



The Rosette

May 1976

Volume 112, No. 1



Almeida Offers "Trio" Guitar Concert

by Anthony Puzzo

The Orange County Guitar Circle will present a concert featuring

Page 1

Laurindo Almeida, Deltra Eamon, and Louise Di Tullio at the Garden Grove Community Church, June 4, 1976, at 8:00 pm.

The Guitar Circle members include music students, professional musicians, and amateurs. The Circle is a non-profit guitar society

formed in Orange County in the year 1967.

There are few musicians today with the reputation to match guitarist Laurindo Almeida, but whether you know him as a classical musician, jazz performer, or pop virtuoso depends on your own taste. Almeida excels in each area. He is also most famous for his transcriptions and arrangements.

A native of Brazil, Laurindo Almeida came to the United States in 1947 and has been a proud American citizen for many years.

The same year he came to live in America he joined the Stan Kenton Orchestra. By the end of that year, his name was at the top of the nation's jazz polls where it has stayed ever since.

Yet as a concert artist, Almeida travels the world as a master performer of Bach, Villa-Lobos, Albeniz, Granados, Castelnuovo Tedesco and the other great classical composers whose works are so well loved by concert audiences.

In the past decade, his classical, jazz and popular recordings have won a number of Grammy Awards which is the recording industry's highest tribute.

DELTRA EAMON

On the same concert appearing with him will be Deltra Eamon, coloratura soprano, who is equally at home singing the melodies of Lerner and Lowe, Rodgers and Hammerstein, and music of Bach, Mozart and Stravinsky.

She comes from Saskatchewan Province in Canada, and her whole training was sponsored by scholarships she won as a youngster in various musical festivals.

She has toured extensively throughout the United States with Rodger Wagner Choral and sung with some of the major symphony orchestras under Stankowski, Bruno Walter, Van Beinum, and Wallenstein. She

also sang as a soloist at the Hollywood Bowl under the baton of Johnny Green.

In recent years she has recorded many albums with Laurindo Almeida (now her husband).

More recent both Mr. and Mrs. Almeida have won special merit from the "Classical Four Star Orion Recording Award".

LOUISE DE TULLIO

Also on the same concert of June 4th is Louise Di Tullio, flutist. She has played flute and solo piccolo for six years with the Los Angeles Philharmonic Orchestra. Louise is now engaged as a free lance musician for motion picture and television orchestras.

She is the solo flutist with the Columbia Chamber Symphony and has recorded for Columbia Records as first flutist with the Columbia Symphony under the late Igor Stravinsky and Robert Craft. She concertizes with her father, Joseph, cellist, and her sister, Virginia, pianist as a member of the Di Tullio Trio. Recent recital events have included concerts with harpsichordist Malcom Hamilton and guitarist Laurindo Almeida. A member of the Los Angeles Wind Quintet, she has two current albums on the Orion label.

Her list of solo appearances is impressive, having performed with the Los Angeles Chamber Orchestra, Glendale Symphony, La Jolla Festival, The Saratoga "Music at the Vineyard" Festivals, and she has played for the Ojai Festival.

As a soloist with the California Chamber Symphony she has appeared in concerts throughout the Western States and later with the same group for the National Education Television stations on a nation wide basis.

In addition to her concert and recording responsibilities, Miss De Tullio is an active teacher on the faculty of the University of Southern California as well as teaching privately at her home.

Editor's Note

by Diana Klimek

This newsletter brings to a close another season for the Orange County Guitar Circle. We will resume in the fall with more concerts and events for your classical guitar listening. It has been a good year. We had a successful concert earlier with our own members performing and we are looking forward to a sell-out on June 4th with the Almeida concert. For a small organization we do pretty good!

It seems that I am always thanking Anthony Puzzo for one thing or another, but we all know that if it were not for his devotion and love we would not be where we are today. He honestly spends more time on this club than he does at his paying job. He makes phone calls, arranges concerts, keeps the morale up and serves some pretty good wine and cheese at the board meeting. It is a rare human being that would do as much. Once again, I say "Thank You" to a most devoted man. Believe it or not, he is actually taking a week's vacation from his job the days before the Almeida concert to prepare for it and sell tickets.

