



THE ROSETTE

NOVEMBER 1973

VOL. 2, NO. 11

The Rosette is a monthly publication of the Orange County Guitar Circle. It's main objective is to inform music lovers everywhere of the beautiful happenings within the realm of the classic guitar. The musicians, artists and writers of The Rosette are united by the love of the guitar. This love has brought them together to give freely of their time and efforts to insure a fuller flowering of this publication. I urge all who read this to obtain for it the support it requires and to give it whatever they are able to offer. Anyone priding himself on his love of music will not refuse to heed my appeal.

Thank you, Fred Engelhard, Editor

An Informal Interview With JOSÉ TOMAS

by Fred Engelhard

Jose Tomas is the guitar instructor at the Conservatory in Alicante, Spain. He also assists the Andres Segovia masterclasses as well as teaches privately. This interview pertains particularly to the course of study which is used by Jose Tomas, at Alicante as well as Santiago de Compostella.

Q: What is the difference between students you teach privately, students that you have in masterclasses and students at the conservatory?

A: In theory, the students at the masterclasses should be the best that you know. The guitar is an instrument that is an instrument with good technique, many thanks to Segovia of course. Segovia has been a man, a self-made man. He has decided after his busy musical career, by giving concerts, to begin teaching! There have been very few people that, in general, have been standing on their feet for such a long time. You know, there are a lot of people that say "I'm Segovia's student", Because they have been attending a masterclass and they have received a diploma with their name saying that this student has been in my class. Just listening even playing and they say, "Well, I'm Segovia's student." That's not true, to be a student of someone's I think it is necessary to stay for a

long time and have mastered considerable musical knowledge from him. Then you can say this. So in this way you see that there are very few of Segovia's students. Like Williams, Ghiglia or myself or Diaz, but they are not like this.

That means that the guitar is now becoming more important, because these people have been teaching well and then if they have some 3 or 4 or 5 good students they will give a little bit more. Unfortunately there are already many people that they don't know how to teach, because they don't know how to play, so they cannot transmit. They cannot give to the student the proper technique or incentive. You see, for instance, I can say to you that the masterclasses in Santiago de Compostella, when we look at the curriculum of everyone, they are supposed to be the best guitar players in the world the best teachers and when they are to play you can see that that's not true. There are only very few. So exactly what I said the theory of the masterclass should be a very high level, but I do not see too much difference between the masterclass in Alicante with the 15 or 20 students that I have there because I have all these different graduations already established here in Alicante.

OCGC Activities

The next OCGC meeting/recital will be November 17, 8:00 PM Saturday at Fullerton J.C. Recital Hall. The recital will consist partially of Dr. Robert Stewart's composition for two guitars. Dr. Stewart wrote an article for the Rosette which was published last June entitled "Composing for the Guitar". The rest of the program has not yet been announced by Andrew Charlton, Program Chairman, but we assure you of a worthwhile program. Be sure to attend.

 Anyone interested in playing at one of the OCGC meetings should contact Mr. Andrew Charlton (714) 529-3440.



Announcements

ATTENTION GUITAR LOVERS: DO you want to see the guitar established as a musical instrument in the universities? Would you like to see more music written for guitar, guitar scholarships, an archives of guitar music, a curriculum for guitar to aid students and teachers? If so, join and support the GUITAR FOUNDATION OF AMERICA

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Send all announcements to Gail Foley PO Box 334, Westminster, CAL. 92683 or phone 842-1274

El Camino College - Music for the Guitar Series.

- Fri. Nov. 16 - 8 PM Ernesto Bitetti
- Sun. Jan. 27 - 3 PM Christopher Parkening
- Sun. Mar. 10 - 3 PM Manuel Lopez Ramos

For information write to: Guitar Series, El Camino College Bookstore Torrance, CA 90506

Sun., Nov. 11, 8:30 Paco de Lucia Flamenco Guitarist - Music Center Ahmanson Theater - Tickets at Box office, 135 N. Grand Ave., LA and all agencies. Info: (213)626-7211

Sat., November 10 - 8:00 PM the Laurindo Almeida Quartet - Beckman Auditorium, South Michigan at Constance, Pasadena. Tickets at Mutual, Liberty and Ticketron Agencies.

