

# CGSUNY

The Classical Guitar Society of Upstate New York

[www.cgsuny.org](http://www.cgsuny.org)

Newsletter

April 2021

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Last minute additions, The Soirée Duet Debut, Concert News from MHGS are at the very end of the newsletter, please look for them.

## CGSUNY Virtual Soirée

Sunday, April 18th at 5 p.m. on Zoom

Join your fellow CGSUNY Members and Friends in a delightful party. Bring your guitar and play, bring your ears and listen, either way, please join us.

For a Zoom invitation, please ask Paul Sweeny to send you one at:  
[bpsimplegifts@earthlinks.net](mailto:bpsimplegifts@earthlinks.net)

Please see a special announcement about duet playing during the CGSUNY soirée at the end of the newsletter.

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## MHGS VIRTUAL CAFÉ

Wednesday, April 21st at 7p.m. on Zoom

Many CGSUNY Members are also MHGS Members . You'll get to see more friends and hear more lovely guitar music and have an opportunity to play.

For a Zoom invitation, please ask David Temple to send you one at:  
[david.albert.temple@gmail.com](mailto:david.albert.temple@gmail.com)

**CGSUNY Board Meeting** :::: Sunday::::: 16 May ::::::: 6 p.m.::::: via Zoom  
All members are welcome to attend. Please request an invitation to the  
Zoom meeting from Paul Sweeny [bpsimplegifts@earthlink.net](mailto:bpsimplegifts@earthlink.net)

A request from your editor

Please, when you get an announcement of an event that you think would interest other CGSUNY Members, please send it to me, Janet, I'll send it in turn to our members and friends [thisfineday@gmail.com](mailto:thisfineday@gmail.com)

# President's Message

Welcome to Spring and to our return to our quarterly format for the Newsletter. I would encourage members to look over our archive of past Newsletters, which is now available on our website.

As I write this there are signs all over suggesting a return to (a no doubt new) normal- with people coming together in restaurants, movie theaters and major league baseball games. One of my employers, Binghamton University, just announced that not only would student recitals take place, but that they are open to a live audience (albeit one limited in number and with strict testing/masking requirements). Time will tell in what form we will be able to present our Fall Festival in October, stay tuned, we will keep you informed as our plans become clearer.

Meanwhile, this experience of Covid lockdown has given us all new opportunities and new perspectives. I can't count the number of great concerts (guitar and other), master classes, and lectures that I have been able to "attend". Performers and organizations have been able to reach a wider audience. CGSUNY has been able to present monthly soirées to members who do not need to travel and assemble in one place. I am hopeful that in the future we can all continue to take advantage of the useful purposes of Zoom and its ilk, while also resuming true community activities with our families, friends and fellow musicians.

Paul Sweeny, President  
April 2021

# Beating The Pandemic Boredom, Part 1

Prof. Sal Salvaggio, SUNY Oneonta

IMSLP The International Music Score Library Project is an online musical score depository that contains works for most instruments and voices. Aside from having manuscripts and urtext editions for guitar and lute there are abundant resources for other instruments that can be played on the guitar.

As a daily routine I play through collections of pieces for the guitar as well as those written for the clarinet - the range comparable to the guitar's. The clarinet repertory contains great pieces for warming the fingers during this pandemic winter of our discontent. You can use these in different ways. Sight reading in position, shifting positions, fluency in different keys and the list goes on. I originally wanted to dust off my old Martin flat top and work on consistent alternate picking. Then, originally out of laziness on my part to switch instruments, I started playing them fingerstyle using all the different right hand fingering combinations, sometimes apoyando and sometimes triando. Below are of some of the collections I have played thru:

[https://imslp.org/wiki/32 Etudes for Clarinet \(Rose, Cyrille\)](https://imslp.org/wiki/32_Etudes_for_Clarinet_(Rose,_Cyrille))

[https://imslp.org/wiki/40 Studies for Clarinet Solo \(Rose, Cyrille\)](https://imslp.org/wiki/40_Studies_for_Clarinet_Solo_(Rose,_Cyrille))