Now, it should be a most perfect time to thank all the active Board of Directors of the OCGC: Mike and Judy Giraldin who find time in their busy schedules to contribute; La Verne Neamy who is always there helping with those never ending stickers and stamps on the mail-outs; Sharan Sachs who tries to keep a non-profit organization out of the red; Jo Puzzo who quotes from the minutes and gently reminds us what must be done; Mike and Ann Apodaca who do an outstanding job with publicity (and temporarily have the function of membership also); Lois Shishido who contributes to the newsletter and brings juicy strawberries to the board meetings; and last but not least, me,

who has managed to get this newsletter out before our season has ended.

We all function together as a group and enjoy it and the ROSETTE thanks all of us for a job well done.

Base Notes

The Orange County Guitar Circle welcomes as a new member Josephine Palumbo and also a renewed member R.L. Kenyon. We are happy to report that very few drop their membership to the circle and we receive new memberships every month. This is a mark of a good organization and we appreciate your continuing support.

Once again it is time for the Board of Directors election. You will be receiving your ballots in the mail very soon. Please help us by returning them as soon as possible.

Michael and Judy Giraldin are resigning from the Board of Directors effective in June. They have both contributed time and effort to the club and we thank them for everything. Mike has done an outstanding job as program director and that is obvious if you attended any of our monthly concerts last season. There were really some great performances and performers as well.

If there is any interest in becoming a member on the Board of Directors, please write our P.O. box or call Anthony Puzzo at (714) 537-8537. We always welcome new faces.

We are very happy to report that Dallas Pruett, OCGC Vice-President, is doing well. You remember that Dallas underwent some very serious surgery last year resulting from a skull injury. He is still on leave as an active member of the Board, but we hope to see him back soon. This writer (Editor) misses him and his constant flow of interesting information for the newsletter. Hurry back, Dallas!

Enclosed in this newsletter is a copy of our tax exemption notice from the government. It has been a long, hard road but we finally made it. Also we have applied for a bulk rate mailing permit. By next fall we should be mailing the correspondence at a much cheaper rate.

Musical Quiz

In the following section there are nine very brief biographical sketches of composers whose names frequent classical guitar programs. This is a little test on how well you know your artists. The name is left blank and you fill it in with one of the following composers:

Isaac Albeniz - Benjamin Britten
Luigi Boccherini - Maurice Ravel
Manuel de Falla - Enrique Granados
Joaquin Turina - Anton Diabelli
Heitor Villa-Lobos

1. _____ 1867-1916. Trained at the Barcelona and Madrid Conservatories, he became a concert pianist and conductor and directed his own music school. One of the early nationalistic Spanish composers, he wrote his best works for the piano such as Goyescas and the Danzas Espanolas. He composed many orchestral works and chamber music.

2. _____ 1887-1959. He obtained the rudiments of music from his father. Deeply interested in the folk music of his country, he made several trips just to collect this music. These exercised a powerful influence on his writing. His style is basically tonal, although often charged with dissonance; there is a large sweep to much of his work that is romantic in spirit.

3. _____ 1875-1937. He was given excellent instruction because his family was keenly interested in music. In later life he appeared both as a pianist and conductor in performances of

his own works, but never became noted as a performer. As a composer, he produced a few works in each of many genres. He was influenced by Impressionism and by Russian music. In his music, he frequently sought to depict instrumental ideas.

4. _____ 1876-1946. One of the greatest Spanish composers, he completed his studies under Felipe Pedrell. He was active in Europe as a composer, conductor, pianist, and teacher until 1939, when he moved to Argentina. His early works are colorfully nationalistic and impressionistic; in later works such as the Harpsichord Concerto he adopted a more restrained Neoclassical idiom.

5. _____ 1860-1909. He was born in Campredon, Spain and is now remembered for his nationalistic and impressionistic piano music, especially Iberia. He was a child prodigy and later a prominent pianist. His works include a number of operas in addition to his shorter works.

