

SOLO GUITARIST DAVID ROGERS

Termed, 'a prominent guitarist,' by the *New York Times*, and praised by *The Washington Post* for his 'astonishingly florid' improvisations, David Rogers *Fuses* classical, jazz, and world music into beautiful, expressive and virtuosic performances.

He has been called a 'modern master' of the classical guitar' by *20th Century Guitar*. *Classics today.com* has praised his 'first rate instrumental artistry,' and the *Lute Society of America Quarterly* has called his technique 'formidable.'

He is an endorsing artist for *Aquila Strings* (Italy) and his music has been featured in major guitar magazines such as *Fingerstyle Guitar* in the United States and *Akustic Gitarre*, in Germany. His performances have been broadcast on American National Public Radio and *Bayrische Rundfunk*, including both the nationally syndicated *Performance Today* (live performance/interview in Washington D.C. NPR studio 4A) and *Harmonia* programs. David has recorded for *Dorian*, *Callisto* and *Focus* Recordings. He has given recitals and conducted master classes throughout North America, including performances and classes at the San Francisco Conservatory, the University of Southern California and The Interlochen National Arts Camp.

David has studied historical plucked strings with Hopkinson Smith and Eugen Dombois at the Schola Cantorum Basiliensis in Basel, Switzerland; with Thomas Binkley at Indiana University; and with Lyle Nordstrom at Oakland University. He has studied guitar with Joseph Fava at Wayne State University. David was a musician with the Oregon Shakespeare Festival for 18 years and taught at Southern Oregon University for 13 years.

REVIEWS

“...Playing the *vihuela* (a guitar relative), David Rogers held everything together with a few poignant plucks, vigorous strumming and the occasional astonishingly florid solo...”

Washington Post

“...Music to listen to, be amazed by, and to dream upon.”

Akustik Gitarre

The guitar solos were also outstanding with Rogers performing arrangements of J.S. Bach and Leonard Cohen’s Hallelujah, among other lovely pieces...”

Eleni Sakellis, *The National Herald*, NYC

"...David Rogers played his vihuela (a 16th-century precursor to the guitar) not in the tasteful, restrained way of early music groups, but like a lead guitarist in a rock band. He laced the likes of 'De el pobo' with improvised, speedy solos way up into the wailing region of the fingerboard..."

Milwaukee Journal Sentinel

“...A modern master of the classical guitar...David Rogers has a remarkable grasp of 16th Century Baroque guitar music.”

20th Century Guitar

“...first rate instrumental artistry...”

Classics today.com

“...Rogers' lute sprinkled beautifully modulated notes about the concert hall...”

Chico News and Review

“Guitarist David Rogers displayed dual talents by performing his own transcription of Bach’s ‘Violin Partita No. 2 in D Minor.’ The extraordinary fit between the contemplative textures of the writing and the guitar’s expressive voice combined with long shafts of late afternoon sun to create a striking aural and visual effect.”

The Kalamazoo Gazette

“...Clearly, Rogers is an accomplished player who handles this music with skill. His clear execution of the formidable bass lines found in the music of Gianoncelli is particularly noteworthy. Gianoncelli’s full use of the diapasons for melodic writing places no small demand on the performer and Rogers’ technique is up to the task (his performance of *Baletti Primo-Quinto* is the high point of the CD). His musicality is apparent throughout, particularly in his performance of Zamboni’s Sonata No.10

Lute Society of America Quarterly (review of *The Italian Archlute*)

“...Guitarist David Rogers looks smashing as a Spaniard, and as always plays beautifully...”

(from a review of an Oregon Shakespeare Festival production of Federico Garcia Lorca’s *Blood Wedding*)

Lithiagraph

“Highly Recommended”

Continuo MarketPlace
(CD catalog endorsement of *The Italian Archlute* by Matthew Redsell, Editor of *Continuo* Marketplace)

“...The music on the album is by Kapsperger, Gianoncelli, and Zamboni and gives a good picture of the development of Italian lute music in the course of the Baroque. Rogers plays on an archlute, which allows for a more sonorous bass than the ordinary lute. Kapsperger’s Toccatas, Gagliardas and Correntes have all the fire and changeability of the early Italian baroque; Gianoncelli’s ‘Tastegiatas’ and dances of 1650 are in a slightly later style which emphasizes a trio sonata like texture (as is pointed out in Rogers’ own helpful notes); while Zamboni’s Suite from 1718 is in a Weiss-like high Baroque style with hints of *galante* lightness and elegance. Rogers is at his best in Kapsperger’s improvisatory music, through which he exhibits a good feeling for pacing and for employing the unique resonances of his instrument. The faster dances are made lively by inventive rhythmic shadings...”

Continuo magazine (review of *The Italian Archlute* by Scott Patterson)

"...Mr. Rogers plays it, like all the other pieces, with technical grace and musical sensitivity..."

Cantus Firmus
(Review of *Del Rosal Sale La Rosa*)

“He’s a mad dog of the archlute up there”

anonymous Oregon Shakespeare patron

“Magnificent Recital”, “Subtle Ecstasy”

Solo Recital Patrons

“His performances are always stellar”

David Hochoy, Artistic Director of the
Indianapolis based modern dance company,
Dance Kaleidoscope

“He plays incredibly well”

Paul McCandless, OREGON