant, with the opportunity to learn from great experts in the field was enticing, especially as I was planning to take the next level of the RCM performance exams in a few months. I registered and signed up for private lessons. It turned out to be one of my most enjoyable musical experiences.

My first contact with the 2022 convention was Brian Geary. Guitarist and Convention Manager, he helped me via email to navigate the website and correct a computer glitch in ranking teachers. Brian and Ebaa Khamas, guitarist and Operations Administrator and Advertising Manager, were

the first GFA officers that I met in person, and they were exemplars of the efficiency with which the GFA convention unfolded and the amicability and collegiality in all my social and formal encounters. Brian gave me my list of teachers and Ebaa helped with registration.

To select a teacher, one ranks the fifteen participating teachers from 1 to 15 and is allotted teachers, first come, first served. As all the teachers are renowned in the field, constructing a preferential order was no easy task. I first picked three pieces from the five that I had been preparing for my next RCM exam, one piece for study with each teacher. I then searched the websites of teachers to see if they had recorded the pieces or had stated any special interests in the pieces or composers. During my internet search, I also found some interviews that described their backgrounds and their own teaching or learning experiences. I finally ranked the teachers, firmly convinced that I would benefit from the lessons regardless of which teachers I had been assigned to.

My first two lessons were on Wednesday morning, Day One of the convention. My first teacher was Yameng Wang. I played Fernando Sor's *Mozart Variations*, op. 9. When I finished, she said that my playing was good. She identified weaknesses and told me and showed me how to correct them: in the introduction, the melody and bass lines are fine, but make the dyadic middle-voice triplets soften and flow, not stop and go. In the theme, for the G# following the triplet slur in m. 2, use left-hand finger 3 instead of 1 to avoid an unwelcome glissando. In the first variation, play each slur syncopated several times and then without syncopation several times to improve accuracy of timing. In variations 2 and 3, play longer flowing lines to make the phrasing more beautiful. Shifts must be smoother in variations 3 and 5. In the coda, be true to the rests, and don't put in rests where there are none. I asked her how I could play faster arpeggios. She showed me how my right wrist slightly extended and tensed, I suspect from anticipation of wanting to play more rapidly, decreasing the free motion of right-hand fingers, and showed me how to relax the wrist and play that section without excessive tension. By then, the allotted time was gone, her next student had arrived, and the lesson ended. I left, glowing and delighted, buoyed by the knowledge that with practice, I could play the piece more skillfully.

<sup>1</sup> K. Anders Ericsson and Neil Charness, "Expert Performance: Its Structure and Acquisition," *American Psychologist* 49, no. 8 (August 1994): 725–47.

When I ran into Brian Geary near the convention war room shortly afterwards, I asked him whether there would be additional fees for the lesson as Yameng had extended it to about one hour. He said not to worry, and a man more formally attired, indicating a senior GFA officer, who was accompanying Geary, smiled in assent, expressing his appreciation for my enquiry. Awaiting my next lesson, I was reading a book when the man whom I had seen earlier with Brian stopped by and asked me what I was doing. After a brief description of my background with the guitar, I told him that I was studying for my next RCM theory exam while waiting for my next private lesson. During a conversation where he evinced much interest in what I was doing, I learned that he was Brian Head, Artistic Director of the GFA's Executive Committee. I recalled that he was well-known in the field as a guitarist, composer, and educator. His genuine interest later prompted me to seek his advice when I decided to write this article.

One teacher I had chosen was unable to attend the convention. Dr. Nemanja Ostojić from the University of Indianapolis, who was instrumental in bringing the event to the city, had agreed to substitute. I had taken some very productive and enjoyable lessons from Nem a couple of summers ago. We now worked on some specific items in the Bach Fugue, BWV1000. I wanted to play the chord changes more comfortably and assuredly in m. 86. Nem showed me how a change of fingering would accomplish that. He also discussed the baroque style of performance and broadened my knowledge on this topic using scale exercises and a few phrases from the piece. This was a highly satisfying end to my first morning session at the convention.

My final lesson was with Pablo Garibay on Saturday morning. I had been to his concert on Friday afternoon, when he had played Manuel Ponce's *Sonata meridional* and Ginastera's *Sonata*, op. 47, coming onstage with an engaging smile and treating the audience to a virtuosic performance. I had requested Pablo as he had expertise and interest in Ponce, and my chosen piece was the fourth movement of Ponce's *Sonata romántica*. Given the short duration of the lesson, we focused on troublesome spots: the arpeggio section in A minor and its repeat in B minor. I was unable to play them as fast as I had generally heard them played in

recorded music and also had difficulties shifting chords in the B-minor section. I played the sections for him and he told me, "You are playing this well, so don't worry about speed, make the piece yours, and play it at the speed at which you are comfortable." For the shifts back and forth from D# minor to G# minor in the B-minor arpeggios, he showed that using the second finger as a pivot for the first chord change before laying down the other necessary fingers and not moving fingers till needed would make the passage easier. Pablo's praise boosted my self-confidence. His conviction that the speed at which I was playing produced enjoyable music was reassuring. This lesson has made me trust myself and my musical instincts.

On Wednesday afternoon, Eliot Fisk taught a masterclass. The players included Owen Wang, Penelope Shvarts, and Eric Wang, who participated in the International Youth Competition (IYC), and Mark Topchii, who participated in the International Concert Artist Competition (ICAC). Fisk gave insights into a variety of topics arising from the pieces played. To scale up speed (Villa-Lobos, *Etude 7*), play short successive four-note speed bursts starting with note 1, then note 2, and so on, starting with the appropriate finger used when playing the complete scale run. Fisk showed the differences between flamenco and classical guitar approaches to Spanish music, and how to bring out the beauty of the music by making some key notes pretty. He showed them how to play smooth and flowing musical lines. All the participants played their pieces skillfully. This event served both as high entertainment from the pieces played and educational from technical and musical standpoints.

The GFA convention sometimes has two or three events running at the same time in different locations, so one chooses where to go and what to hear or do, and thoughts on my chosen events follow. Johan Smith played arrangements of three Schubert lieder. Two were arrangements by Mertz. All were played beautifully, bringing out Schubert's depiction of contrasting emotions. "Erlkönig" was Smith's own arrangement, with minor chords and a prominent bass in triplet rhythms, clashing chromatic harmony, and the changing vocal parts depicting the father, frightened child, and menacing Erlking chasing the racing horse, evoking dread and sadness, played with



Pablo Garibay



Luigi Attademo



Michael Partington



Lynn McGrath

finely honed skills. His rendition of *Nocturnal* vividly portrayed the varying moods of Benjamin Britten's variations on John Dowland's "Come Heavy Sleep."

Michael Partington played *Hearing the Thing Itself* composed by Bryan Johanson, an engrossing and interesting piece that he said was inspired by the recent pandemic. Partington's rendering of Stephen Goss's *Watt's Chapel*, lush with deep resonant chordal movements, invoked thoughts of meditative and hushed walks in sacred settings. Both pieces were written for Partington by contemporary composers, the compositions were absorbing, and the players' renderings of the highest caliber in a thoroughly enjoyable recital of new music.

I savored Luigi Attademo's concert, a program in homage to Angelo Gilardino, including pieces by Sor and Manuel de Falla alternating with Gilardino's homage pieces to those composers, and a study composed by Gilardino that Attademo said he learned when he was a student of Gilardino. Attademo played Sor's *Fantaisie élégiaque*, op. 59, and Falla's *Homenaje pour le tombeau de Claude Debussy* with elegance and expressivity, invoking the reflective moods of these tributes. Gilardino's modern pieces were rendered sensitively and equally enjoyable.