[https://imslp.eu/files/imglnks/euimg/0/0c/IMSLLP428123-PMLP695265-Jeanjean, Paul - Etudes Progressives et Mélodiques, klarinet.pdf](https://imslp.eu/files/imglnks/euimg/0/0c/IMSLLP428123-PMLP695265-Jeanjean,_Paul_-_Etudes_Progressives_et_Melodiques,_klarinet.pdf)

[https://imslp.org/wiki/30 Caprices for the Clarinet \(Cavallini%2C Ernesto\)](https://imslp.org/wiki/30_Caprices_for_the_Clarinet_(Cavallini%2C_Ernesto))

<https://imslp.hk/files/imglnks/euimg/a/a0/IMSLLP632745-PMLP1015316-advancedstudiesf00pola.pdf>

[https://ks4.imslp.info/files/imglnks/usimg/8/8d/IMSLLP625749-PMLP1004977-gambaro 21 caprici.pdf](https://ks4.imslp.info/files/imglnks/usimg/8/8d/IMSLLP625749-PMLP1004977-gambaro_21_caprici.pdf)

[https://ks.imslp.info/files/imglnks/usimg/4/4e/IMSLLP572438-PMLP922403-Etudes progressives pour la clarinette -...- Berr.pdf](https://ks.imslp.info/files/imglnks/usimg/4/4e/IMSLLP572438-PMLP922403-Etudes_progressives_pour_la_clarinette_-...-Berr.pdf)

Challenge yourself - use a metronome, start slow and gradually pick up speed.

Enjoy!

# REVIEW: CG SUNY Soirée, #4, March 21, 2021

Deena Freed

Our monthly Soirée was held Sunday, March 21 at 4 PM on Zoom. We had a total of 15 attendees, including 6 performers. We had a lovely time thanks to everyone who came and played and listened. Our next Soirée will be on April 18. We will probably meet somewhat later in the evening to accommodate the increased daylight time and beautiful spring weather.

Our first player at the Soirée today was Tom Palkovic. He played 2 pieces that reminded him of George. One was the familiar, lyrical *Lagrima* by Francisco Tarrega and the other was Carcassi's study in A opus 60 no. 3. For the Carcassi study, Tom brought out his white maple guitar which looked and sounded beautiful. Tom also told a lovely story illustrating George's generosity.

George Lesh was a beloved member of our Guitar Society who died around this time last year. CGSUNY continues to honor George with a scholarship fund in his name. Contributions can be made on our website.

Next Ric Crislip treated us to his lute-accompanied singing. The first piece was a Latin prayer called *Mandatum Novum* which means new commandment. He read an English translation of the Latin words before he sang. The opening was especially bold sounding and was sung with great enthusiasm and a simple lute accompaniment. His second piece was a hymn called *God the Son* by Henry Lawes and was in English with a slow reverent melody in a minor key.

Giancarlo Sidoli has been working on Thierry Tisserand's *Celtic Dreams Suite* for some months. Today, he played *Fest Noz* from that suite. The folk influence was present throughout with the feeling of a fiddle tune for a country dance. It was a piece with a lot of repeated phrases and some rasgueados at the end. He commented that the piece was harder to learn than expected, since the repeated phrases are so similar to one another. Tisserand is a contemporary, French guitarist/composer who is influenced by jazz, folk, and Latin-American music. His compositions include many pieces and studies and range from easy to challenging, including some studies. In looking him up, I found 3 short volumes called *Spleen Songs* that appealed to me. I hope others will also explore Tisserand's compositions. Teachers may find his studies a refreshing addition to Sor, Carcassi, and Giuliani.

Janet played Sagreras *Lesson #16* from Book 2. She asked the other attendants to send her feedback on her playing over email since that had worked so well for her at our last Soirée. *Lesson 16* is an excellent study with lots of block chords at the beginning and a beautiful melody that emerges in the second part. It offers challenging practice in legato and voice leading. There are often musical gems to discover in the Sagreras, and this is one of them.

Eric Roth played a piece by José Farrer called *Charmes de la Nuit*, a nocturne. It has a march-like theme and a 'classical period' structure, sounding a little like Giuliani. He played it on his 19th-Century reproduction guitar with its soft tone. For me it evoked some memories of my trip to Barcelona a few years ago.

