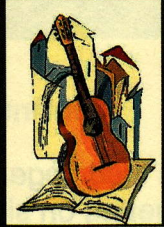


C.G.S.U.N.Y. NEWSLETTER

Aug. 25, 2005

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Classical Guitar Society of Upstate N.Y. 8 Banta Place, Stamford, NY 12167
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President's Message

By Dennis Turechek

I recently returned from NYC where the best classical guitar seminar on the planet takes place every year about this time. I'm referring, of course, to the New York Guitar Seminar at Mannes. Our friends, Michael Newman and Laura Oltman, who headlined our fall festival in 2004 are the artistic directors and they have created a sensational event. The flavor is international as Michael and Laura are able to attract the best players from around the world. The theme, or emphasis, this year was on pedagogy and honored Bruce Holzman and his many prize winning students, too numerous to mention, most of whom were featured performers for this occasion. It was great to run into several of our members there namely; Deena Berke from Ithaca and, of course Don Witter from Brooklyn.

I heard many accomplished guitarists delivering superb concerts every night but the one that stands out for me was Ricardo Iznaola's performance. His playing is more powerful in both sound and conception than we are accustomed to hearing today. His playing transported me back thirty or forty years to a time when guitarists were going for the biggest sound, the largest dynamic range and maximum expressivity. Even though Mr. Iznaola probably has considerable technical prowess, I forgot to notice, as it was quickly submerged in the sweep of his musical power. His intense involvement in the music was riveting. He held nothing back and played fearlessly as if this was to be his last performance on earth. Compelling stuff!!

Kudos to Michael and Laura for another outstanding seminar. If you can make it to NYC in late June/early July 2006, make sure to check out the New York Guitar Seminar at Mannes. It will enrich your life.

Dennis Turechek

"Fingerstyle Goes National"

By Tom Rasely

The fact is that, while not all fingerstyle guitar playing is classical, all classical playing is fingerstyle. Particularly when you define "fingerstyle" as anything you do *without* a pick.

At the National Guitar Workshop (Connecticut campus) this July, I had a chance to teach a class in fingerstyle guitar. This class consisted of 5 players, only one of whom had ever played anything fingerstyle, and that at a very elementary level.

The other feature of this class was the age range, which included the youngest and the oldest student at this camp. There was Terra (12), Julian (14), Colette (33), Belinda (47) and Richard (83). That's a 71 year spread.

To get them started in fingerstyle, I introduced them to the basic hand position: the same formation of the hand and fingers that you find in any beginning classical method book. Then I had them experiment with string assignments- first using the thumb on the bottom 4 strings and the 1st and 2nd fingers on the top two strings, an then reducing the thumb to the bottom 3 strings (bass strings), and using three fingers on top.

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We tried finger picking patterns, alternating fingering on single note lines, playing double stops in a variety of combinations, plucking chords, slapping the strings. It was a lot for them to soak up.

Part of my task for the week was to get them to play a song for a student concert. Because of the age range I chose "Amazing Grace", which they all knew. The arrangement was in 3 parts, each employing a different combination of strings, and all played fingerstyle of course. We played through it three times (verses), so that every student had to learn all 3 parts. They did it! It was fantastic.

As I saw it, the goal for the week was to send them home with at least one thing that would revolutionize their playing. They all agreed we had done that.

By the time this newsletter is published I will have had a chance to return to Connecticut and teach the first week of August. I can only hope that the second session goes as well as the first.

For more information on National Guitar Workshop visit their web site:

<http://www.guitarworkshoporders.com/>

Did You Know...

"That to play a guitar in 1550 would have identified you as a Spanish gracioso, most likely a Don Juan."

NEWS from the ALBANY REGION

by Jon Tario

It wasn't the flavorful scent of smoothly blended mocha and coffee or the vibrantly painted masterpieces mounted on the walls of Professor Java's Coffee Sanctuary that delighted the rooms senses. Instead, on June 17th, the sound of beautiful Classical Guitar music took center stage, tickling the ears of the sanctuaries sophisticated patrons. Members from the Classical Guitar Society of Upstate New York's Performance Workshops, which are located throughout the Capital Region supplied the evenings entertainment. Kevin Chase, Andy Davies, Jon Tario, Bill Simcoe, Michael Castro, and Dick Osborne all braved the stage, providing a broad pallet of Classical Guitar Repertoire that ranged from Baroque to Brazilian Jazz to 20th Century Popular Music.