6. _____ 1781-1858. He was a choirboy who later trained for the priesthood, but became in succession a music teacher and a music publisher. His sonatas for piano are still played by beginners; other works include a quantity of sacred vocal music, songs, operettas, dance music, and chamber music. Beethoven employed a waltz theme of his in one composition.



7. _____ 1743-1805. After winning fame in Paris as a cellist, he went to Madrid as court composer to the Infante Luis. His last years were spent in Madrid where he died in poverty. He was especially prolific as a composer of chamber music, writing 125 string quintets. His harmonic and melodic style often closely resemble that of Haydn although seldom displaying the degree of originality distinguishing the greater master.

8. _____ 1913- . One of the major English composers of the mid-20th century, he studied with Frank Bridge and, at the Royal College of Music, with Ireland. He is essentially a lyrical composer and long melodic lines, clear textures, and generally neo-classical orientation characterize his style. His instrumental music includes The Young Person's Guide to the Orchestra (variations on a theme by Purcell) and two string quartets. He also wrote music for well-known motion pictures.

9. _____ 1882-1949. Prominent among Spanish nationalistic composers, he completed his studies in Paris under D'Indy and Moritz Moszkowski. His style exhibits both Romantic and Impressionistic traits. He wrote symphonic poems, chamber and keyboard music, songs, operas, and incidental music.

***The answers to the quiz appear on page 14



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Donors may deduct contributions to you as provided in section 170 of the Code. Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible for Federal estate and gift tax purposes if they meet the applicable provisions of sections 2055, 2106, and 2522 of the Code.

If your purposes, character, or method of operation is changed, please let us know so we can consider the effect of the change on your exempt status. Also, you should inform us of all changes in your name or address.

If your gross receipts each year are normally more than \$5,000, you are required to file Form 990, Return of Organization Exempt From Income Tax, by the 15th day of the fifth month after the end of your annual accounting period. The law imposes a penalty of \$10 a day, up to a maximum of \$5,000, for failure to file a return on time.

You are not required to file Federal income tax returns unless you are subject to the tax on unrelated business income under section 511 of the Code. If you are subject to this tax, you must file an income tax return on Form 990-T. In this letter we are not determining whether any of your present or proposed activities are unrelated trade or business as defined in section 513 of the Code.

You need an employer identification number even if you have no employees. If an employer identification number was not entered on your application, a number will be assigned to you and you will be advised of it. Please use that number on all returns you file and in all correspondence with the Internal Revenue Service.

Please keep this determination letter in your permanent records.

Sincerely yours,



District Director

Internal Revenue Service

This piece is a modified Rondo form (ABCABDEA') and represents the second of "Three Night Pieces for Solo Guitar" completed by the composer in May 1975 and premiered by Peter Zisa the same month. (Note time changes in sections D & E.)

[FORM: ABCABDEA']

ADAGIO : FROM "3 NIGHT PIECES"

By BUD BRADSHAW

The image shows a handwritten musical score for guitar, consisting of three sections labeled A, B, and C. Each section is written on a grand staff (treble and bass clefs). Section A starts with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). It begins with a dynamic marking of *mf*. Section B starts with a bass clef and a key signature of two flats (Bb). It begins with a dynamic marking of *mf*. Section C starts with a bass clef and a key signature of two flats (Bb). It begins with a dynamic marking of *mf*. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. There are also performance instructions like "(2nd time: go to D)" and "Da Capo B → D" in a box at the bottom right.

D

Handwritten musical score for section D, featuring a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody consists of eighth and quarter notes with various accidentals. The bass staff shows chords and fingerings. A dynamic marking 'p' is present. A double bar line with a repeat sign is at the end of the section.

E

Handwritten musical score for section E, featuring a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody continues with eighth and quarter notes. The bass staff shows chords and fingerings. A dynamic marking 'p' is present. A double bar line with a repeat sign is at the end of the section.

A'

Handwritten musical score for section A', featuring a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. The melody continues with eighth and quarter notes. The bass staff shows chords and fingerings. A dynamic marking 'mf' is present. A double bar line with a repeat sign is at the end of the section.



Finis

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RHYTHMIC PATTERNS


There are many rhythmic patterns in music whether they be songs or dances. Even a music without words is truly a song.