It was J.S. Bach's birthday, so Paul played the Sarabanda and Double from the first Bach Violin Partita (BWV 1002). This is a soothing and familiar piece from the guitar repertoire. Paul did a particularly good job of shaping the phrases in the Double, so its beautiful and complex structure could be appreciated.

Tom Palkovic returned to play Leo Brouwer's *Un Día de Noviembre*. I think of this piece as an evocation; a daydream of memories that drift in and out of the main melody. It's a beautiful piece and I always feel happy to hear it again.

Giancarlo came back to play a familiar choro called *Sounds of Bells* by João Guimarães. It has that lively, swinging sound that's so characteristic of Brazilian dance music.

A wonderful discussion broke out during the Soirée about a luthier named Larry K. Brown. He made both Ric's lute and Eric's guitar, and Paul was familiar with him as well. Larry has been making instruments since 1973 and is still extremely active in his work. Looking on the Internet, I found out that his workshop is in Asheville, NC and that he has made 1,300 lutes as well as other instruments including baroque guitars, violas, and violins. He now specializes in steel string guitars and his instruments are popular in the Asheville country music community. I recommend watching an NPR interview I found on the Internet. Larry said that a lute should not weigh much. If you were holding it and shut your eyes, you "didn't know you had it." He went on to talk about his best instruments as being 'on the edge of lightness'. What a gorgeous metaphor for what we most desire in our playing!



After the Soiree was over, David Russell was scheduled to do a 6PM virtual concert from Spain for the U.S. Classic Guitar Society. At least a few of us attended. The setting was a beautiful stone barn at his wife's family farm. David played lots of Spanish music by Granados and Albéniz, and some Couperin. I found the Couperin astoundingly beautiful and the rest of the pieces were just plain stunning. David's musicality and magical sound leave me speechless, especially when I see him in person. And... he manages to make it seem easy. After the concert there was an informal reception in his living room and the audience got to 'chat' with David and his wife, Maria. David did reveal that he has to WORK hard to learn music. So I guess he might be *human*. But not quite like the rest of us, in my opinion.

Soirée review, January 2021, Deena Freed

[https://drive.google.com/file/d/1PI81BnNjVcFh0sl2jd-0Pgl1lfCLYL\\_5/view?usp=sharing](https://drive.google.com/file/d/1PI81BnNjVcFh0sl2jd-0Pgl1lfCLYL_5/view?usp=sharing)

Soirée review, February 2021, Deena Freed

[https://drive.google.com/file/d/1RhglTJVR9OpmvptK\\_QpBKsW2Nsok0o2W/view?usp=sharing](https://drive.google.com/file/d/1RhglTJVR9OpmvptK_QpBKsW2Nsok0o2W/view?usp=sharing)

## CGSUNY's recognition of Sal Salvaggio

As I reflect on the history of the CGSUNY I can't help but notice that Sal Salvaggio's contribution to the nurture and growth of our society has, somehow been overlooked. It is time to correct that oversight.

Sal was with us from the beginning of the formation of the CGSUNY and was a major force in our early development. He was with the group of five who went to Utica to perform on TV to further our out-reach in upstate New York. Sal recruited Dennis Koster to be our featured performer in our third Fall Festival which set the record for performance attendance at over 150 concert goers. His vigorous push on advertising on radio and in the papers, as well as placing fliers far and wide in upstate New York showed the way. His most recent contribution to our success was his recruitment of Laura Snowden whose concert was a very well received success.

Sal has always been ready and able to perform on our many fundraising concerts over the years. He is an inveterate sight reader and loves to participate in "guitar camp" with his partner in crime, Dave Raphaelson, to read through less known pieces from the Renaissance to 19<sup>th</sup> century American parlor guitar music. Sal served as Vice President on the executive board of the CGSUNY in the recent past but stepped down to serve on the board. He felt that his organizing and presenting skills could best be utilized as a regular board member. This is the kind of selflessness that characterizes the people who have helped the society the most.

Sal is retired at Cooperstown High School and currently teaches at SUCO. He has earned the right to take it easy but, if I know Sal at all, he will continue to be an active and vital part of our little society for many years to come.

Dennis Turechek  
April 2021

# Memorization

## Dave Richman

Everyone is different – so it is no mistake that I was asked to volunteer to write this article about memorization – after all I am as different as anyone or everyone else.