Duo Noire's concert was a demonstration of how beautiful and engaging contemporary music can be. Their pieces were all composed for them by living contemporary composers, all women, and were delightful. The duo comprised Thomas Flippin and Christopher Mallett. The composers included Gity Razaz, Courtney Bryan, Nathalie Joachim, and Clarice Assad. In these pieces, the duo exploited a variety of techniques including use of steel spoons, prolonged drumming, jazzy riffs, and boisterous rasgueados. Nathalie Joachim's "Held Together" was particularly interesting. Thomas told us that it was born out of the hardships of the pandemic. Thomas started a laptop computer just before he and Christopher started playing. The beautiful voice of Nathalie Joachim then joined the guitars through speakers, one guitar playing virtuosic lines, the other chordal. The piece progressed with the voice entering and leaving, the time signatures shifting, voice and guitars clashing in jarring dissonance; finally the voice went away, and the two guitars proceeded to the finale in luscious chords and sonorities. Thomas told me more about the piece afterwards, about how it depicts the isolation and agony of the difficulties endured during the long months of the pandemic with its resultant and coinciding personal, social, and political upheavals and disquiet. When I heard it without knowledge of form or structure, I enjoyed it as it evolved with the voice coming and going and the guitars combining beautifully,

and remembered the finale as a comforting conclusion. When the recorded music becomes available, I will have to obtain it.

I attended two evening events. On Thursday, the Beijing Duo, Yameng Wang and Meng Su, gave a gripping performance ranging from the baroque to the contemporary. Two Scarlatti sonatas started the program, the two guitars playing distinctive voices in precise baroque polyphony, each differing in sonority and personality. Imitating, combining, separating, and coalescing again, the sonatas were delivered with finesse and flourish. The romantic allure of Enrique Granados's *Valses poéticos* came next, captivating with its beauty and nuanced with the movements—vivacious, melodious, noble, humorous, and elegant—kindling a variety of deep-felt emotions. Meng Su played the Walton *Bagatelles* with supreme command and beauty. Yameng's solo was Giulio Regondi's *Reverie*, and her tremolo smoothly and swiftly rippled and rolled, individual tremolo notes at times sounding like they were differentially expressed, leaving me dreaming that I was adrift in a boat floating gently down a calm flowing river, all cares left ashore. The duo finished with *Nian Hua* (Chinese New Year's Paintings), written in three movements by contemporary composer Chen Yi. The piece includes gaiety and fireworks characterizing New Year's and the duo's performance sparkled and captured the festive nature of the holiday.

On Friday, I scouted the vendor exhibits. The young man minding the D'Addario booth gave me information on how to send in old strings to recycle, including those made by other manufacturers. I met Zebulon Turrentine, a classical guitarist who now is a full-time luthier in Tennessee. In the booth, Alan Mearns, a guitarist and teacher from North Carolina, was playing his guitar made by Zeb and encouraged me to try it. It was comfortable to hold and play, and I loved its warm, beautiful, balanced sound. Zeb talked about his interest in using Osage, a native American tree, for building guitars (see Zeb's article on the subject in *Soundboard* 46, no. 1). He told me about its history, how Native Americans used it for making bows, and later, how settlers used it to fence farms. In addition to the use of its wood for fence posts, the tree itself has long thorns that make it a nettlesome barrier. He has found that it can be a good wood for the back and sides of a guitar. Zeb said that it could be a sustainable source of wood for classical guitars in the future. Perhaps it will be a solution to the ecological questions involving rosewoods. Zeb did not have one on display. To satisfy my curiosity, the next time I am near his residence in Tennessee, I must visit Zeb and try out an Osage guitar if he has one on hand.

I attended some of the competition recitals. In the senior IYC finals, Reade Park, Ethan Boyers, Penelope Shvarts, and Owen Wang all gave memorable performances. I saw Ethan and Penelope in the lobby after the event and congratulated them for their fine performances. Penelope had played Isaac Albéniz's *Sevilla* and Dionisio Aguado's *Introduction and Rondo brillante*, op. 2, no. 2. Ethan had played the Fugue from Bach's *Suite*, BWV 997. When I told him how much I had enjoyed his playing and how clear the counterpoint was and how his playing had captured the emotional content, he told me enthusiastically how he had thoroughly enjoyed studying the piece. I attended one session of the ICAC semifinals and finals. I again found myself loving every recital and every piece played. I caught the final stages of the IYC Junior Division on a computer screen. The winners of the competitions were Elle Davisson (IYC Junior Division), Reade Park (IYC Senior Division), and Lovro Peretić (ICAC), all of whom played wonderfully. The GFA website says this of the youth division competitions: "Our esteemed judges had the difficult task of whittling it down to only four per division, and then ranking them by their final round videos." I can only imagine; as a hobbyist of modest skills and an even more modest musical ear, I would not come close in eligibility to don the robes and wigs of musical judges required for this selection.

On Saturday morning, I attended Meng Su's technique class. She described her routines and thoughts on technique, saying that technique is critical for musicality. Every day, she spends fifty percent of her playing time on technique. She divides the time into slots for right hand and left hand. Arpeggios come first, followed by slurs. Then she gets to scales; specifically, one scale, the chromatic, starting with low E on the sixth string, working up to the fourth-fret G# on the first, and descending back to the open sixth. Tremolo comes next, important for the development of technical and musical skills. She said that her duo partner Yameng Wang's tremolo is the best she has ever heard, a sentiment I can fully identify with, recalling Thursday night's Regondi. The final item on her list is playing excerpts from difficult parts of pieces from her repertoire. Excerpts are practiced in isolation and mastered. Meng Su has provided a simple solution to my perpetual habit of playing repertoire pieces from beginning to end ad nauseum, practicing and entrenching mistakes repeatedly, leaving the imperfections intact. I have gotten better over the years, but I still fall prey to this habitual foolishness. Allotting these difficult parts of pieces to a separate and specific time for technique is a simple and effective fix. In the few weeks since the end of the convention, I have been following this regimen. In

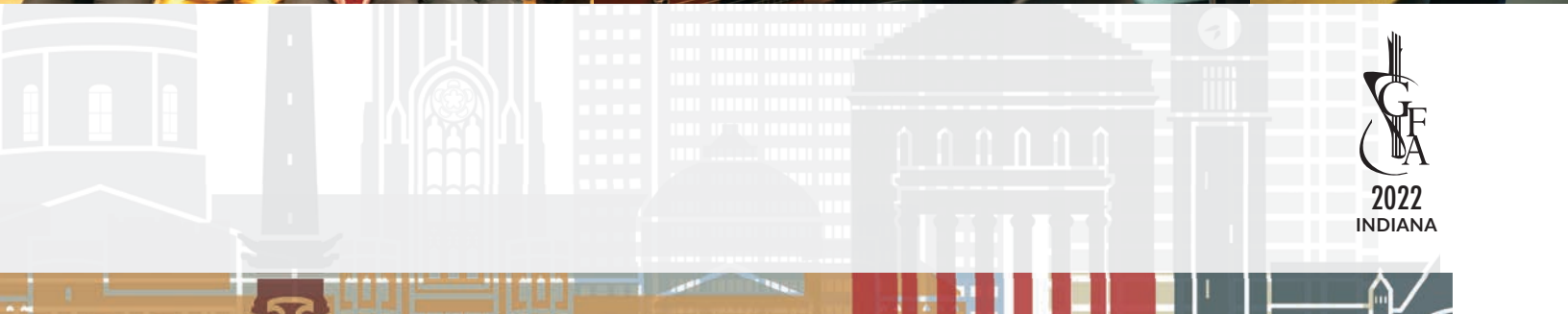
these daily "excerpts sessions," I have regularly practiced difficult parts, incorporating solutions from my lessons and finding my own way; some issues have fully resolved, and all problematic areas are improving.