How would a conversation in monotone sound? You accent a certain word or words to express a certain feeling. If the same word or words are spoken without accents, a different feeling would be expressed. Also, by shifting accents to other words the mood changes. For example, read the following question by emphasizing the word or words found in all capital letters:


1. WHERE did you go?
2. Where DID you go?
3. Where did YOU go?
4. Where did you GO?
5. WHERE did YOU go?

Did you notice how different moods can be expressed? The same thing happens in music.


Read and tap the following rhythmic patterns, using **TECHNIQUE #1** (one beat for each eighth note). Accent the notes appearing with big letters "TA" while putting slightly less emphasis on "Ta". Do not stress small "Ta" notes.

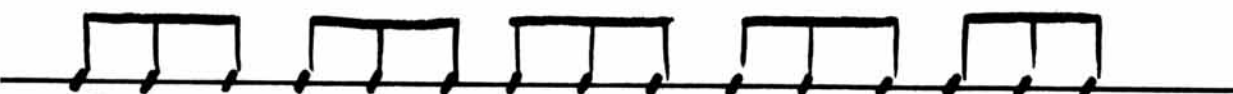
1. 
TA Ta Ta TA Ta Ta


2. 
Ta TA Ta Ta TA Ta

3. 
Ta Ta TA Ta Ta TA


Musical notes are like spoken words. Notice how moods change when accents are shifted.


4. 
TATA Ta **TATA** Ta


5. 
TA Ta **TATA** Ta **TA**

6. 
 Ta **TATA** Ta **TATA**

The rhythmic patterns can be practiced "conductor style" with both hands, palms down, in front of you. Lift your shoulders slightly and bring your shoulders and hands down on "TA". Then, bounce your hands up and down lightly (tapping style) without moving your shoulders for small letters (Ta, Ta,).


7. 
TA Ta Ta Ta **TA** Ta Ta Ta


8. 
TA Ta Ta Ta **TA** Ta Ta Ta

9. 
TA Ta Ta **Ta** **TA** Ta Ta **Ta**

10. 
TA Ta Ta **TA** Ta Ta **TA** Ta

11. 
 Ta **TA** Ta **TA** Ta **TA** Ta **TA**

12. 
TA Ta Ta Ta **TA** Ta Ta Ta Ta


13. 
TA Ta Ta Ta Ta **TA** Ta Ta Ta Ta


14. 
 Ta Ta **TA** Ta Ta Ta **TA** Ta

The American-Indian men chant as they dance to rhythmic beats. You can do the same with the rhythmic patterns in this lesson if you are physically able to jump up and down (left, right, left, right, etc.). Accent the heavy beats as you chant and stomp your foot at the same time. You can soon feel the rhythmic pulses within you.

15. 
 Ta Ta **TA** Ta Ta **TA** Ta **TA** Ta **TA** Ta Ta

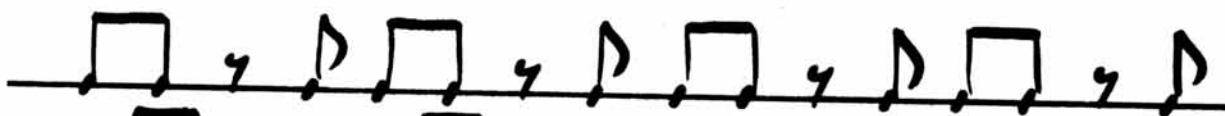
16. 
TA Ta Ta Ta **TA** Ta Ta Ta **TA** Ta Ta Ta