ATTENTION FLAMENCO LOVERS

The Academy of Flamenco Guitar with Chuck Keyser, Director will be teaching for UCLA Extension Wednesday nights, from 7-10 PM, starting Jan. 9 thru March 6. Enrollment is \$55 for nine weeks It's a coordinated class in Flamenco Guitar and dance. Half the class Chuck will teach guitar students and his wife Suzana will teach dance students separately. Second half of class, dance and guitar will work together so everyone can work together and learn peripheral aspects, such as jaleo and palmos Contact UCLA Extension for Info.



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GUITARS ARE OUR SPECIALITY

CARLOS MONTOYA
 Saturday, Oct. 27, 1973, El Camino
 College presented Flamenco guitar-
 ist Carlos Montoya as part of their
 guitar series. Montoya performed a
 relatively large and varied program
 of Flamenco guitar solos. His music
 ranged from the more exotic dances
 like Macarena en Tango and Jota to
 the better known Soleares and Gran-
 adina. This mans genius to create
 flamenco music, combined with his
 great technical ability produced a
 quite impressive and very enjoyable
 concert.

El Camino College's Guitar Series
 promises to be one of the most
 interesting concert series to be
 presented in Southern California.
 Ticket information and dates are
 listed in "Announcements" in this
 newsletter.

TOM STEELE

Sunday, Oct. 28 at Cal State Univ.
 Fullerton another up and coming
 guitarist, Tom Steele, was heard in
 his Junior Recital. Tom played
 works by Luis Milan, F.M. Torroba,
 J.C. Schickhard, F. Sor & A. Lauro.
 His performance of the Minuet and
 Rondo by F. Sor was very well
 metered and quite effective, He had
 complete control throughout his
 recital and his tone quality left
 nothing to be desired. I would like
 to take this opportunity to congratu-
 late Tom on a fine recital.

Fred Engelhard

Dear Mr. Neamy,

You probably don't remember me,
 Rick Foster. I'm a former member of
 your Guitar Circle. I've cut a
 record and thought some of my old
 friends there might like to hear
 it. I'd appreciate it if you'd tell
 Cornel Imri about it as he was my
 guitar teacher in college. If you'd
 like a copy send \$5.00 to:

Mark Records P.O. Box 29164
 Atlanta, Georgia 30329

They are handling the mailing.
 How is the Guitar Circle? I sure
 wish there was something like it
 here in Atlanta.

Thanks, Rick Foster

Dear Mr. Engelhard,

It was good to see music of the
 caliber of Lady Clifton's Spirit
 published in the Rosette. Perhaps
 your readers would appreciate being
 reminded in the next issue that
 Julian Bream recorded this work on
 RCA Record LSC-2819, "Julian Bream
 in Concert".

Your readers might also be in-
 terested in the dispute over the
 authorship of Lady Clifton's Spirit.
 The argument for Robert Dowland is
 simply that that is what it says in
 the source for the piece, Varietie
 of Lute Lessons, (John Dowlands' An-
 thology). But on the record I men-
 tioned, Bream announces the piece
 in his own voice and credits it to
 John Dowland. Moreover, in "John
 Dowland--His Life And Work" by
 Diana Poulton, John Dowland is also
 given as the composer of Lady Clif-
 ton's Spirit. Her reason for this
 is that there is an earlier compo-
 sition by John Dowland (composed
 before Robert was born) in which
 the three undecorated strains are
 identical to Lady Clifton's Spirit.
 The title of the earlier work is K.
 Darcy's Spirit, and that was the
 maiden name of Lady Clifton. Con-
 sequently we have the two greatest
 authorities on Dowland on record
 that John Dowland, not Robert, is
 the author of Lady Clifton's Spirit
 and that the credit to Robert Dow-
 land in Varietie of Lute Lessons is
 just another of the errors with
 which Elizabethan sources are so
 richly endowed.

