

The Winnipeg Classical Guitar Society (WCGS) is a registered non-profit, volunteer based organization dedicated to the advancement of classical guitar in the Province of Manitoba. The WCGS was established in 1975 and aims to build community among classical guitar enthusiasts, as well as increase the public's understanding and appreciation of classical guitar music.

News, events, and more  
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# The Rosette

**Winnipeg Classical Guitar Society**

**WCGS**

# PRESIDENT'S MESSAGE

Welcome to The Rosette and The 2015/2016 season of the Winnipeg Classical Guitar Society.

We are thrilled to launch this season and roster of talented guitarists. As an organization we are always looking for ways to increase the interest of the Classical Guitar in Winnipeg and provide benefits for our members.

In an era of smartphones and instant messages, we thought it may be nice to print an “Old School” journal of our Society. Board members of the WCGS have contributed articles to this addition and I thank them for sharing their insights on the guitar and volunteering for this organization.

In future we hope to branch out to other members of our community to contribute to this publication. Much like practicing and playing classical guitar, this publication is full of insight and meant to be enjoyed.

Warm regards,

**Kurt Tittlemier, M.Mus.**

In Linares you can visit the Andres Segovia museum which houses various paraphernalia of the guitarist and even his remains moved here from Madrid in the year 2000. Unfortunately our schedule does not work out with the hours of operation of the museum. While in Spain one must visit a bullring and hear a flamenco concert. Staying in the gypsy quarter of Granada, we are told that we are a walk away from a famous cave where you can hear Zambra –a traditional form of flamenco. Upon a 25 minute walk on a hot night, we are greeted with a glass of sangria and are seated on benches.

From the first chords of the guitarist we know we are in for a real treat. The dancer and guitarist are in perfect sync and the clapping is contagious at times. As we make our way back to our cave I hear flamenco guitarists playing a Paco de Lucia tune from afar. We are reminded that in this land one can not escape this enchanting 6 string instrument we call “la Guitarra”. The vote is unanimous, this evening was well worth it and remains one of the most memorable of the entire trip.

Llobet along with Emilio Pujol were Tarrega's main students in Barcelona.

In order to get a full appreciation of Spain, one must get out of the cities and spend some time in the gorgeous countryside. We decide to take the night train to Grenada. I wake up to a magnificent sunrise and surrounded by olive trees, the main industry in this part of Spain. The air here is less humid but nevertheless very hot, around 38 Celsius. We make our way to our room in a cave etched in a mountain in the Albaicin quarter or gypsy quarter of Grenada.

Our abode for several days with its two balconies boasts of the magnificent view of the famous Moorish palace, the Alhambra. This imposing structure seeks immediately to seduce the tourists and is equally attractive at night. As I sit during the evening on my balcony sipping local wine, I close my eyes and yes can hear Tarregas famous piece, Recuerdos de Alhambra. The next day we visit this palace with its multiple rooms, ornate doors and tiles. We are reminded that this country was occupied by the Moors for seven centuries and that they had no intention of leaving.

Grenada is also the city where Segovia as a young 16 year old gave his first formal recital. I am told that this hall no longer exists. Linares, Segovia's birthplace is about one hour away from Grenada.

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**John Williams**

# A MAN OF THE WORLD

Written by **Shahid Khan**

Amongst his many other celebrated attributes in the classical guitar world, the legendary John Williams is widely regarded as one of the first proponents and champions of world music.

As reflected in so many of his recordings and the musicians he has worked with over his remarkable career, he displays respect for all musical cultures.

the church we are greeted by a group of musicians accompanying the Catalan national circular dance the sardana.

A few days later, we visit Montserrat, the number one pilgrimage destination for the region. It is situated about an hour and a half from Barcelona and is where the statue of La Moreneta or black virgin was found in a cave hidden from the Moors for several centuries. The monastery sits on a huge rock formation some 900 feet high. St. Ignatius, the founder of the Jesuits is believed to have converted to Catholicism here. For guitarists this is the place where Fernando Sor studied music, composition. He also sang with The Escolania, Europe's oldest active boys choir. Montserrat is definitely a worthwhile tourist destination and prepare to spend a whole day.