A word on ‘Written Music’. I started playing by ear and did not read music at all – I improvised over chords. In doing so I learned to tap into my muse – (as a teenager – we have a lot of muse) - I think this was important.

Playing music from the sheet is great, you are able to learn a lot of music in a variety of styles. However, the more I improved my reading, the less I depended on memorization. Fine... or perhaps not so fine. Playing a piece of music well, as we all know, is not just getting through the notes. We need to know where the phrases end and start, where to speed up or slow down, dynamics ... and a myriad of nuances that make the chart “talk”. I prefer ‘talk’ to ‘sing’ – because it is a more natural rhythm, more relaxed. When you relax, the listener relaxes and then they can ‘start’ to listen.

Another aside – Classical guitar by it’s quiet and subtle nature is ideal for communicating – nuanced – but often it requires focused listening - not all music is designed for intent listening.

SO Memorize the notes – if you expect to communicate (as much as possible) in the music.

Memorization is a thing – that must be done as a specific goal. It is unto itself, an act different than just playing a piece many times off the chart. I like to play a piece through once or twice (if it is easy – if it is a challenge I play it for months – before I start the memorization process) ... then take about 4 measures and memorize them. Play once or twice – play it without the music – go back to the music as needed. Close the book or turn the page – and play it. Yes it is lifting weight with your brain and tiring. And it can be slow, but you get better at it. Once you have memorized the piece – and do not need to see the paper to play it – you listen much better and can start to make the piece talk to you and then you can speak it to others.

So, Memorize the notes – if you expect to communicate (as much as possible) in the music.

Like I said – people learn differently – some can hear it and play it – that is not me, or most of us. It is as if we have nothing better to do than to take this difficult physical task of playing, twisting our knuckles and stretching our tendons – and add an equally difficult mental task of memorizing notes and timing into something like language on each different piece we play.

But, alas, we are just human and can go to the moon so – have a blast.

## Memorizing Anonymous

To some, memorizing comes easily, even simply. This is not so for me, not in my adulthood. I had an experience in my youth, between childhood and adolescence, which put a serious crimp in ever again desiring to allow muscle memory to guide a musical offering. In this essay, I connect memorizing and playing for others: each is a struggle, and together they are quite the challenge.

I am no stranger to serious practice; that is not the issue. But I have always preferred to have those solid notes right in front of me, on the page, for security. Of late, however, I have been encouraged strongly to leave behind my decades-old terrors, and delve into the mystery, but not yet delight, of memorizing my pieces, enticing me onward to a new type of musical learning.

The problem remains this: I can think I have learned a piece so that I don't need to read the notes on the page, but once in front of an audience, even of one, measures, melodies, and fingering suddenly disappear and I am adrift and unable to continue the piece. This is typical in stressed situations, I believe, but overcoming this is difficult. The answer, I have read, and heard from teachers, is 1) more concentrated practice, and 2) more exposure to playing gradually for one or more people, or the dog, until the stress lessens or one becomes more accustomed to it and it no longer causes such panic. This is the point at which I find myself, and the struggle is on.

So far, I take no pleasure in playing for others. I do admire greatly all the amateurs, many in our own CGS, who do make the effort to do just that. I have to pretend that I am at home in my practice spot, playing for myself, alone. I waffle between never desiring to put myself out there, and enticed ever so slightly to see if I can. The fear - totally embarrassing myself. The benefit - I don't yet know.

## Adventures in Memorizing

Janet Sutta

One of the interesting side benefits of the Covid isolation is a shift in responsibility. I'm not trying to learn a piece of music for a lesson or for a teacher, everything I tackle is for me, it's because I want to learn it and because I get so much pleasure from learning it.

In March 2020 pulled out my Julius Sagraeras, Guitar Lessons, Book 1-3. Last week I added the Etudes that make up Sor's Opus 60.

4 months ago I set myself the task of memorizing two pieces a month. As soon as I felt comfortable with the first piece I played it at the CGSUNY soiree and at the MHGS Virtual Cafe. There, I asked for and got several pieces of advice from fellow soirée attendees, all of them much more experienced players than I and all of them extremely generous in helping me.