Dick Kenyon



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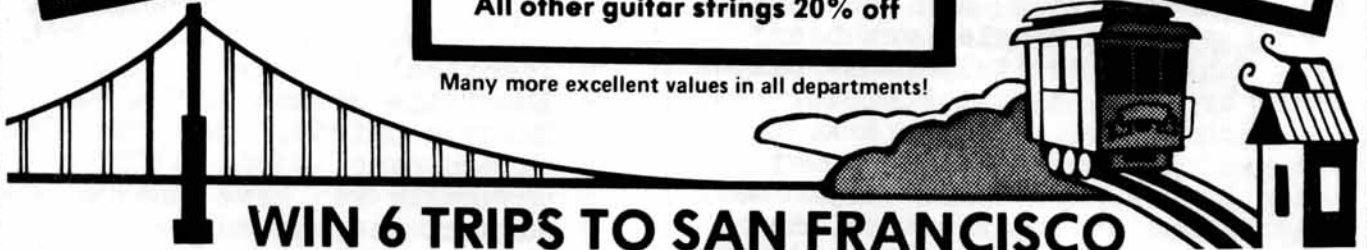
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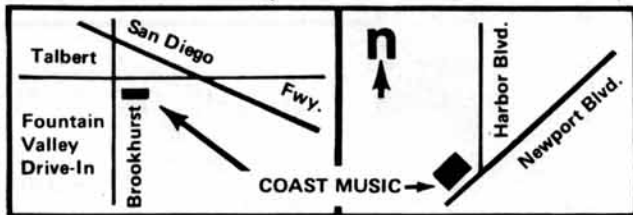
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A family of Renaissance strings

THE CHRISTIAN SCIENCE MONITOR

By Thor Eckert Jr.

JAN. 20, 1972

Boston

When the de Zayas travel, it is no small affair. They take eight seats on an airplane: one each for Mr. and Mrs. de Zayas and six for the rest of the family — seven or eight vihuelas (16th-century guitar), lutes, guitars, and a theorbo.

Santiago Rodrigo de Zayas-Enriquez y Harrison (to give his full name) and his wife, Anne Perret, have been in the United States since September of last year on their first recital tour of this country. They've been traveling quite a bit. And almost everywhere they've gone they have performed to "sold-out-plus" houses.

Complementary talents

He plays and she sings Renaissance and Baroque music — a musical era that a few years ago would have drawn a mere handful of listeners.

But now, a Renaissance "renaissance" is taking place.

The de Zayas are not surprised. It is logical, they say, because the "old" music is the closest to the current folk music that the "classical" world has yet produced — folk music's great granddaddy, as it were.

And the de Zayas perform it well. In fact, the number of "old" instruments Rodrigo de Zayas plays is staggering. He plucks some 150 different strings in any given concert: anything from the 5 choir (10 string) Baroque guitar to the 13 choir (25 string) Baroque lute to the 14 choir (27 string) theorbo. (A choir is a "voice," or what would be one string on a modern guitar. In all of these early instruments every string except the highest-pitched one was doubled.) Each involves a different playing technique.