The group is open to anyone interested in listening to or performing Classical Guitar music. They meet monthly at each others homes for private gatherings or at business establishments for public performances. The last Performance Workshop was held Sunday, August 21, at the home of Kevin Rielly in Porter Corners.

The Bethlehem Town Library will tentatively host a concert by the Classical Guitar Society of Upstate New York - Capital Region (CGSUNY-CR) on November 6th. For more information contact either myself at tarijt24@yahoo.com or Albert Muir at lbp@capital.net

ATTENTION MEMBERS:

Please take the time to submit articles, Anecdotes, or other interesting tidbits to Be included in upcoming newsletters.

We want to know what you are doing, reviews of concerts would be appreciated.

Email info to: musicalm@hancock.net

New York's Underground Guitarists

by Julia Crowe

"Reprinted with permission from Mel Bay's Guitarsessions webzine, www.guitarsessions.com"

In the daily dash and scramble down New York subway steps to its gum wadspeckled platforms, natives who have been stymied by plodding tourists or a bad day at work can look forward to two things: going home and hearing an interesting tune before their train arrives. New York's underground provides a wild aural palette, from shamisen players to mariachi bands, classical violinists, folk singers, inexhaustible drummers and keyboardists mixed in with colorful hip-hop dancers, mimes, and oddities such as a ballroom dancer whose partner happens to be a life-size rag doll.

Fifteen years ago, the MTA decided to distinguish the best of its enterprising performers by instituting a program entitled "Musicians Under New York," with auditions held every May at Grand Central Station. The selected entertainers are designated by official orange and black banners bearing the MUNY logo along with the performer's name, and they are given the opportunity to perform at prime stations on a rotating schedule. Many of these "buskers" say it provides them a rare chance to connect with the more humanizing aspects of playing in a seemingly indifferent setting. "You get to see immediately what people feel about your music," says Brazilian jazz guitarist Carlos Munhoz. "Sometimes they have zero knowledge about the kind of music you are playing, so it gives me the opportunity to be a cultural ambassador." Munhoz, who is from Rio de Janeiro, has been performing regularly as a MUNY musician for the past fifteen years. He plays exclusively in Grand Central Station and Penn Station an average of four times every two weeks while also performing weekly at The World Bar in Trump Tower. "The MUNY program gave me the opportunity to organize myself and has served as a good reference," says Munhoz.

Munhoz's repertoire consists of Jobim and Bonfá in addition to the samba and bossa nova rhythms on his French-Canadian made Godin guitar. About ten years ago when he was performing in Grand Central Station, he had given one of his complimentary demos to a passing couple as a way of saying thank you for their donation. Three years later, the man phoned

Munhoz to inform him that the incident had marked their first date, and that they had enjoyed his music so much that it came to signify that one special afternoon for them. He then asked if Munhoz would be available to play his guitar at their wedding. The invitation was gladly accepted.

"Another time, when I was set up in Penn Station," Munhoz says, "I was playing Ave Maria, Gounod's adaptation of Bach's first "Prelude from The Well-Tempered Clavier" when I'd noticed a lady standing there for a long time. She must have lost her train but still gave me a beautiful smile. A cop came along and told me to move on because the station was crowded but I pointed out my MUNY banner and explained I had been scheduled to play here. I continued playing and right at the emotional height of the music, this woman turned around once more with the most beatific expression on her face. The policeman slapped me a \$250 ticket for disturbing the peace. The case was later dismissed in court. Playing in a setting like this goes to show you, though, you do not always realize how much your music has an effect on people and does move them, even if what they're hearing is just for a few minutes."

No one knows this better than Bronx-born classical guitarist Don Witter, Jr. who decided to leave behind his job as a computer network troubleshooter in '94 for a shot at winning a MUNY banner. "For years, I'd seen musicians playing and I knew that I wanted to bring guitar to regular people," says Witter. Witter, who also serves as one of the judges on the MUNY audition panel, says, "We don't have too many guitarists. You really have to be amplified and it's a tough situation in particular for a classical guitarist to keep it going. I play year-round, even in terrible cold snaps. I grew up in New York, though, so it's nothing for me to experience the weather changes and I love playing." Witter performs at a variety of stations and says of the various challenges he faces, "The new trains are nasty sounding suckers. On the 4 Line, the new silver trains make so much noise, even when they are standing still. The most courage-building station is 28th & Lex on the 6, the uptown side. This is the noisiest station that ever existed. You have to have character to play there." In spite of the din, Witter says, "I find it helps build my concentration. The other factor is that playing with amplification helps build your touch—you must have pure clean sound with no

(Continued on page 5)

5th Annual Classical Guitar Fall Festival Oct 1 & 2, 2005

JOIN US for our 5th annual Fall Festival.