On Saturday evening, at the closing event of the convention, prize winners and finalists of all the competitions were celebrated. Eliot Fisk and Eduardo Fernández, two great exponents of the art, were recognized and inducted into the Hall of Fame by Brian Head. Lynn McGrath, Artistic Director for the International Youth Competition, who has served in that role for seven years, spoke about her involvement with the young artists and her admiration for them. Nemanja was recognized for his role as the host, and I was glad that he had brought the GFA convention to Indianapolis. Driving home that night, I reminisced on how much I had learned and on the camaraderie ever present, mingling with young and old, professionals and amateurs, luthiers and booksellers, and others volunteering to manage the convention, all united by love of the guitar.

Sometime during the week, I decided to write an essay about the event. After the convention was over, I sent an email to Brian Head telling him that I was writing an essay of my experiences from an adult hobbyist's perspective. This led to two enjoyable and fruitful conversations with him. We discussed topics of interest for hobbyists, including the innate difficulty of playing the guitar compared to other instruments, especially in eliciting fluent music from the instrument, and the work required to attain fluency and mastery. He encouraged me to write this essay. I then spoke at length with Bob Ferguson, editor of *Soundboard*. He was also enthusiastic about my proposal and invited me to submit an article.

I now believe that an amateur hobbyist has much to learn and enjoy at a GFA convention. The professionals managing it are responsive to hobbyists and not just professionals. The lessons I took were all taught by experts devoted to high quality teaching, and they put all their heart and effort into it, regardless of my status as a hobbyist and amateur. The concerts were all outstanding. The masterclass I attended was high entertainment and fine education. The youth competitions were exciting, and such high skills in these young guitarists indicate a flow of fine classical guitarists for the future. New music is exciting, emerging from new composers. I had a great time, and I will eagerly await the next GFA convention when it arrives close to home.

# PHOTO GALLERY





# arizona state university

musicdancetheatre.asu.edu



**Arizona State University's School of Music, Dance and Theatre** is home to an internationally recognized faculty, outstanding performance facilities and innovative curricula in performance, composition, music learning and teaching and music therapy. We are the perfect place for students to embrace their musical passions and launch a successful career.

## String Area

- Pursue artistic endeavors in performance and education from traditional and contemporary classical music to free improvisation.
- Innovative performance projects and educational opportunities on campus and throughout the Phoenix metropolitan area.
- Master classes, seminars, coachings and classes focused on chamber music.

## String Faculty

**Jiji Kim**, guitar

**Danwen Jiang**, violin

**Katherine McLin**, violin

**Jonathan Swartz**, violin

**Nancy Buck**, viola

**Thomas Landschoot**, cello

**Catalin Rotaru**, double bass

**Charles Lynch**, harp

**Matthew Fiorentino**, string music learning and teaching

**Jeffery Meyer**, director of orchestras

**School of Music, Dance and Theatre**

**ASU** Herberger Institute for  
**Design and the Arts**  
Arizona State University

**Learn more!**

[musicdancetheatre.asu.edu/degree-programs/performance-guitar-bmus](https://musicdancetheatre.asu.edu/degree-programs/performance-guitar-bmus)

## GFA NEWS

### 2022 GFA Convention

The 2022 GFA International Convention and Competitions took place at the University of Indianapolis from June 29 to July 2, 2022, hosted by Nemanja Ostojić. This year we were able to return to “normal” with all competitors performing live and all concerts, lectures, workshops, and masterclasses occurring in person as well. Additionally, content was available to GFA members online. Congratulations to all competitors and presenters for a job well done. We look forward to seeing everyone in New York in 2023!

Below are the results of the GFA competitions in June.

### 2022 GFA International Concert Artist Competition

#### Results

Rose Augustine Grand Prize Winner: Lovro Peretić, Croatia

2nd Place: Marko Topchii, Ukraine

3rd Place: Mateusz Kowalski, Poland

4th Place: Ami Inoi, Japan



Lovro Peretić

### 2022 GFA International Youth Competition Results

#### Senior Division

1st Place: Reade Park, US

2nd Place: Ethan Boyers, US

3rd Place: Penelope Shvarts, US

4th Place: Owen Wang, US

#### Junior Division

1st Place: Elle Davisson, US

2nd Place: Emilia Diaz Delgado, Mexico

3rd Place: Andrei Orasanu, US/Romania

4th Place: Tae Kim, US

### Convention 2023 Artist Lineup

Join us at our landmark fiftieth-anniversary Guitar Foundation of America International Convention and Competition, hosted by Mark Delpriora, at the Manhattan School of Music, June 19–24, 2023. This convention will feature a stellar artist lineup that includes Sharon Isbin, Kaki King, Jérémy Jouve and Mathias Duplessy, Jason Vieaux, Cavatina Duo, Antigoni Goni, Fabio Zanon, Judicaël Perroy, Marcin Dylla, Gabriel Bianco, Michael Chapdelaine, Rovshan Mamedkuliev, Martha Masters, and Lovro Peretić.

### Richard Provost (1938–2022) passes

Guitar performer and professor Richard C. Provost passed away on May 29, 2022, at his home in Bloomfield, Connecticut. A leading pedagogue in the American classical guitar community, Provost graduated with a degree in composition from the Hartt School of Music, University of Hartford, in 1960. He began teaching guitar at Hartt while still a student, and in 1968 he founded the Guitar Department there. He remained at Hartt for over sixty years, his program serving as a model for many of the other college guitar programs that began emerging across the United States in the following decades.



## PUBLICATION REVIEWS

**Carulli, Ferdinando:** *Les Folies d'Espagne in E minor (from Op. 75)*. Nicola Jappelli, ed. Bologna: Ut Orpheus (CH 367), 2022. 9pp. €7.95.

Ferdinando Carulli still has much to offer his modern counterparts as this new edition by Nicola Jappelli attests. That this is not a facsimile may be all for the good. As editor Jappelli explains, the original Op. 75, published by Carli in Paris c. 1814 and in Leipzig by Breitkopf und Härtel in 1816, is divided into two parts. The first part presents twelve variations on the famous Folia theme, variations that Jappelli finds exhibit “a certain compositional weakness, expressed by worn-out guitar clichés.” Of course, they probably did not seem worn out two hundred years ago, but that perspective is now anachronistic. The second part features six variations “conceived with greater inspiration and a more passionate instrumental imagination.” It is that second part that is published here, with editorial “interventions” confined to fingering, dynamics, articulation, and correction of misprints in the original. All such emendations helpfully appear in brackets, so that the performer knows they were not placed there by the composer. This is a musically satisfying contribution to the large number of variation sets on the Folia and will make an effective addition to the repertoire of any guitarist with the necessary technical legerdemain to render it with the panache and élan it requires.

–Walter Aaron Clark

**Ourkouzounov, Atanas:** *Toccatenitsa*.

Lévis, Québec: Les Éditions Doberman-Yppan (DO 1102), 2017. 7pp. \$8.00.

\_\_\_\_\_: *Cinq impasses*.

Lévis: Les Éditions Doberman-Yppan (DO 1098), 2017. 11pp. \$10.00.