Researching past techniques

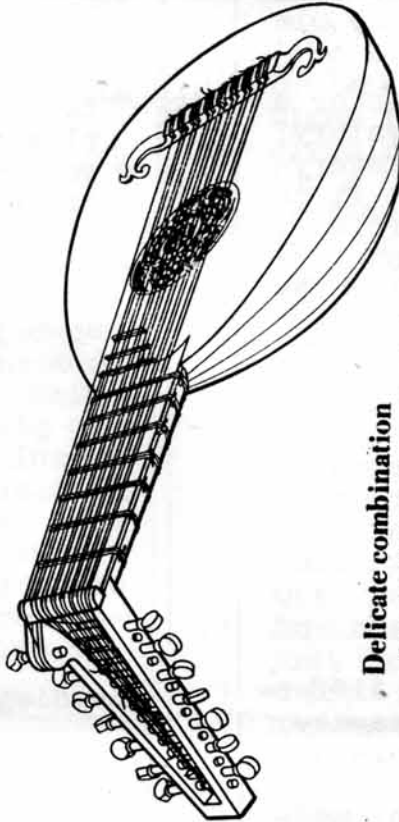
After studying art history and harmony in Paris (before that he had studied virtuoso guitar, taught illiterates in the Spanish armed forces, and gone to law school), Mr. de Zayas began researching forgotten performance techniques and styles in most of the major music libraries in the Western world. This search led to a precise knowledge of style, phrasing, and fingering for all the instruments he plays.

He first heard Anne Perret in 1968. She had been signed on at the Marseille Opera after winning first prize in voice at the National Conservatory in Aix-on-Provence, France. He recognized in her voice the quality he was looking for.

She was totally enchanted with the music he played.

They decided on a musical partnership (which a short while later became a marriage partnership as well).

It meant Miss Perret had to be "re-trained," for the operatic voice is meant to carry over a large orchestra. The Renaissance voice "must never overpower the instrument accompanying it" — it becomes merely another "choir" of the instrument in the performance of many of the songs.



Delicate combination

In concert the de Zayas family is striking, both visually — this handsome couple surrounded by their remarkable instruments — and aurally — the combination of a vibrant mezzo-soprano with the firm yet delicate lute or vihuela and the ripe theorbo.

Not all of a recital involves singing, however. Mr. de Zayas does solos. The most interesting are his Bach selections; he is the only performing lutenist today to play the music on the instrument it was specifically written for — the 13-choir Baroque lute.

His instruments are made by the Vera Brothers in Madrid. None are copies — "just as no violins made today are copies of a Stradivarius. They are creations in cypress and rosewood," Mr. de Zayas says.

The end product is a lute or vihuela much like that played four centuries ago. However, in order to be heard in a concert hall, the

soundboard meets modern specifications for resonance and carrying power.

The most impressive example of the quality of sound is in the monstrous theorbo, with its 27 strings. The sound is rich and covers an unusually wide range — much like an organ, which it resembles on a smaller volume scale.

The hole through which sound is projected from these instruments is carved, in rosette style, directly out of the soundboard. With as many as 450 tiny holes and not one straight line, these miniature carvings are an impressive decorative addition to the instruments.

Mr. de Zayas spends 8 to 9 hours with his various instruments, keeping his fingers nimble, and sharpening the set of instinctive reflexes each separate instrument demands. "If I favored one instrument in practice," he says, "I might use those reflexes on a different instrument in a moment of 'crisis.'"

Broken-string challenge

Some crises are unavoidable. One evening in Columbus, Missouri, a string broke during a solo. Mr. de Zayas's honest reaction and calm string change won over what had been a somewhat cool audience.

That same sincerity and his interest in the music he plays come through when you're talking with him too.

Mrs. de Zayas works with her husband at different times during the day perfecting synchronization and rhythm. Otherwise she vocalizes about two hours with her electric organ.

Surprising questions

Often the de Zayas spend more than an hour after the performance answering surprisingly technical questions about the instruments and performance customs of the musical era. For Anne Perret, this is no longer a problem. She has learned to speak English remarkably well in a short period of time. Mr. de Zayas's mother is American so he has never had any trouble with the language.

JOSÉ TOMAS Interview

(Continued from page 1)

Q: The Conservatory is in the North of Spain?

A: No, Alicante has one conservatory, all the big cities in Spain have conservatories.

Q: Then you say that you teach in a conservatory, which is different than teaching masterclasses?

