

Fret Wire

Winter '24 - '25

***The CGSUNY
Newsletter***



Articles!

Info!

Guitar Stuff!

Fret Wire

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**Matthew Downey
Deena Freed
Dennis Turechek**

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Our membership is encouraged to submit articles and compositions for possible inclusion to the *Fret Wire* editorial staff for consideration. Please contact Harry at recitalguitarist@verizon.net

On our cover:

A snowy day —*please* don't treat an expensive instrument like this!

Our Mission

Our purpose is to promote the education, appreciation and cultural awareness of the classical guitar and other associated instruments as a non-profit presenting arts organization.

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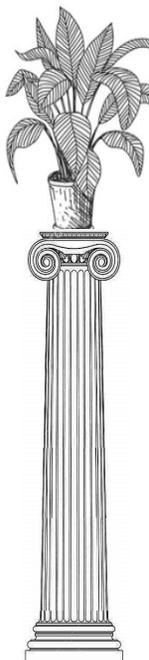
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A Note from the CGSUNY President

—Paul Sweeny

Greetings with the warmest of wishes for this getting-ever-colder season. As we think of the joys of the holidays--family, fellowship, feasting—music will always be one of our great joys. The Society is so proud of having presented two utterly outstanding artists—Chris Ladd and Tariq Harb—at our recent Fall Festival.

Next year will bring our

twenty-fifth Festival and we will have William Kanengiser, one of the true greats of his generation, featured at our 2025 Festival. We will continue our monthly Zoom Soirées and encourage all to tune in.

We sponsored a fabulous concert by 2023 GFA winner Marko Topchii and plans are in the pipeline for presenting the 2024 win-

ner, Leonela Alvarez, this coming Spring.

I wish all of you and yours a warm festive season and good health and better music in the coming year.



Fret Buzz from the Editor's Desk

Wow!!!! Just WOW!!!! We had a phenomenal Fall Fest this year! Not only did we have two incredibly gifted performers who presented emotive and technically brilliant recitals, we had the joy of fellowship with old friends. Chris and Tariq are not just amazing talents, they are also two of the nicest people you'll ever meet.

Let's start at the beginning though. Elaine and I have a tradition for Fall Fest. We arrive on Friday afternoon early enough to enjoy dinner at Brook's BBQ before heading over to SUCO to set up the three rooms dedicated to the festival. This may sound like work, but it is actually a time for us to catch up with Matt Downey, Giancarlo Sidoli and Deena Freed who show up to help. Of course, we had to break bread with Matt and Giancarlo at Applebees before heading over the river to SUCO. But that

is a rabbit hole from which I shall extricate myself.

Elaine set up the silent auction while we arranged the shells in the main auditorium and set up some additional seating. Everything went together quickly. But this is not what you really want to learn about.

Saturday morning began with a message/greeting from President Paul Sweeny. Then we were off to the races! I had been asked to present a bit on warming up before practice. I felt honored to be asked to speak. The member's recitals came next and everyone performed with aplomb. I leave a more detailed synopsis of the members' performances to other writers.

We were treated to Chris Ladd's performance in the late afternoon — and it was brilliant. Once again, I leave

a review to others... Former CGSUNY president Fred Hellwitz arrived in time for the afternoon recital, and it was such a pleasure to see him again. It was too long a time for me—and we live pretty close together!

Then dinner. Try Bella Michael's in Oneonta if you like great Italian food. So, after a delicious dinner, we returned to SUCO for Tariq Harb's recital. And, as I said previously, WOW! Once again, I leave it to others to review, but I enjoyed this performance extremely. Very musical and technically outstanding.