\_\_\_\_\_: *Variations folkloriques*.

Lévis: Les Éditions Doberman-Yppan (DO 1127), 2017. 12pp. \$13.00.

\_\_\_\_\_: *Sonata No. 5*.

Lévis: Les Éditions Doberman-Yppan (DO 1230), 2018. 15pp. \$13.00.

These four solo guitar compositions by the extremely productive Bulgarian Atanas Ourkouzounov gave me great pleasure when I received them. First of all, the high quality of all these titles should be emphasized, including the fact that Doberman-Yppan publications are widely recognized for their exceptionally fine graphics and typography. The initial thing that catches your eye is the illustrative vignettes on the covers of all four titles. Two of them directly refer to folklore motifs found in traditional Bulgarian and also pan-Balkan weaving. The initial pages of these four publications provide an overview of the author’s career, the first

two short passages describing Ourkouzounov’s artistic personality and briefly but accurately recounting his work as a composer. His seemingly inexhaustible inspiration is emphasized, as well as his musical language, which strives to find new sound possibilities of the instrument. His subtle use of form and endless quest for original rhythms are also mentioned.

At this point, I have to make a small digression and recall the period about thirty years ago when I first met Atanas. Our initial collaboration primarily included performances of some solo and duo guitar pieces. At that time, he was just taking his first steps outside his native country, but very soon he found himself in France and stayed there. It is nice to remember one of his first guitar professors, probably the most famous Bulgarian pioneer of this instrument in the twentieth century, Dimitar Dojchinov. I had the great pleasure of knowing and cooperating with him for years, and I even think that I met Atanas thanks to him. Atanas is certainly one of his most talented students, and if there is one trait that would best characterize Atanas, it is persistence. Great desire to persevere in his work—switching over time to composing primarily guitar music and continuing to do so from his new habitat in France—produced conspicuous results.

Now, when it comes to these compositions, for the first time in my long career writing reviews for *Soundboard*, I decided to examine these four titles simultaneously. They were published in relatively the same period (three in 2017 and one in 2018) and are so similar in form, structure, and content that I think that this set of four publications faithfully represents the author. First, his musical language is described herein as the “result of subtle use of the forms, an endless and original rhythmical search.” It is essentially a continuous idiomatic use of irregular rhythms, such as we find in Bulgarian folklore, as well as the traditional music of some other areas of the southern Balkans. So, the first and basic characteristic of all these pieces is the frequent change of meters, in which we find constant alternation of 2/8, 4/8, 5/8, 6/8, 7/8, 8/8, 9/8, 10/8, 11/8, and even 13/8. Sometimes it happens that there are no special rhythmic indications for a piece like *Toccatenitsa*, but even in that case, the abundant use of an odd figuration per metrical unit is very clear. By the way, the name of this composition is created by combining two terms: *Toccatenitsa* and *Rachenitsa*, the latter a characteristically animated Bulgarian folk dance.

Ourkouzounov has perfected this sort of complex rhythmic intertwining of various rhythmic figures and patterns. However, such frequent changes are essentially based on a constant process of

## PUBLICATION REVIEWS: (cont.)

improvisation, so it is clear that structurally all these compositions are built of many different motifs and occasionally some longer melodic lines. Furthermore, the frequent use of sequences is certainly facilitated by the very airy harmonic structure of the music, so that when we look at these works, it is obvious that the largest percentage of musical material consists of monophonic sections, then two-part intervals, and only thereafter three-part and multivoiced chords. Such a harmonious structure clearly indicates that the traditional approach has been abandoned in terms of the harmonic plan; all these works are polytonal, so at least the interpretation is easier because the accidentals are valid only for the tones in front of which they appear in any given bar.

This music employs various idioms of guitar technique, and they are skillfully incorporated. Ourkouzounov is a guitar connoisseur and a very fine performer of his own compositions. We can hear most of his interpretations on YouTube, which make clear the author's musical intentions. The title *Cinq impasses* (Five Dead Ends) indicates that it is a cyclic work in five parts, each part distinguished primarily by its tempo and aesthetic character. *Variations folkloriques* (Folk variations) consists of seven variations on a theme, clearly presented in 2/4 meter. Finally, *Sonata* no. 5 contains three movements: I. Movimento fluido (Fluid Movement), II. Scherzo diabolico (Devilish Scherzo), and III. Partite variate (Variety part). Here, too, we can conclude that it is essentially a three-part cyclic composition. In light of these highly original works, we may well praise the composer's hard work and the consistency of his stylistic approach over many years.

–Uroš Dojčinović

**Dowland, John:** *Complete Lute Works—Urtext for Guitar—Vol. 1—Complete Fantasies for Solo Guitar. Transcription and fingerings by Olaf Van Gonnissen and Tilman Hoppstock. Darmstadt: Prim-Musikverlag (PRIM 40 006), 2021. 49pp. €21.50.*

Several pieces by John Dowland for solo lute have been transcribed for guitar and have showcased the masterful contrapuntal genius of this composer. A complete edition of his solo works for guitar is long overdue and a massive undertaking. Olaf Van Gonnissen and Tilman Hoppstock have begun publishing just that in five volumes, with this collection of Fantasies as the first. Their transcriptions mostly follow the organization presented in Diana Poulton's well-beloved publication *The Collected Lute Music of John Dowland*, dividing his works into Fantasies, Pavans and Galliards, Songlike Works, Almains and Galliards, and Other Dances + Uncertain Works. Of course, Poulton transcribed the collection for keyboard/lute while this wonderful edition, at long last, is for guitar.

The Fantasies of Dowland are contrapuntal masterworks and like all his works, deserve further performance on the concert stage. They are full of beautiful voice leading, lovely embellishments, long virtuosic runs, and lots of challenges. The presentation of the voices and the choices with regard to the polyphonic notation are masterful, clear, and well thought out. The left-hand choices offer ingenious solutions that have been logically constructed, reconstructed (this is the second edition), and they present extensive challenges for the guitarist to maintain the voice-leading. There are many compressions and expansions in the left-hand choices and these prelugal, imitative counterpoint pieces will delight audiences and keep players well engaged.

This edition is painstakingly prepared, something we have come to expect from Mr. Hoppstock. It includes a brief history of the composer, a history of the manuscripts, changes to this second edition, transcription philosophy, errors in the tablature, fingering descriptions, and playing suggestions. The works of Dowland are the height of compositional genius from the renaissance. The guitar community today is fortunate to have the magnificent, meticulous work of Mr. Hoppstock and Olaf Van Gonnissen opening the door to this wonderful repertoire. This collection is well worth the investment and should become a staple for libraries, guitar programs, and personal guitar collections across the world.

–David Isaacs

**Pecznik, Sebastian:** *A Berliner Tango Story. Lévis: Les Éditions Doberman-Yppan (DO 1119), 2018. 4pp. \$8.00.*

Considering the selection of new titles that came into my hands this time, all printed by this same well-known Canadian publisher, I want to mention something that has been occupying my attention for a long time. All Doberman-Yppan publications are of high quality, by which I mean the technical side of these titles: solid and clear notation, striking cover design, top-quality paper. However, what I think is often missing, especially when it comes to compositions by younger authors whose careers are on the rise, are not only their biographical references but also programmatic and often performing notes. I am convinced that these kinds of short comments, especially by the author, would further clarify “what the composer wanted to say,” and help a lot in better understanding the music, as well as contributing to the greater interest of potential performers.