Some of the advice was to:

-“look at the next place you are going on the neck of my guitar”, “visualize the next chord” great advice that is increasing my accuracy, and also upping the speed with which I can change chords.

-“start with the last bar and move backwards bar by bar until you reach the beginning”. It's amazing to play from the beginning getting better and more assured as I get to the well learned and often repeated ending.

-“sing the music before I play it”, for the rhythm, and for recall, then sing along while I practice.

And some things that I \*\*figured out on my own that seem to help.

-“slowdown” I know that that's not an original thought but it took me forever to really understand that I had to set my metronome to 40, it's lowest speed, and then to play ½ time.

-“repeat” limit practice to looping discrete bits, sometimes it's just one chord change, over and over until my fingers are happy, or have given in, making the changes entirely without my help.

-work on the tone of every note. Doing that, making each note ring and trying to maintain an even volume, note to note through the whole piece is essential before trying to shape the music.

It also does wonders for technique.

\*\*what hubris, as if I hadn't been told all of this many times by many patient teachers.

When I finally hear the words in my own head it feels like my secret discovery.

One biggy for me, now, is the way memorizing is making me look at the music. I'm constantly questioning, "was the base note under that chord an E or an A? And realizing that the indicated fingering is often better than the slide by that I tried to invent or get away with.

Of course all that is for the good and helps me to play better, but my big new news is that I've started to see shapes in the music.

I keep seeing new details. I look again and again making myself see every note and every phrase.

16th notes coming before  $\frac{1}{8}$ ,  $\frac{1}{4}$  or  $\frac{1}{2}$  notes start to look like lead sounds. They demand that I play them ta-tum, connected, rather than ta tum, one after the other.

I started to see walking bass lines and as I try to emphasize those sounds, and sound shapes, melodies beside the obvious melody line pop up.

I plan to play lesson 18, a 24 bar study at the upcoming CGSUNY soiree. I'm starting Piano and increasing the volume through the end of the first phrase in bar 4 to Forte then returning to Piano through the end of the 8th bar which marks the end of the first theme. Bars 9 - 13 are lively and I've chosen to play them at an even MF, closing the phrase in bar 14 playing the two chords in descending pitch to P. Bar 15 (three chords) swell from P - F and bar 16 descends back to P. I'm playing bar 16 (which repeats the 2nd theme) F descending to P by the end of bar 21 and playing the last 3 bars P - F ending in a grand harmonic.

That's my plan and if I can overcome my usual attack of the nerves I hope to make it sound in the moment the way it sounds in my head.

I had planned to put the score of Sagreras lesson 18 below, but I can't figure out how to get it in.

I hope that you come to the soirée, enjoy being with friends, listening to the music and playing a piece for us all to enjoy.

CGSUNY Soirée SUNDAY, APRIL 18, 5P.M. ON ZOOM

## An Upcoming Event at the CGSUNY Soirée

We, want to try playing duets at the soirée. The idea is for one person to play the first part of a duet live on Zoom during the soirée and for everyone who wants to, to join in playing the second part at home. We, at home will be able to hear both parts. Here is a link to the music from Sal. He suggested that we start with the second piece “Don Simon”

<https://www.classical-guitar-school.com/en/Files/2001.pdf>

The **MHGS** has announced:

SPRING CONCERT  
SUNDAY, JUNE 6, 2021,  
1 P.M.

Mountainview Studio in Woodstock

Mid-Hudson Classical Society will present an outdoor group concert, "Scenes from Childhood," in which our members will perform guitar music on the themes of youth and childhood. The program will include music by Schumann, Mozart, Debussy, Tarrega, Mertz, Shand, and others. The concert will take place at 1pm on Sunday, June 6 at Mountain View Studio in Woodstock. The program will take place outdoors in a nice, natural setting. If there is inclement weather, we will move the concert inside to a wide, spacious studio space We will be observing all regular social distancing protocols.

Most of the program is set but there are still a few spots available if you want to submit something.

Please contact Eric Roth ..... [eroth.gardiner@gmail.com](mailto:eroth.gardiner@gmail.com)

A Note from the Editor

I want to thank everyone who contributed to this newsletter.

I also want to apologize for the uneven technical quality. I'm learning, hope you keep reading.