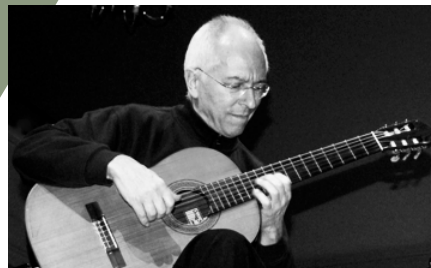
Upon our return to Barcelona, we hit the beaches, a must in this capital which boasts of several miles of pristine beach. I plan this trip carefully and my son and I on the way to Poblenou visit the "cementiri Poble Nou". This is where Miguel Llobet is buried. In Spain, children take also the mother's maiden name so when looking for someone it is important to know the full name. Miguel's full name is Miguel Llobet Soles. After some confusion we are told it is number 19 and are directed to a large outdoor mosque where we find Miguel's headstone with its etching of a guitar.

# Spain and THE GUITAR

Written by **Guy Michaud**

On July 22nd of this year, my dream of someday visiting the country of the guitar became reality. My family and I landed in Barcelona, capital of the Catalan region and rival of Madrid. The air was like they say “humida” or humid, not surprising being a large European port. This city we are reminded is the birthplace of Gaudi a modernist architect and also of Miro the avant garde painter and artist contemporary of Picasso. To classical guitarists it is also the birthplace of Fernando Sor, and where numerous guitarists taught and lived. We make our way to our apartment on Calle Calabria which is in the downtown area near Placa Espana. As we look out from our apartment, there are numerous Catalan flags and are told that the Catalan will be voting in a referendum to separate from Spain.

On Sunday my family and I go to mass at the Cathedral. This huge Gothic structure is quite impressive and dates back to the 13th century. It is here that Fernando Sor was baptized and did his first studies. After an unusually long catholic service in Catalan I spot the church baptismal where Sor would have been baptized. It is huge, impressive and seems to be made of porcelain. As we exit out of



While Williams respectfully acknowledges the immense influence of the Andres Segovia on the 20th century classical guitar repertoire, he views having continued reverence toward the esteemed maestro as Eurocentric and ultimately retrogressive: “I think it has to be faced that Segovia’s contribution and the beauty of his playing is one of the great parts of history. But history is what it is, it has passed.”

Moving beyond the 19th century European repertoire developed for the guitar, Williams has successfully explored the rich musical heritage of a number of cultures, most notably Latin and South America, and Western Africa, and finds inspiration and vitality in the popular roots of this music.

## Continued from page 4

There are many examples that can be cited of Williams' celebration of world music.

Consider his album of 1977 "John Williams Plays Barrios". This ground breaking, much celebrated album introduced the works of monumental Paraguayan composer Augustin Barrios to a global audience.

In his 2001 CD release "The Magic Box", Williams interpreted music from Western Africa. In 2003, he explored the rich musical heritage of Venezuela on his CD "El Diablo Suelto."

As one of the finest world musicians of our time, Williams draws his inspiration from many diverse cultures. In his own words, "we need to relate our wonderful instrument and all these fantastic things going on with the players in different styles all over the world."

**KT: What type of guitar will you be playing in Winnipeg this April? Any particular reason you have chosen that instrument?**

**LK:** I am using two guitars now. One by Ross Guttier from Baltimore, and one by Leszek Gajdzik from Poland. I think I will be using gajdzik in winnipeg. I love it, it is solid top (Gutmeier is double top) but sounds so colorful and powerful.

**KT: I know you will be performing in St. Louis the night before you perform in Winnipeg. Do you find the experience is different from concert to concert even when the performances are so close together?**

**LK:** I am using two guitars now. One by Ross Guttier from Baltimore, and one by Leszek Gajdzik from Poland. I think I will be using gajdzik in winnipeg. I love it, it is solid top (Gutmeier is double top) but sounds so colorful and powerful.

**KT: What is your favorite thing to do when you are not playing the guitar?**

**LT:** Cooking. This is my passion. I even have a blog with two other polish musicians. Accordionist maciej frackiewicz and pianist marek bracha. We travel a lot so we try different foods, we bring spices and other things back. We meet, cook together, talk about it. We go to wineries. Last time we went to Tokaji and Eger in Hungary. Next trip is Tuscany. I believe that I am a happy person because I have a real life outside of music. My wife is not a musician and that also makes me happy. Most of my best friends don't really know what I am doing and I love them. I try to stay normal.