This year's activities include a full day of mini concerts, lectures, demonstrations by members of the society. There will be a wide variety of music performed. There will be something for everyone!

The evening concert will be given by our featured artist: **Ana Vidovic**.

Ana is an extraordinary talent of formidable gifts taking her place amongst the elite musicians of the world today.

Though barely twenty four years of age, she has already won an impressive number of prizes and international competitions all over the world.

Equally impressive is the fact that she has already recorded five CDs, one of them for the Naxos label and that she has already concretized in some twenty countries throughout the world.

In her native Croatia she has performed with the Zagreb Soloists and the Zagreb Philharmonic Orchestra and with Symphony Orchestra of the Croatian Radio and Television, as well as having been featured in three television documentaries by the eminent Croatian film director Petar Krelja.

Ana Vidovic began playing the guitar at the early age of five and at thirteen she was the youngest student ever to enter the Muscial Academy in Zagreb, where she studied with Professor Istvan Romer. Currently she is attending the Peabody Conservatory of Music in Baltimore, MD. Where she is further refining her remarkable gifts under the tutelage of world renowned guitarist Manuel Barrueco.

You will not want to miss the opportunity to hear this young artist perform.

Advanced Evening Concert Ticket Sale

Name: _____

Address: _____

Phone: _____

Email: _____

of Tickets ordered: _____

(\$15.00 advanced price)

(\$20.00 at the door)

TOTAL INCLOSED: _____

Please Make Check payable to:

Classical Guitar Society
of Upstate NY

Mail to: CGSUNY
8 Banta Place
Stamford, NY 12167

Order must be received by Sept 25
for discount price to apply.

scratches or squeaks because you never know who is out there listening. Interestingly, for some reason, I've noticed I tend to tune up a half step on my guitar. There's something about the acoustics underground that causes me to do that."

Witter relies on his Takamine EC-132S and a Crate Taxi amp for playing his repertoire of classical pieces and jazz standards. He advises subway players to be aware of their surroundings. "You should not think you're in an isolated situation. Don't be offended by homeless people, and if someone is hanging around too long, do not have too much money in your [guitar] case. Keep it to a minimum to avoid temptation. Play every single note well and bring your business cards because you never know who might hire you."

Witter admits to one incident where a kid snatched \$4.00 from his case. "I would have given him chase, but I felt it was better to say to this young man, 'Hey, I earned this. You've got to learn to earn yours.'" One time, when Witter was performing in Penn station, a homeless man offered him a piece of cheese. "I was stunned," he says. "That was the most powerful moment I have ever had as a musician."

"Also, a woman had also approached me to say she had lost her husband just the week before—and that the song I had played had been one of their favorites."

Witter says that sometimes he will catch people humming a tune and enjoy surprising them by launching into a sixstringed rendition of the piece. His playing has earned him front-row theatre tickets to Broadway shows from appreciative listeners, and he was once asked to perform at a dinner held at Christie's Auction House. He has also served as the entryway performer to the Eastern Parkway Station at the unveiling of the Brooklyn Museum renovation and was asked to play at the VIP cocktail hour for the MTA's 100th Anniversary Celebration.

Witter wistfully recounts performing for Guitar Review founder and friend Rose Augustine, a few weeks before she passed away. "I grew up knowing Rose from the 60s from the original New York Classical Guitar Society," he says. "She had given me the invitation to hang out at her place and drop by whenever. I played for her the bossa nova, some Jobím, Sor and Catalonian folksongs. She gave me a box of strings and expressed concern that a person of my talent would play in the subway, but I'm a New Yorker! I grew up here and to me, it's as natural as anything else."

Witter leaves no doubt about this. His all-time favorite station is Grand Army Plaza in Brooklyn.



"I played there for my birthday this year," he says. "I put up signs saying that it was my birthday—and that I wanted to spend it with you! In Grand Army Plaza, I've watched children grow up. When I see the people who have given to me all these years, I surprise them by giving them my new CD because I have got something to give back."

For more information on the MTA's performing arts program, visit:
<http://www.mta.nyc.ny.us/mta/aft/muny.htm>

Julia Crowe

Julia is a New York-based guitarist and writer. She writes a monthly column and features for Classical Guitar Magazine in the U.K. and is a regular contributor to Acoustic Guitar Magazine and Mel Bay's Guitar Sessions® webzine. She has also written for FRETs and Guitar Player. Julia is a graduate of the University of Chicago with a degree in English Literature and has worked extensively in print journalism, film and television. She has lived and performed in New York, Los Angeles, Wexford, Ireland and Paris. She has performed solo in Grant Park, the Daley Center Plaza and at DePaul University in Chicago.

