

CGSUNY Newsletter

Classical Guitar Society of Upstate New York www.cgsuny.org

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Presidents Message

By Dennis Turechek

As most of you know, CGSUNY likes to recognize, from time to time, members who have made significant contributions to the society. One person who is eminently worthy remains elusive. I speak of Bruce Walker. Bruce is very aloof and self-effacing and can't imagine anyone would care to read about him. And yet, it is hard to think of anyone more important to the growth of CGSUNY than Bruce, especially in its formative years.

Many members know Bruce as a first rate guitar maker from East Branch and some members own one or more of his guitars including this writer. Not as well known, is that Bruce was the 2nd president of CGSUNY succeeding Gail Hamilton, who was the 1st. Even less well known is that Bruce voluntarily stepped down from the presidency when he could easily have been reelected to take over as the treasurer where we desperately needed help and guidance.

It was Bruce who created the idea of offering up a Walker guitar at the Fall Festival to attract more people and executed this idea with beautiful hand made guitars for several years thereafter. Finally, his vision of and for CGSUNY was always unselfish and altruistic. His down to earth approach to all things and his sensible advice was always consistent with his own personal example.

Bruce is retired and entitled to take it as easy as he wishes. He has left an indelible mark on our society, but if he doesn't want to hear about his contributions to CGSUNY, I guess I have to respect that. Please make certain that he doesn't receive a copy of this newsletter.

Dennis Turechek

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Composing: Lagrima

by Tom Rasely, CGSUNY Board Member

Musical score for "Lagrima" showing two staves of music. The first staff starts with a tempo marking of quarter note = 72. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The first staff contains four measures with chords E, B7, E, and B7. The second staff contains eight measures with chords C#m, E, A, E, F#, B7, and E.

Last month I proposed that cliches were our friends. So, to see if that statement stands up, let's examine Part 1 of "Lagrima" by Francisco Tarrega (1852-1909). Tarrega was one of the great players and teachers of his time, and he was also a prolific composer. This music starts on a I chord (E). The 4th string E and the 1st string G# combine with the open 2nd string B to create an idiomatic voicing of a root position I chord. The outer "voices" then move parallel up the scale two steps in succession while the inner voice (B) remains static. The next thing that happens is that the melody and harmony notes both move down 4 scale steps to F# and D#, and combine with the open B again, but this time adding the dominant 7th A note and the bass B (5th string) to create a V7 chord. Melodically, it's interesting to see that every note that is on a beat alternates with the open B note on the off-beat. Cliches! The chords I and V7 combine to establish every note in the scale of E, with the exception of the 6th step C#. The chords I and V7 are the same chords that are used in the folk song "Tom Dooley". I doubt that Tarrega was familiar with this traditional American nugget, but that's not the point.

Now let's take a closer look at the second line.

Musical score for the second line of "Lagrima" showing a single staff of music. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The staff contains eight measures with chords C#m, E, A6, E, F#, B7, and E.

The 1st measure continues the alternation to a single note, while the 2nd measure features a single note line that could easily be found in a rock lead section. The 3rd measure starts with the I chord and then moves through a "Circle of Fifths" (major II to V7 to I). The melody is basically walking down the scale, with a slight side trip in the 2nd measure which begins with B and ends with A. Scales, parallel intervals, circle of fifths ... talk about cliches! Hey, if it's good enough for Tarrega, it's good enough for the rest of us. So, get to writing!

The 2009 Classical Guitar Fall Festival

The 9th Annual Classical Guitar Fall Festival was held on October 3rd and 4th at the Unitarian Church in Oneonta. The weekend was filled with wonderful guitar music and artistry that provided an unforgettable experience for all. Plans are now underway for the 2010 event. The Saturday morning session began with presentations by Dennis Turechek on the art of 'Arranging Standards for the Classical Guitar' and Tom Rasely on 'Improvising on the Classical Guitar.' The opening session of the CGSUNY Members Recital presented a variety of artistically rendered Guitar and Lute music. Sal Salvaggio performed Lute selections by John Stuart from the ML Lute book, Kyle May performed a *Valse* by Manuel Ponce and Dave Richman, performed selections by Barrios, Pujol and Lauro. The afternoon session opened with a set from The New York Capital Region Guitar Ensemble under the direction of Paul Quigley. Music for Guitar and Recorder composed by John Duarte was presented by Paul Sweeney and Barbara Kaufman followed by Giancarlo Sidoli's performance of Fernando Sor's *Grand Solo OP. 14*. Other guitarists on the program were Bob Donahoe, Fred Hellwitz, Richard Osborne, Eugenio Reis, and Louis Romao.

The first of the featured performers was Brazilian guitarist, Marcos Vinicius. He presented a wide range of artistically performed music that included a set of Classical Songs from Brazil. The evening concert featured one of America's leading guitarists, Jason Vieaux. His program encompassed music from the Baroque through Modern historical periods and included works by Johann Sebastian Bach, Agustin Barrios, Leo Brouwer, Jose Merlin and Pat Metheny. His virtuoso playing masterfully showcased the wide technical and expressive possibilities of the guitar.

The Sunday afternoon Collegiate Honors Recital featured students and ensembles. Giancarlo Sidoli and Kyle May from SUNY Oneonta opened this program. Daniel Lewis, Rebecca Kuehl and Chris Funke are students at Mannes College of Music. Nicholas White and Jason Mainville are students at the Crane School of Music. There were two Guitar Quartets from Ithaca College. Drew Serafini, Matt Gillen, Stephen Clark and Michael Caporizzo appeared in the first Quartet while Brenden Clark, Nicholas Throop, Danny Mahone and David Moore performed in the second Quartet. This program was closed by Matt Downey from SUNY Fredonia. It was a wonderful opportunity to hear aspiring young artists and their performances were musically and artistically impressive.

The afternoon's featured performer was Lynn McGrath. She performed three selections from Mario Castelnuovo-Tedesco's *Platero y Yo*. She combined virtuoso guitar playing with a masterful storytelling narration that brought new life to the epic story written by Juan Ramon Jimenez. It was a truly compelling and captivating performance.

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