Sunday morning dawned bright and early. Once again, my car was covered in frost! The mornings were

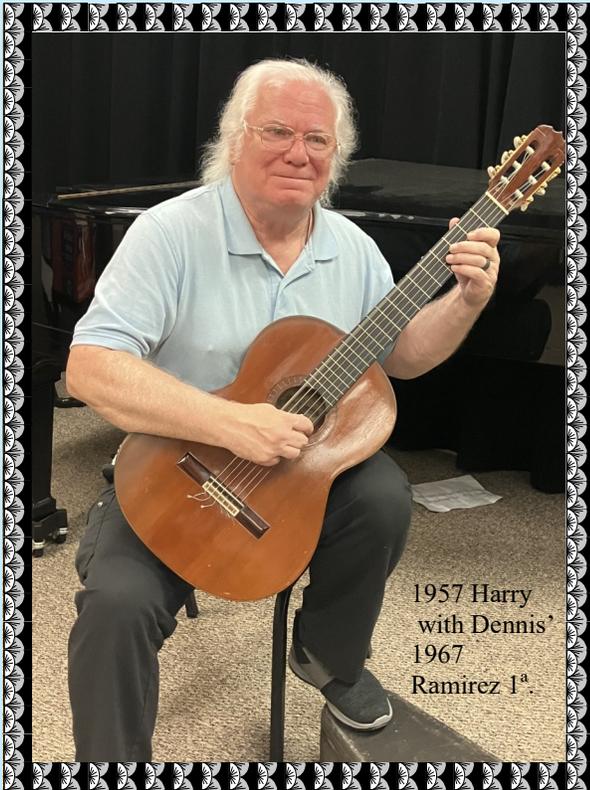


—Harry G. Pellegrin

cold but the days were warm! And so was the master class—warm, that is! CGSUNY vice president Donna Noyes-Grosser played Brouwer's evocative *An Idea*—she turned in a moving performance. Eric Roth played an 18th Century piece which was also very well-performed and lovely!

After a group session with Tariq on techniques and exercises, we called it a day, concluding a wonderful Fall Fest 2024!

How One Regards One's Heroes...



Yes, I do have heroes I look up to. Worship is a strong word, but we often hear of hero worship, and the term sort of sticks in these particular circumstances. I am listening to one of my heroes play right now — I am spinning Dennis Turechek's CD *Turechek Plays Turechek*. I have never heard this CD before which is astounding considering how long I have known Dennis. It's a great CD! Yes, I hold Dennis in very high regard. I have seldom met a person more dedicated to the guitar—and we are sort of brothers from another mother as they say. You see, we both studied with Albert Valdes Blain back in that wonderful time of our youth in New York City in the heady days of the 1960's and early 1970's.

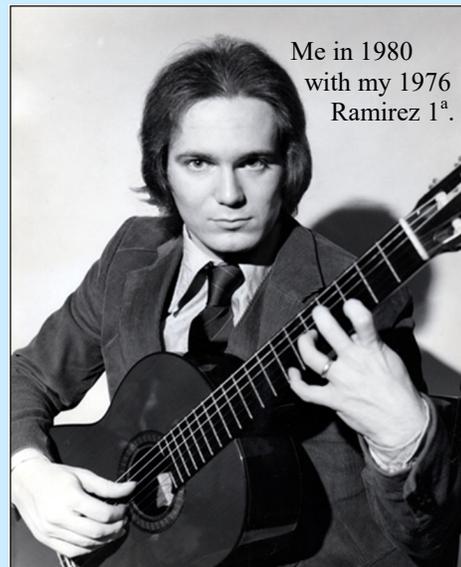
Dennis blessed me once again this Fall Fest. I had the chance to sit down and play his 1967 Jose Ramirez III Model 1ª. This is a beautiful instrument with a lovely voice and is truly a joy to play. What makes this guitar stand out for me is that it was purchased by wire transfer from Sophocles Papas' Washington DC shop by Albert Blain after he had heard it used in a concert! He had to have it! After playing it for a while I can understand why!

Dennis came into possession of this magnificent instrument and has loved and played it all these many years. To be allowed to even breath on it let alone

play it, well, that is an honor for me!

Back in the early 1970's, we were all heavily influenced by Segovia and directly by his disciples and students. And as Albert was a student of Segovia in his 1959 Sienna, Italy class (yes, the same year that "Little Johnny Williams" was there...) we as Albert's students also were nudged in a certain direction—Segovia played a Ramirez; we all should as well!