In the case of this particular publication, this has been done in the right way. So it seems quite unfair to me that in the bibliographic header to this review, we list only the numbers of printed pages with music (only four of them here) and not the introductory pages, which provide basic information about the work (in this case, two

pages of such printed text are given). So, in one word, a full hit was made with this edition. Also, thanks to YouTube, we can easily access and listen to this piece performed by the author himself.

This is extremely accessible music that begins with a mystical and relatively slow introduction. Then, within three connected segments, the piece presents some lovely evocative and nostalgic tones in which I believe that every ear can recognize the reflection of Argentine tango. The whole composition is in a very moderate and meditative tempo, handling the basic thematic inspiration in a particularly spiritual way. I must emphasize that everything, starting from the tonality in which the composition was written (A minor-A major-A minor), is extremely balanced and symmetrically arranged. I can only add that the author should be proud of this relatively short piece.

–Uroš Dojčinović

**Nousis, Yorgos: *Grenzenlose Fantasie*. Lévis: Les Éditions Doberman-Yppan (DO 925), 2015. 12pp. \$10.00.**

This is a solo composition by a younger Greek author, who demonstrates his talent in a completely acceptable way. Although at first glance it would seem that the composition combines several different styles, and thus musical expressions, creating the impression of a fusion of classical and flamenco approaches, it is still presented in a very traditional, classical guitar way. The title, which translates “Fantasy Without Borders,” is based on Bach’s Fugue, BWV 847, and a “Traditional Romani Song.” A performance of this piece by the composer is available at <https://productionsdoz.com/product/3282-grenzenlose-fantasie>, while Doberman-Yppan also offers a CD, titled *Grenzenlose Fantasie* (DO 1228), wherein guitarist Chronis Koutsoumpides performs the work as part of an all-Yorgos Nousis program.

After ten introductory bars in harmonics and a repetitive first section that stretches to four pages, the listener may soon conclude that the whole piece is going to be rather monotonous. But then we encounter a very cleverly incorporated paraphrase of the aforementioned Bach fugue. It was as if additional inspiration had shone on the author at that moment, which then sustained him until the end of the piece. To my mind, this very dramatic transition from one sort of material to another represents the true absence of all boundaries. However, as someone who is not unfamiliar with Greek folklore, I can’t help but notice that it is this transformational characteristic that gives this composition a special charm. In light of this, what makes me especially happy about *Grenzenlose Fantasie* is that everything presented is structurally clear and quite performable.

–Uroš Dojčinović

**Guerra, Stephen Paul: *Suite Rio de Janeiro: Three Original Choros for Classical Guitar*. Decatur, IL: Guitar Chamber Music Press, 2022. 6pp. \$10.00.**

Stephen Guerra brings us three original compositions for solo guitar in the Brazilian style of choro. Some of the inspirations for this new work are the great masters of Brazilian music such as Gnattali, Garoto, Powell, Pernambuco, and Teixeira. Though the compositions exhibit the traditional rhythms of the choro, the harmonies and melodies take a more modern approach, in a refreshing manner. The titles of the pieces are descriptive of their style: *Choro Tradicional*, *Valsa-Choro* (dedicated to Romulo Viana), and *Samba-Choro*. The first one includes chord symbols in each measure. This makes the piece suitable for adding instrumentation if you wish to play it in ensemble. The pieces are programmatic and convey how “a typical night of choro in Rio de Janeiro feels.” The composer does not provide dynamics or phrase markings, leaving it to the performer to decide how to interpret the pieces. The score does provide clear and specific rasgueado markings to make sure they are executed in a manner germane to choro. These pieces are best suited for advanced students or professional players. A short video with excerpts from them can be found on YouTube, performed by the composer.

–José Luis Puerta

**Granados, Enrique: *Valses Poéticos*. Tilman Hoppstock, arr. Darmstadt: Prim-Musikverlag (PRIM 22 100), 2022. 8pp. €9.50.**

Enrique Granados (1867–1916) wrote his collection of *Valses poéticos* for piano. The pieces have been arranged multiple times for solo guitar and for guitar duo. The original version includes a total of eight waltzes. The piece is quite challenging both in its original and guitar versions.

In his mission of making great pieces by great composers more accessible to beginners and aficionados of the guitar, Tilman Hoppstock provides a new addition to the repertoire with these solo arrangements. From the eight waltzes in the original version, Hoppstock’s edition includes: Introduction; Waltzes nos. 1, 3, 4, and 6; and Reprise. Here I give the numbers of the original piece; the composer chooses to renumber them. I have used these arrangements myself for beginner students, and they work very well. It is rewarding for aficionado and students to play pieces that are fixtures in the canon of classical music. The level of difficulty here is low. All waltzes are simplified to quarter and eighth notes without losing the essence of the original work.

–José Luis Puerta

## PUBLICATION REVIEWS: (cont.)

**Ourkouzounov, Atanas:** *Broken Grooves*. **Lévis: Les Éditions Doberman-Yppan (DO 1060), 2016. Score + parts: 18 + 12pp. \$20.00.**

This is a very imaginative title that is contextually reinforced by the illustration on the front cover: arable land with imprinted wheel tracks, or furrows of wheels left on the surface of loose earth. *Broken Grooves* is a five-part cyclic composition for two guitars. Surprisingly, the movements are not specifically named. The duet begins with the composer's already recognizable style: a continuous line dominated by a syncopated figure consisting mostly of eighth notes and whose number of units changes in each bar. Following the example of Bulgarian folk music, both guitar parts are embellished with a multitude of acciaccaturas and double appoggiaturas. Repetitive characteristic and short motifs, introduced by the first guitar, then follow in both lines at a fairly fast tempo. Until the end of this first movement, there are no other surprises. More or less in the same style, the following four movements contrast with each other primarily in tempo. Inspiration for this duet no doubt came from Bulgarian folklore, but despite the second and third movements, which we can say are more delicate in a melodic sense, everything

together sounds quite robust. The presence of this emphatic tension in the last two movements is keenly felt. The last one comes closest to evoking a traditional South Balkan folk dance in 5/8 meter. But in general, this is a duet in which both guitars explore musical material that is out of the ordinary. Incorporated into a concert program in which standard traditional duets predominate, this can certainly provide a refreshing change of pace for the performers and audience alike.

–Uroš Dojčinović



## CD REVIEWS

**Starobin, David.** *W. T. Matiegka [:] Six Sonatas, op. 31. Works by Matiegka.* **Bridge Records 9567, 2022.**

David Starobin has long been an important force in the guitar world. He was inducted into the GFA Hall of Fame in 2011. Starobin retired from concertizing in 2018, and now, sadly, has produced what is announced as his last recording. He has been noted for two main emphases in his repertoire: the iconic series *New Music with Guitar* and a parallel devotion to neglected masters of the nineteenth century. It is this latter interest that has given us the current disc of sonatas by Wenzeslaus Matiegka.

The composer was born in what is now the Czech Republic and flourished in Vienna, being essentially a contemporary of Mauro Giuliani. The *Six Sonatas*, op. 31, recorded here were published

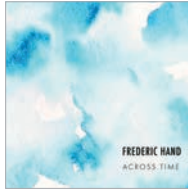


in 1817. Despite being a contemporary of the Italian virtuoso, few passages in his music could be mistaken for Giuliani. Matiegka's musical voice is distinctive. The truly exemplary notes by Paul Cesarczyk that accompany this disc describe the situation well: "Matiegka's best scores push the guitar to extraordinary limits of expression within the Viennese classical tradition." Each sonata is in the expected three movements, but there is a good deal of diversity in the eighteen movements here. My favorite parts of the sonatas are the second and third movements. Second movements are minuets (with trio) or scherzi. Space does not permit my detailed reactions to all of the music, so I will just nominate the final two sonatas for consideration. *Sonata* no. 5, in D major, has a particularly lovely minuet and trio and a playfully creative "Rondo: Allegro." And in *Sonata* no. 6, the "Scherzo: Allegro molto" is impressively energetic, full of passages emblematic of what makes Matiegka's music unique. As always with Bridge Records, the sound is flawless, and as noted above, the notes are invaluable.