Julia played an arrangement of John Lennon's "Imagine" at a 9/11 memorial concert in Manhattan, where she resides. Recently she debuted several of her own pieces at the World Financial Center Wintergarden Plaza's "Carnival on the Hudson," in a benefit for downtown public schools.

For more information, please visit her website at www.juliacrowe.com

FIND THE WORD

For your entertainment.... See how many of the words listed you can find.
 Words may be forward, backward, up, down, or diagonal ENJOY!

Relating to Guitar

- by WordFind for Crossword Maker 98

- | | | | | | | |
|------------|---------------|------------|-----------|-----------|------------|----------------|
| ACCIDENTAL | AEOLIAN | ARPEGGIO | CHROMATIC | DIATONIC | DORIAN | FLAMENCO |
| HARMONIC | IMPROVISATION | INVERSION | IONIAN | LEGATO | LIGADO | LOCRIAN |
| LYDIAN | MODULATION | PENTATONIC | PHRYGIAN | RASGUEADO | SOUNDBOARD | TRANSPPOSITION |
| TREMOLO | TRIAD | VIBRATO | | | | |

QTGKVQWCAMRVYVHJRTMBHNN
 OYNIJWGHXRXYIZCGTSSPFPO
 LQXNONMPXHXSMHRMIEIYEI
 WRGFFALYNNETRWITTTQEEOFT
 IDARPEGGIOLODAEUGSARDCI
 GKCBODAGILFIDDRAOBDNUOS
 QECLYDIANSLGOMNFVCHZLO
 NAIRCOLAVMASTNOAFGIEJOP
 AQDXHEIETWMDCXIDSMNPGMS
 IKEGRLRALOE OFXSAUI O OSEN
 GXNWOOCGENNRGARUNLTPQRA
 YTTMFPUGBCIHEMUAATITR
 RLAEAVNF AKOACMVXRLTTVBT
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 PFBVFYQJPEPGYBTDUBQJESG
 SQZKEKJBHMHMRXQFRGJYCKX
 BXLRGXVLCGKN OFQLEPXJFEB
 CBMEOOXYCZQOQSAOQZNBOQ
 SEQOGMUNYNSJSKH YFKMJAXY
 CKCUNKGBJUOXKCGBMXYGWXZ

If you would like to submit articles, reviews, upcoming events,
 puzzles, trivia etc. Please email musicalm@hancock.net
 Deadline for the Fall issue is Oct. 15th.

ORIGINAL KEY- A MINOR MAZURKA OPUS 7 NO 2 FR. CHOPIN
FOR FLUTE AND GUITAR ARRANGED BY DENNIS TURECHEK

VIVO, MA NON TROPPO

FLUTE

GUITAR

5

STRETTO

CRESC.

f

FL.

G.

10

CRESC.

POCO RALL.

C I

C IV

FL.

G.

15

A TEMPO

FINE

FL.

G.

20

CRESC.

FL.

G.

2

FL. *b* 25

G. C I

FL. *b* 30 A TEMPO 1. 2.

POCO RALL. C I C II C III

FL. *#* VIVACE 35

DOLCE 2 4 SEMPRE LEGATO

FL. *#* 40

SCHERZANDO

FL. *#* *f* C II *fz fz*

p. *p.* *p.* *fz fz*

- 3 -

45

FL.

G.

RITENUTO

A TEMPO

DOLCE

LEGATO

Detailed description: This system contains measures 45 through 49. The flute part (FL.) features a melodic line with slurs and accents. The guitar part (G.) provides accompaniment with triplets and slurs. Handwritten markings include 'RITENUTO' above measure 47, 'A TEMPO' above measure 48, 'DOLCE' above measure 49, and 'LEGATO' below measure 49. There are also some handwritten annotations like 'φ II' and '2' in the guitar part.

50

FL.

G.

SCHERZANDO

Detailed description: This system contains measures 50 through 54. The flute part continues with a melodic line. The guitar part has a more rhythmic accompaniment. A handwritten marking 'SCHERZANDO' is placed above measure 53. There are also some handwritten annotations like '(#)' and '(4)' in the guitar part.

55

FL.

G.

Detailed description: This system contains measures 55 through 59. It features a first and second ending for the flute part. The guitar part continues with accompaniment. There are handwritten markings '1.' and '2.' above the first and second endings respectively.

D. C. AL FINE.