It was 1976 when a nineteen year-old Harry, sporting long hair and acne, arrived at JFK's US Customs to collect the Ramirez that Albert had selected for me while he was in Madrid. My jaw was also wired shut, but that is another story. The wooden crate was huge, and after digging through packing material (think: the lamp in *A Christmas Story* — and to me this guitar is a major award!), I had the case in hand. This guitar was the most beautiful —and costly—item I had ever possessed. It had cost me as much as my car! I will never part with my Ramirez and, even being so young when taking stewardship, I have kept her in pristine condition—and that's even with having to have her re-fretted. I practiced like a savage in college! I played my Ramirez at the Fall Fest 2023.



Still, with all that said, Dennis' Ramirez is even more highly esteemed. It has been played by two of my heroes, Albert and Dennis!

I was getting misty-eyed playing Dennis' guitar at the fall fest. It was just that kind of connection to my past and my love and respect for two great men that was brought into crystal clear focus by a guitar!

—Harry G. Pellegrin

Enquiring Minds Want to Know

What are some special memorable moments from guitar festivals you have attended? Re-count a really good story for us!

*...Ongoing Questions
as Posed by Deena Freed*

One ‘memory’ that stands out for me from a Fall Fest actually occurred this year! Giancarlo Sidoli premiered one of my compositions, *Vals Brevis 19*, which I wrote expressly for him. He added so many wonderful interpretive touches to the piece. It really blew my socks off! After he played it, I thought to myself “*Wow, I really can write a decent piece of music!*” I have many wonderful memories and experiences from Fall Festivals over the years, but this fresh one stands out to me!

—Harry G. Pellegrin

As a non-player, but lover of the classical guitar, I approach the Fall Fest from a slightly different perspective (much different!) than those who play and truly understand the instrument. I am certain others feel this way to an extent, but for me the greatest joy of attending the Fall Fest is seeing old friends. Yes, it is wonderful to hear world-class performers dazzling us at the Rifenburg Memorial recitals and our spectacular headliners’ recitals, but I often miss a portion of each recital as I will be at the registration desk or monitoring the silent auction. That is not a complaint; I get to see old friends! It is always a high point for me when Fred Hellwitz, our past president, strolls through the door. A few years ago he brought Eugenio Reis with him—or at least they arrived simultaneously—and it had been too long since we had seen him! He has come again since then. Even if those two hadn’t arrived, it is still so nice to see fellow board members again. We do our board meetings by Zoom, and a two dimensional image on a computer screen leaves me a bit cold—it lacks the human touch. You can’t put your arms around a memory, as they say. So that’s my story, and I am sticking to it!

—Elaine D. Pellegrin

RELAX, IT'S JUST FOR FUN!

Q: What would a guitarist do if he won a million dollars?

A: Continue to play gigs until the money ran out.

Q: What do you call a guitar player that only knows two chords?

A: A music critic.

Q: What's the difference between a guitarist and a pizza?

A: A pizza can feed a family of four.

Q: How do you get a guitarist off your front step?

A: Pay for the pizza.

Two jazz guitarists meet in a bar, and one says, “Yeah man, I bought your last album, it was awesome!” to which the other replies, “Oh, so that was you!”

Q: What's the difference between a rock guitarist and a jazz guitarist?

A: A rock guitarist plays 3 chords for 10,000 people and a jazz guitarist plays 10,000 chords for 3 people.

A young boy and his mother are walking down the street and the boy turns to his mother and says “Mom, when I grow up I want to be a musician!” His mother replies “Now, now son you can’t be both”!

Q: How many classical guitarists does it take to change a light bulb ?

A: Ten. — One to change the bulb and nine to tell you how they would have done it better.

Tariq Harb, DMA

Guitarist

Featured Performer

October 19, 2024

“Dr. Tariq Harb, a Jordanian-Canadian with Palestinian heritage, has a master’s degree from McGill University, a Doctor of Musical Arts degree from the University of Toronto, and a faculty position at Concordia University... In a world where talent and perseverance converge, Tariq Harb stands as a beacon of excellence, inviting listeners to embark on a journey of musical discovery and artistic expression”.