–Al Kunze

**Hand, Frederic (with Lesley Hand, vocalist).** *Across Time. Works by the artist. (New Focus Recordings:) ReEntrant REN 02, 2022.*

Like David Starobin, Frederic Hand has been a presence in the classical guitar world for decades, as well as a composer-arranger for film and television. One of my favorites among his projects is the eclectic Jazzantiqua, one of the few opportunities one will have to hear jazz lute playing! *Across Time* is a beautiful retrospective of his work, with the guitarist being an ideal advocate for the composer.



Some of the most recent pieces start off the program. The pandemic-inspired *Renewal*, written for João Luiz, traverses a series of emotions, and features a brief and fraught samba. *Ballade for Astor Piazzolla* is a loving tribute to the much-loved Argentine master, while *The Passionate Pilgrim* reaches farther back for inspiration, being a reworking of a piece for lute. On three cuts Mr. Hand is joined by his wife, Lesley. These are short stunning songs setting beautiful poems, beginning with “The Poet’s Eye,” taken from Shakespeare’s *A Midsummer Night’s Dream*. In this and the other two songs, Ms. Hand’s sound is an ideal merging of classical and folk styles. All three are lovely and lovingly performed. *Romantic Etude* is meditative without ever becoming aimless, and *A Waltz for Maurice* was inspired by the slow movement of Ravel’s piano *Concerto* in G major. Hand’s arrangement of the Shaker tune “Simple Gifts” tracks the song’s quotation in Copland’s *Appalachian Spring*. The very fine three-movement *Trilogy* ends with some of Hand’s most virtuosic writing and playing in its Allegro. For the disc’s conclusion, *Cooper Lake*, Hand shifts to a beautiful-sounding steel-string guitar by Bill Wright. Despite being recorded in different locations over many years, there are no jarring changes of acoustical perspective. Excellent notes by the artist.

–Al Kunze

**Rojas, Berta. *Legado. Works by Presti, Duarte, Biberian, Anido, and S. Assad. ON Music Recordings, no number, 2022.***

In the last issue of *Soundboard*, I reviewed the fine tribute to Julian Bream by Giovanni Masi. This coincidental series of homages continues with Berta Rojas’s disc honoring the memories of two pioneering women guitarists, Ida Presti and María Luisa Anido, and the homage to Paco de Lucía below. As a performer, Presti’s name is perhaps the better-known of the two women, but only recently has her small but cherishable body of work as a composer been heard more often (including the complete solo works on a CD by Carlotta Dalia). The compositions by the Argentine María Luisa Anido have hardly been heard at all. So Ms. Rojas’s disc is doubly valuable.



Given her superb discography and years of concertizing, it is no surprise that this CD is on the highest level.

Beginning with one of Presti’s longest works, *Segovia*, we hear not only Presti’s own compositions but also tributes by John Duarte and Gilbert Biberian. The Duarte piece, *Idylle pour Ida*, is one of his finest short works. There are four pieces by Anido, three from longer collections. The first, the lovely *Lejanía* is from *Preludios Nostálgicos*, followed by an unexpectedly reserved treatment of the famous vidalita melody. From the collection *Impresiones Argentinas* we hear the songful “Triste no. 1” and “El Misachico.” I would love to hear more of Anido’s music. The last work in the program is a world premiere recording of Sérgio Assad’s *Anido’s Portrait*, which musically addresses aspects of Anido’s life and work. The piece is dedicated to Berta Rojas. The recording is beautiful. The outstanding program notes by Candice Mowbray and the beautiful graphic presentation all make this disc an indispensable addition to your collection.

–Al Kunze

**Vieaux, Jason. *Bach Volume 2 Works for the Violin. Works by Bach. Azica Records ACD-71347, 2022.***



**Meyers, Anne Akiko, violin, with Jason Vieaux, guitar. *Shining Night. Works by Corelli, Paganini, Ponce, Villa-Lobos, Ellington, Piazzolla, Brouwer, Lauridsen, et al. Avie Records Avie 2455, 2022.***



Volume 1 of Jason Vieaux’s Bach recordings came out a dozen years ago. It immediately occupied a cherished place in my library of Bach performances on guitar. Volume 2 has now arrived at long last. The reasons for the delay are given in the notes for this disc, but can be summed up by saying that “life happened,” and not in a bad way. In any case we have a recording that will take its place next to Volume 1 as state-of-the-art Bach playing.

The recording is titled “works for the violin,” but since the lead-off piece is the third violin *Partita*, in its guise as the fourth “lute” *Suite*, we can claim continuity with the Volume 1 program. Vieaux plays the work supremely well. The familiar opening Preludio is taken slower than the fastest performances, but this slightly slower tempo allows the artist to include numerous subtle but much-appreciated inflections that enhance the work’s impact. In the dance movements that follow, Vieaux invariably finds an ideal tempo and interpretative viewpoint. Ornamentation is neither sparing nor neglected, a balance not always so ideally achieved. The

## CD REVIEWS: (cont.)

other works on the disc are violin *Sonatas* 3, in C major, and 1, in G minor—the latter played in that key. In the opening Adagio of No. 3, treble voices float ideally above supporting basses. In the lengthy Fugue—one of Bach’s longest in any medium—Vieaux manages to sustain the underlying drama masterfully so that the listener’s interest never flags. An expressive Largo and fleet and powerful Allegro assai round out the work. In *Sonata* no. 1, the opening Adagio and Fugue are played marvelously, and a lilting Siciliana leads to a triumphantly propulsive Presto. As noted above, this is Bach on the guitar exactly as it should be. A pristine recording captures the gorgeous sound of Vieaux’s Gernot Wagner guitar. Now about the third volume . . .

If one were to look at the cover of the disc *Shining Night*, a valid question would be: why is this reviewed in a guitar publication? The answer is that this is really a duo album with Ms. Meyers and Mr. Vieaux. In fact, he plays on eleven out of fourteen pieces in the program. (A pianist accompanies the violinist on three pieces.) But Mr. Vieaux’s name only occurs in minuscule type on the back cover of the album as if an inconsequential sideman. Go figure. At any rate, the music making is beautiful, with its centerpiece being a fine traversal of Piazzolla’s *Histoire du Tango*—a piece I love hearing with violin and guitar. Throughout, Mr. Vieaux is ideal. Meyer’s sound is quite exceptional, despite a considerable overuse of portamenti, sometimes rising (or falling to be more honest) to the level of scooping. In romantic music this perhaps works fine, but she does it in Corelli and Bach as well. The recording brings us *Laude al Árbol Gigante*, a fine new duet by Leo Brouwer, so we must not complain too much. The lengthy liner notes are fine though with a curious non sequitur: the writer states that Manuel Ponce “wrote *Estrellita*,” which became one of Mexico’s most popular “folk songs.” Well, if he *wrote* it . . .