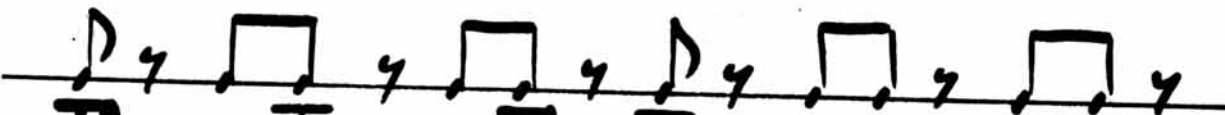
17. 
 Ta Ta Ta **TA** Ta **TA** Ta Ta

18. 
TA Um Ta Um **TA** Um Ta Um.

19. 
 Um **TA** Um **TA** Um **TA** Um **TA**

20. 
 Um Ta **TA** Um Um Ta **TA**

21. 
 Ta **TA** Um Ta Ta **TA** Um Ta

22. 
TA Um Ta **Ta** Um Ta **TA** Um **TA** Um Ta **Ta** Um Ta **TA** Um

23. 
 Ta **TA** Um Ta **TA** Um **TA** Um

If you practice few of the rhythmic patterns in this lesson each day, you will be able to handle other rhythmic patterns as they appear in your musical pieces. Before you apply this lesson to your musical pieces, finish studying the BASIC RHYTHMS method.

SUMMARY: Rhythmic Pattern Practices

1. Read and tap.
2. Read and tap with both hands (conductor style).
3. American Indian dance style.

The following information is taken from two sources: BASIC RHYTHMS (Revised Edition), by Lois Asawa Shishido and Kunio Aoki; and MANUAL FOR BASIC RHYTHMS (Revised Edition), by Lois Asawa Shishido and Yoshio Matsumoto.

BE ORIGINAL, NOT A CARBON COPY

Many people imitate music styles of concert or recording artists. Each artist has his habits--good or bad. For example, an artist may play in a certain manner or style because of a minor physical handicap, unknown to the public, or he may play a Renaissance period music (16th Century) in a Romantic period style (19th Century). Imitators pick up strange habits or mistakes unknowingly.

Imitators think of themselves as expert musicians; they thrive on praises from listeners. In reality, imitators are like parrots...they can reproduce ONLY what they hear, right or wrong. However, when they try to play pieces they have never heard, they sound like beginners: poor sight reading, poor harmony, and poor rhythm. Imitators are third-rate musicians, because they cannot function without outside help. They neither analyze music nor think for themselves.

Anyone can imitate. Any form of originality is greater than the best imitation. There is a saying that an original is clearer than a carbon copy. Therefore, when you develop a natural style of playing, you gradually outstrip imitators who lack individuality and color in their performances.

The aim of BASIC RHYTHMS is to teach you to read or sing musical pieces rhythmically. Your reading or singing voice helps you develop your natural style of playing, different from everyone else. For example, if you read smoothly, your playing will be smooth; or if you read fluently, your music will flow rapidly. After you have mastered the BASIC RHYTHMS, you will become aware of styles and interpretations of other musicians, whether good or bad.

BE YOURSELF...DON'T BE A SHADY COPY CAT!

TECHNIQUES: Techniques that are not compatible with your physical structure can strain or damage your muscles and nerves. Everyone has a different body structure. As far as a technique is concerned, what is natural for one may be unnatural for another. For example, the so-called "right way" to hold your instrument, use your fingers, or drape your hands may be the "wrong way" for you. Also, the instrument may be too big or small for you.

How to sit on a chair while playing should be governed by your spinal make-up. To sit in a position that is totally unnatural for you can cause back pains. Find a comfortable sitting position for yourself.

MEMORIZATION: How do you memorize a song? Two or three measures at a time? Absolutely not!

A music without words is a song, too. If you sing rhythmically while you play, you will memorize musical pieces naturally. Besides you are less likely to make mistakes. What comes out of your mouth rhythmically should make your fingers respond naturally on your instrument.

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THE ROSETTE published monthly
by The Orange County Guitar Circle,
P.O. Box 1916, Garden Grove, Calif.
92642. Yearly subscription \$3.00.
Advertising by commercial concerns,
50¢ per line; non-commercial, mu-
sic related ads by OCGS-free.

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Associate membership is \$7.00
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under 18 years of age.) and
individual membership is \$12.50
per year. Family memberships
are also available at \$15.00.

***Answers to composer quiz:

1. Granados
2. Villa-Lobos
3. Ravel
4. de Falla
5. Albeniz
6. Diabelli
7. Boccherini
8. Britten
9. Turina

Orange County Guitar Circle
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