**KT: Can you list your three favorite guitar CDs?**

**LK:** Barrueco: Sometime Ago, Barrueco: Albeniz, Turina, and Barrueco: Bach and de Vise.

**KT: I have heard that you play with a virtuoso accordion player, what kind of repertoire do you play? Do you have other chamber projects on the go? Any great chamber pieces with guitar you are looking forward to presenting?**

**LK:** I am doing a lot of chamber music. I am playing with a virtuoso mandolinist Avi Avital, accordion player Maciej Frackiewicz, violin player Bartek Niziol, I am playing in a quartet with violin, cello and accordion. I am often playing with string quartets. I absolutely love it and I feel that playing with other people teach me so much, that I could never learn these things by myself. Like playing loud. They always ask me to play stronger. They always ask me to vibrate, they always ask me for a long phrase. These things are just so normal for other players. I believe playing with others is as important as my solo performances. I use this opportunity to play great music, that would not be possible on guitar solo, like Bach sonatas, contemporary stuff, Piazzolla, etc. I love doing everything.

# WCGS Concert Season

## LOCAL GUITAR SERIES

### *Frets Alive*

**Eckhardt-Gramatté Hall, University of Winnipeg**

Tickets \$20 Adults / \$15 students or members

**Saturday, January 30th, 2016 at 8:00pm**

Nolan Powell, Brayden Olsen,  
Alex Tyborowski & Nick Miller duo, and James Graham

**Saturday, February 27th, 2016 at 8:00pm**

The music of Guy Michaud with  
Evan Giroux, Kurt Tittlemier, Jordan Laidlaw,  
and special guest Rosemarie van der Hooft (voice)

**Saturday, April 23rd, 2016 at 8:00pm**

Ryszard Tyborowski and guests

### *Lukasz Kuropaczeński (Poland)*

**Precious Blood Catholic Church/Église du Précieux Sang  
200 Kenny Street**

Tickets \$20 Adults / \$15 students or members

**Sunday, April 3rd, 2016 at 8:00pm**



MANITOBA ARTS COUNCIL  
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WINNIPEG  
ARTS COUNCIL

## Manitoba Classrooms

# GUITAR EDUCATION

Written by **Jordan Laidlaw**

The opportunity to receive a formal music education is undoubtedly one of the pinnacle strengths of our public school system in Canada. Musical learning experiences foster students' capacity to be creative and provide students with new media to express. Additionally, a successful music program may cultivate a positive learning environment and encourages life-long learning in other faculties.

The Winnipeg Classical Guitar Society has a proud partnership with the Manitoba Classroom Guitar Association and has helped showcase both local and international artists to students in public school guitar programs. Classroom guitar education is a relatively new approach to collective music education, and is relatively different to other existing models.

Guitar education has the potential of teaching the music of various genres and cultures, is conducive to

**KT: I know you have studied with master teachers both in Europe and North America. Did you find the education systems much different? Are there pros and cons to each one?**

**LK:** The best time of my life was my time at peabody. I believe that what i learned from Maestro barrueco is something that I could never learn from anybody else. He is a genius teacher. The education system is different in Poland and in US or Canada. Schools here are free, so when i have auditions for my class at the academy of music in Poznan, I have 10-12 people competing for one spot. Because of that I get to choose the best one, but I don't make much money teaching. If students were paying for the school I would have to get more students and i would make more money. But money is not all so I love it the way it is right now. I love my students and I love teaching.

**KT: You tour extensively and I imagine that many of your tour stops involve giving a masterclass at a local University/Conservatory (like the class you will give at U of M this April). What is your impression of the level of modern day guitar students? Is there a common topic you touch on with most students in your travels?**

**LK:** I think the level is growing. Technical level for sure! The only problem I see is, that young students don't listen to music. They love guitar, which is amazing, but they don't necessary always love music. Also, I noticed many people don't know how to practice properly. I always talk about practicing and metronome.



# 10 QUESTIONS FOR POLAND'S

## *Lukasz Kuropaczewski*

Written by **Kurt Tittlemier**

**KT: Looking at your discography, you have recorded everything from baroque to contemporary, from Spanish music to Polish composers. Is there a specific genre of guitar repertoire that your present tour focuses upon?**

**LK:** I love everything that is good. I try to choose pieces that were written by non-guitar composers. I believe playing these makes me a better musician and help me develop my guitar skills. This is why I am lately focusing on new music and try to work with composers to commission new pieces for guitar. I am playing music by Penderecki, Meyer, Neikrug, Gubajdulina, etc.