–Al Kunze

**Boyd Meets Girl (Rupert Boyd, guitar, and Laura Metcalf, cello). *Songs of Love and Despair. Works by Debussy, Budol, Schubert/Coste, Price, Beaser, Boccherini, Knowles, et al. Sono Luminus DSL-92255, 2022.***



The wife and husband cello-guitar duo Boyd Meets Girl brings together two very fine exponents of their instruments. Don’t be alarmed by the title: there is little chance you will despair upon listening to this program. There are, in fact, numerous pieces that I have enjoyed getting to know. Marián Budoš’s *A New York Minute* is a notably vigorous and cheerful piece. Following it are two pieces that are individually very fine and reveal an unexpected synergy:

the Coste arrangement of Schubert’s *Gretchen am Spinnrade* and Florence Price’s *The Deserted Garden*. There are a number of works that enter the program from a very different musical world. *Pray You Catch Me* by Beyoncé (!) becomes a very effective chamber piece, although some wordless vocalizing by the players simply serves to emphasize they are a good cello-guitar duo. The Beatles’ classics *Blackbird* and *Eleanor Rigby* also work very well. Of particular interest is *Daydreaming* by Radiohead. An introduction with nice rhythmic patterns leads to a beautiful cello melody. Many extended techniques are employed effectively. And if you think that you hear snoring from time to time, well, the cello has some tricks up its sleeve too. There is some lovely Boccherini and most impressively, “Praise to the Eternity of Jesus” from one of the great works of the twentieth century, Messiaen’s *Quartet for the End of Time*. Sadly, there are also some misses in the program. Debussy’s *Arabesque* no.1 is thickly turgid in the duo’s arrangement, and from Robert Beaser’s *Mountain Songs* (originally for guitar and flute), only the first song is really successful. In two of the movements the guitar and cello seem to be competing for the same acoustic space. So, on balance, a fine addition to the discography for this pairing. Recorded sound is fine.

–Al Kunze

**Duo Diversitas (Marisa Minder, guitar, and Evgeniya Spalinger, flute). *Ex Aequo. Works by Bach, Mozart, Schubert, Rossini, Tchaikovsky, Kreisler, and Haug. Naxos 8.551454, 2022.***



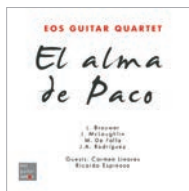
“Ex aequo” is defined loosely as equality. Too often, especially in nineteenth-century guitar-flute duos, the guitar part is relegated to accompaniment figures. In listening to this album it is immediately apparent that this is *not* the way of Duo Diversitas, hence the choice of the album title: guitar and flute really are equal partners. Bach’s *Sonata* in G minor, BWV 1020, is played (in A minor) in a fantastic arrangement by Tilman Hoppstock. And Ms. Minder delivers a commanding performance of the demanding guitar part. Ms. Spalinger is equally outstanding in the flute part. I really loved their work. (According to the excellent liner notes by Andrey Ryabukha, this piece may not be by J. S. but rather one of his children.) Another great arrangement, this time by Eliot Fisk, brings us the elegant virtuosity of Mozart’s *Duo* in G, K. 423, three movements of musical treasure. Mats Bergstrom has been lauded in these pages, most recently for a magnificent recording of the complete solo violin works of Bach. His arrangement of the three-movement Schubert *Sonata* in D, D. 384, is masterful. The duo’s own arrangements include delectable treats by Rossini/Liszt, Tchaikovsky, and Kreisler. The final work is (again three movements) *Capriccio* by Hans Haug. Ms. Minder did a very fine recording of



his *Concertino* for guitar and orchestra, and this new recording of the *Capriccio* is most welcome. The opening Prelude has some beautifully synchronized rapid passages between the instruments, and “Serenade to the Unknown” has, of all things, a strong Spanish feel. The closing Gigue juxtaposes excitingly kinetic moments with sections of repose. The whole work is very effective. Duo Diversitas brings together two virtuoso players whose work constitutes chamber music of the highest order. Very highly recommended.

–Al Kunze

**Eos Guitar Quartet (Julio Azcano, Marcel Ege, David Sautter, and Michael Winkler, guitars; with Carmen Linares and Ricardo Espinosa).** *El alma de Paco.* Works by Rodriguez, Dautter, Ege, Falla, Brouwer, and McLaughlin. Eos Guitar Edition eos 23.4200-16, 2020.



It takes a certain amount of daring to create a program in honor of Paco de Lucía. The flamenco legend was one of the greatest forces in both traditional flamenco and the styles incorporating Latin and jazz. His tours with Al Di Meola and John McLaughlin are indelible memories for those lucky enough to have heard them live. So can *El alma de Paco* by the Eos Guitar Quartet meet these lofty expectations? The answer is most emphatically yes!

EOS has both the virtuosity and the creativity to make this homage an essential addition to your collection. The disc begins with the lengthy (eleven-minute) and evocative title piece *El alma de Paco* by composer-guitarist José Antonio Rodríguez from Córdoba. It sets the mood for the entire album beautifully. The next work is one of two that I respectfully must pass over. It involves the legendary flamenco singer Carmen Linares. Aficionados appreciate singers even if they seem to be in the last throes of vocal collapse. So even though with this piece and one later on the disc they do two of my favorite songs from the collection made by Federico García Lorca, I must skip them. Quartet members Marcel Ege and David Sautter contribute nontraditional but effective *bulerías* and *seguiriyas*. Paco recorded a disc of pieces by Manuel de Falla, so it is entirely fitting that the quartet include three works by the great Spaniard. Two are reimagined dances from *El sombrero de tres picos*, a fantastic version of “Danza de la molinera” and “Danza de los vecinos.” The third is the familiar “Danza Española no. 1” from *La vida breve*. All are exciting and powerful. Following the Falla is a new work by Leo Brouwer, *El queijo del poeta duende*, composed for the Eos Quartet. I have seldom heard a work by the great Cuban composer that sounds so emphatically Spanish. In context, of course, this is not surprising but still very welcome. It is a major new work for the

quartet medium. Paco’s frequent collaborator, John McLaughlin, contributes *Soñando con el sonido* to close this excellent disc. Recording is excellent. Notes are peculiar but convey a modicum of essential information.

–Al Kunze

**Los Angeles Guitar Quartet (John Dearman, Matthew Greif, William Kanengiser, and Scott Tennant, guitars).** *Opalescent.* Works by York, Callahan, Hedges, Houghton, Hand, Beaser, and Hoppstock. LAGQ Records LAGQ 0322, 2022.



The latest offering of LAGQ (GFA Hall of Fame inductees) is an eclectic musical cornucopia. It begins with former bandmate Andrew York’s *Hidden Realm of Light*. It is a brief example of what might be called punctuated pattern-pulse music and serves as an ideal lead-in to Kevin Callahan’s *Alki Point*. The surging energy of the piece is immediately engaging. The mysterious shimmering colors of the gemstone inspired the late Phillip Houghton’s *Opals*. Its three movements are tied to the colors emanating from the stone. It is a very fine work incorporating some really remarkable contrapuntal effects. Unless you possess synesthesia à la Scriabin, music cannot depict colors literally, but Houghton comes close using myriad timbral and pitch effects. Frederic Hand’s *Chorale* is a tapestry of sounds inspired by renaissance and baroque choral music. Robert Beaser has already given us *Mountain Songs*, one of the greatest works for guitar and flute, and, as well, a beautiful concerto. Now we are further indebted to him for *Chaconne*, a set of variations on a theme by Purcell. It features shifting textures, colors, melodies, and rhythmic feels unified by the Purcell melody. It is a work—one of not so many—that makes you wish it were longer. Tilman Hoppstock’s *Suite Transcendent* is, well, transcendent, employing a wide variety of musical materials. Phillip Houghton’s undulating *Wave Radiance* closes the program. After four decades in existence, LAGQ remain at the top of their game, miraculously unified regardless of any musical or technical challenges. Now, what’s next?