A: It is different because at the conservatory you have one year for one schedule of courses. So you see, in these 9 months you have to do all these things. And you have to prepare to be able to do all gradually.

Q: Is this on a private basis or a group basis at the conservatory?

A: They are group basis but everyone plays individually. It is the same as in the masterclass. All the students attend the class, but each one plays by himself.

Q: Specifically now, say a private student started at my level; I have studied with Cornel for 2½ to 3 years and just recently completed the Rondo by Sor; what kind of exercises would you give him? Are there any particular studies or exercises that you might give to this person of intermediate level?

A: Of course all people are different, with different sensitivity, different ability; the same as there are different illnesses. You have to give different medicines to each body according to what they need. There are people who will be able to play good scales or arpeggios or slurs or somethings like that. So it will depend on each one. But in general I suggest to everybody I don't mind what level they are, to divide the daily work into groups. Not to be played together. Now let us suppose you are going to play five hours per day which is a very good time because the work has to be done with the mind refreshed. You

have to be relaxed and you have to be concentrated on your work. So I suggest on the first group to work only on technique, on the basic technique, like scales arpeggios. But simplify the work. Don't play the 24 major or minor scales or 2 hours on arpeggios because, I am not going to give a recital of scales, Major scales on the first part and minor scales on the second and if the people are in agreement with that, then for the encore I can play the chromatic scale. One reason is because of this, and the other is because the guitar is a polyphonic instrument. But the scales are good to give the control on both hands to play together. But you have to be able to play chords, to play in a polyphonic style. So you have to choose some exercises for the mechanical things that you can be given under the teachers direction. One should also choose from masterpieces some passages, for instance you can take the Chaconne by Bach with the scales. Your not going to play the Chaconne the way it should be done, but if you are not able to play the scales at the real tempo then you can take it very slow and work daily on that and at least you are working on music, which is the most important.



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The conventional methods have been radically revised i.e., right and left hand technique and positioning.

As the karate expert uses minimum effort, with maximum results, so the guitarist must do in applying finger weight, with precise timing. The key is in the use of specific pressure points at each finger tip. This also applies to the left hand technique, such as slurring, barring, and quick changing of positions.

The individuals' mind plays an important part in arriving at the correct hand position. A teacher may advise as to the logic behind hand positioning, but the final decision must come from the individuals' inner senses. It is seriously wrong to consider any unnatural devices to aid in technical development. Any strenuous exercises, or superficially produced positions (e.g., the use of rubberbands, pencils, leather straps, etc.,) are illogical and damaging.

I feel that words are inadequate to explain technique. In short, the goal is to maximize the sound with minimal effort.

Musical starvation is the greatest hinderance to technical development. Technique is furthered by mental stimulation of musical experiences and should always be applied to music, in order to expand insight. The mind must not be unaware of what the hands are doing. Frustration results from technical

OF 16TH NOTES AND MORE A GOOD KNOWLEDGE OF THE FORM OF THE PIECE SO THAT THOSE 16TH NOTES MAKE SENSE.

The excitement and pressure of a concert can upset the technique of the performance. The performer often speeds beyond the comfortable tempo. To avoid a distaster, practice a piece from about 20 metronome notches below to about ten notches above the actual performance tempo. (this applies to slow movements, as well, particularly Sarabandes.) This prepares the technique, in case the excitement causes the tempo to hasten. The ability to play faster than a desired tempo, gives the piece a greater flow.

by Cornel Imri

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Welcome

We extend our greetings to the fellow aficionados listed below, and want to remind them that the Guitar Circle is a social organization which offers a variety of advantages to the guitarist and music lover.

Maria Ledda, Anaheim
 Glen Nicholson, Anaheim
 C. Paul Newton, Northridge
 Alan E. Adams, Newport Beach
 Sandra Bush, Fullerton
 Daniel Pedroja, Orange
 David Marriott, Fullerton

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