**KT: Do you have a favorite period of guitar repertoire?**

**LK:** I love classical music, Spanish music, and contemporary. Takemitsu, Ginastera, Britten, Rodney-Bennett, Berkley, and Arnold.

**KT: I met Roland Dyens years ago in Winnipeg when he was performing on our series. One thing he said that surprised me was that he prefers performing in smaller venues. After hearing him, it made total sense – he was so detailed and expressive. What is your preference?**

**LK:** What matters to me is people that come to the concert. If I play and feel that we have a connection, this means I am doing a good job.

creative growth (such as through song writing and/or music composition), and is a practical instrument that many students are intrinsically motivated to learn as a personal enterprise. The guitar, which may function both as a monophonic and/or homophonic instrument, is a very practical instrument to engage in the creative process.

Furthermore, its generally quiet sound makes it ideal for classroom instruction while students simultaneously engage in music exploration. This approach may not be feasible on alternative, louder instruments. A broad melodic range (generally from E2 to B7) also enables students to experiment with a wide array of musical colours.

There is an abundance of contemporary research emphasizing the importance of creative expression in music education. Regrettably, the literature also suggests that creative opportunities are often neglected in lieu of technical proficiency via ensemble performance. Such creative learning experiences permit students to think critically, engage in problem-solving exercises, improve technical musicianship skills, provide students with a deepened appreciation of the music-making process, and encourage students to express their individualism.

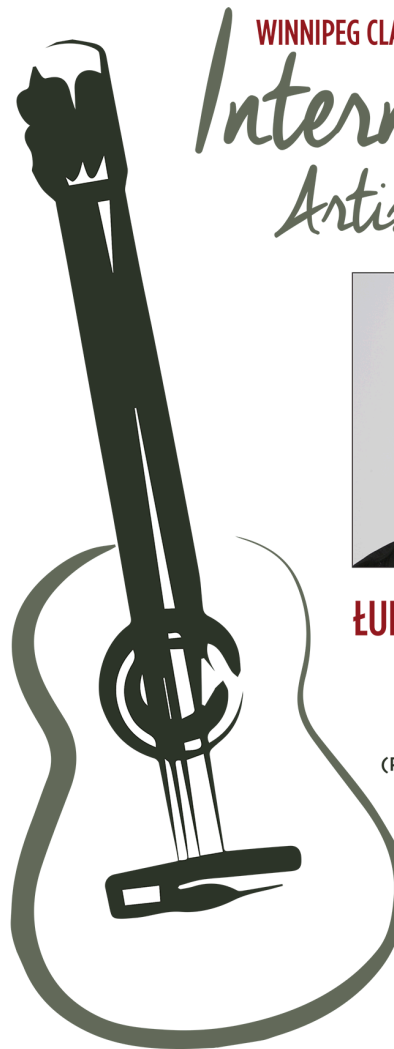
In Manitoba, there are now over 100 public school guitar programs! This emerging form of music education has proven ideal for an adolescent age group, in both Middle and Senior Years education contexts.

As there is an increasing demand for qualified instructors, the Manitoba Classroom Guitar Association now provides scholarships through the University of Manitoba, Brandon University, and Canadian Mennonite University to encourage prospective classroom guitar educators.

The instructors of these institutions have continued to enable these aspiring guitar educators with a strong practical and theoretical basis for guitar pedagogy.

Evidently, classroom guitar instruction is a new, exciting opportunity for students to receive a formal music education.

The Winnipeg Classical Guitar Society is proud to be supportive of this approach in public school music education.



WINNIPEG CLASSICAL GUITAR SOCIETY

# International Artist Series



**ŁUKASZ KUROPACZEWSKI**  
POLAND

APRIL 3, 2016 | 8:00pm  
Église du Précieux Sang  
(Precious Blood Catholic Church)  
200 Kenny Street  
Tickets \$20 / \$15



[WinnipegClassicalGuitarSociety.com](http://WinnipegClassicalGuitarSociety.com)