–Al Kunze

# GUITAR FOUNDATION OF AMERICA

gratefully acknowledges our donors who have so generously supported us.\*



## PLANNED GIVING

### THE JOANNE CASTELLANI AND MICHAEL ANDRIACCIO CHARITABLE TRUST

#### PHILANTHROPIST

The Augustine Foundation

#### VIRTUOSO

David C. & Cathy Grimes  
Sheldon Urlik

#### MAESTRO

Anonymous  
National Endowment for the Arts  
Jim Stroud

#### PRODIGY

Golden Family Fund

#### BENEFACTOR

Stringletter Publishing  
Chia & Theresa Teng

#### PATRON

D'Addario  
Savarez  
Strings by Mail

#### ANGEL

Javier Mengual & Guitarras Alhambra  
Jeff Cogan  
Thomas Heck  
Guitar Salon International  
Bryan Johanson  
William Kanengiser  
Robert Lane  
Richard Long  
Dr. Gideon & Cindy Morrison  
Christopher Ravie  
Kami Rowan  
Eric Sakurai  
Rick Sara  
Richard Schriber  
Joanne Castellani & Michael Andriaccio

#### DONOR

David Blanchard  
Murray Case  
Jeffrey Corrigan  
Peter Danner  
David Fardon  
Chris Garwood  
Nathaniel Gunod

Brian Head  
Christopher Mallett  
John Mardinly  
Chris Miller  
Kim Perlak  
Jack Sanders  
Roger Stoll  
tonebase

#### ASSOCIATE

Sondra Aggeler  
Dr. Kerry Alt  
Denis Azabagic  
Pamela Kimmel & Robert Becker  
Maria Bitran  
Keenan Bora  
Steven Bornfeld  
Bert Bradford  
Clare Callahan  
Michael Casher  
Diana Castelnuovo-Tedesco  
Leesa Pruett Ceron  
Rochelle Chartier  
Nikola Chekardzhikov  
Adolfo Correa  
Garrett Curtis  
Brad Deroche  
Bruce Donehower  
Eric Dussault  
Reinaldo Elugardo  
Oliver Fartach-Naini  
Byron Fogo  
Fingers Freddy  
Christopher Freitag  
John French  
Russell Gaj  
Edward B. Goldman  
Steve Goss  
Daniel Green  
Stebbins Guitars  
Bob Gunter  
Joseph Hagedorn  
Frederic Hellwitz  
Chuck Hulihan  
Ross Jones  
Dale Kavanagh  
Michael & Shirley Kendrick  
John Kizzie  
Randy Leff  
Patricia M. Lending  
Willis Liu  
Michael & Judith Lorimer  
Harvey Malloy  
Robert McCarroll  
Tom McMorris

Daniel Meron  
Margaret Mills  
Kim Nakae  
Robert Nathanson  
William M. Nelson  
Gregory Newton  
Nancy Niederman  
John French & Craig Norton  
Jon Olson  
Sam Park  
Terence Perkins  
Julia Pernet  
George Pleat  
Dale E. Reagan  
Paul Reilly  
MaryLou Roberts  
Ben Rosenblum  
Nathan F. Rothman  
Helene Rottenberg  
John Saucier  
Bill Scott  
Steve Shabazian  
Connie Sheu  
Sungmin Shin  
Robert Stebbins  
John Steiner  
Federico Musgrove Stetson  
Zoe Johnstone Stewart  
David Tanenbaum  
Paola Teegarden  
Claudia Thomas  
Scott Turner  
Anita Varner  
Ben Verdery  
Michael Walsh  
Rene Walterbos  
Roger Ward  
Vish S. Watkins  
William Wells  
Hart Wells  
Jeffrey R. Wilt  
Stanley Yates  
Greg Yorba

#### FAN

Mary Akerman  
Tim Atkinson  
Darin Au  
Randall Avers  
Marta Flora Balleste  
Deyo Blake  
Mark Boroush  
Arnie Brown  
Michael & Judith Brown  
Amy Brucksch  
Peter Cahill

Oliver Chandler  
Kevin Collins  
Kevin Cooper  
Scott Douglas  
Rodney Drabkin  
Zoran Dukic  
Philip De Fremery  
Nick Fuentes  
Colleen Gates  
Brian Geary  
Pam Gerken  
Steve Porter Guitars  
Michael J. Hackman  
Joe Haus  
Peter Hofmann  
Vicki Houser  
Searru Jimmy  
Kenneth Kam  
Alex Komodore  
Frank Koonce  
Kenneth Kwan  
Aaron Larget-Caplan  
Adam Levin  
Joshua F. Lewis  
Manley Mallard  
Kevin Manderville  
Jeanne Masters  
Charles Masters  
Jim McCutcheon  
Gerald S. Davis MD  
Joanne Milano  
Michael Miranda  
Daniel Monaghan  
Steven Morgan  
Morris N. Nilsen  
Janice Notland  
Teddy J. O'Farrell  
Erol Oz  
Steven Porter  
Alan Rinehart  
Rich Romano  
Claudia Roth  
Luis Sanchez  
Guitar Sarasota, Inc  
Richard Savino  
Douglas Scott  
Jill Sims  
David Skantar  
Regina Stefanik  
Agilent Technologies  
Marc Teicholz  
Kathryn Vehe  
John Waldo  
Russell Williams  
Jan Wouters  
Sofia Zernovkykh

Donor Categories: PLANNED GIVING—\$100,000 and above | PHILANTHROPIST—\$75,000 and above  
VIRTUOSO—\$25,000–\$74,999 | MAESTRO—\$10,000–\$24,999 | PRODIGY—\$7,500–\$9,999 | BENEFACTOR—\$5,000–\$7,499  
PATRON—\$3,000–\$4,999 | ANGEL—\$1,000–\$2,999 | DONOR—\$500–\$999 | ASSOCIATE—\$100–\$499 | FAN—\$1–\$99

\*List current for period: August 1, 2021–August 1, 2022



GUITAR  
FOUNDATION  
OF  
AMERICA

**JOIN  
TODAY!**

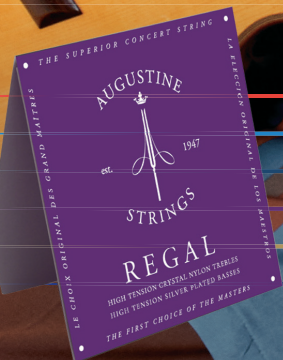
*“The GFA is a true labor of love and an expression of love. Everyone involved is truly passionate about the guitar and about giving to the community. The GFA is a heroic act of smooth leadership, a successful cultural organization that builds community, and a shining light in today’s world that keeps our civilization alive.”*

-ELIOT FISK

Visit [guitarfoundation.org](http://guitarfoundation.org)

Support our mission to inspire artistry, build community, and promote the classical guitar.

THE FIRST NYLON STRING.  
THE FIRST CHOICE OF  
PLÍNIO FERNANDES.



AUGUSTINE  
1947  2022  
STRINGS  
75<sup>th</sup> Anniversary

Plínio plays Regal/Blue.  
[augustinestings.com](http://augustinestings.com)  
[@augustinestings](https://www.instagram.com/augustinestings)  



Augustine congratulates Plínio on his stellar debut album, 'Saudade', available now via Decca Gold. Learn more at [pliniofernandesmusic.com](http://pliniofernandesmusic.com)