On the evening of October 19, 2024, CGSUNY members and other classical guitar enthusiasts in attendance were indeed treated to a magical musical journey with this year’s Fall Festival featured performer, guitarist Tariq Harb. It is impossible to adequately convey in words the virtuosity of an exceptional player such as Dr. Harb. His performance throughout his inspired program was extraordinary, encompassing precise technique, beautiful tone, and expressive dynamics, flourishes, and emotional flair uniquely suited to each piece. He is masterful and charismatic performer, engaging the audience with his playing and portrayal of the musical compositions on his program.

Our adventure began with a detour from Dr. Harb’s planned program, the Bach Cello Suite No. 1, BWV 100, to BWV 999, *Prelude in C minor* by J.S. Bach (1685 - 1750) performed in D minor. Originally composed by Bach for the lute or keyboard instrument, BWV 999 is a stand-alone prelude (that is, not part of any larger suite). Dr. Harb introduced the piece by describing it as having three musical elements in each measure (harmony in ascending and descending arpeggios, base pedal tone and a rhythmic ostinato motif that drives the piece forward), noting all of these elements work together, even when inverted. His expressive performance of this simple yet elegant Bach prelude was captivating.

Next, we travelled with Dr. Harb to Spain, with an astonishing performance of Narciso Yepes’ arrangement of *Suite Española* (*Españoletas, Gllarada y Villano, Danza de los hachas, Rujero y Paradetas, Zarabanda al ayre español, Passacalle de la Cavallena de Nápoles, Folias, La miñona de Cataluña, Canarios*) by Gaspar Sanz (1640 – 1710). Introducing the suite, he vividly described the nine movements as depicting a journey through Sanza’s Spain, beginning with *Españoletas* and concluding with the well-loved *Canarios*. While *Canarios* is a tribute to the Canary Islands, Dr. Harb described this movement as also invocative of the vivacious yellow bird.

Continuing our musical adventure in Spain, Dr. Harb delighted the audience with five Spanish pieces, four of which were originally composed for piano. He began with his inspired adaptation of *Serenata Española* by Spanish pianist and composer Joaquim Malats (1872 – 1912) and first transcribed for the guitar by Francisco Tárrega (1852 – 1909), followed by *Capricho Árabe*, a piece composed for guitar by Tárrega. Dr. Harb described “*Capricho*” as exoticism – the imagination of Western composers of Arabian music and culture complete with images of flying carpets – assuring the audience that Arabic music sounds quite different. Dr. Harb followed these two iconic pieces with three pieces by the nationalist composer Isaac Albeniz (1860 – 1909), *Granada*, *Asturias*, and *Sevilla*. In introducing these works, he described Albeniz as painting evocative pictures of these three cities with sound, each with two or three themes and inspired by the Flamenco style. Dr. Harb played his own adaptations of *Granada* and *Asturias* and an adaptation of *Sevilla* by Konrad Ragossnig. Once again, we were transported to these famous cities by Dr. Harb’s exquisite playing.

Following intermission, Dr. Harb began the second half of his program with music by Montreal-based composer and guitarist Suzie Auclair (b. 1973). He explained that Ms. Auclair, who has degenerative disease and can no longer play the instrument she loves, has dedicated her life to composing original works for the guitar in a neo-baroque style. Dr. Harb played a soulful and lovely rendition of the three movements of her *Suite in B minor* – *Adante Con Tristezza, Adagio Tranquillo, and Presto Agitato*.



Dr. Harb gave a stunning performance of his striking composition, entitled *Spirit – Suite for Guitar* (Tariq Harb, b. 1981). In his introduction to the suite, he explained that he is most compelled to compose following a tragic experience and was moved to write *Spirit* following the loss of his mother. The first movement is called *Dance of the Jinn* – a type of genie or spirit that he conceptualized as the conduit for the motivic themes of the suite. The second movement, *Midnight*, was inspired by his vivid memories of visiting his grandparents' home in Gaza as a young boy and being awakened in the late evening by the sound of the grandfather clock. He brought the experience of the clock ticking and ambient sounds of the midnight hour to life with his guitar. *Rondo* and *Meditatvo* are the middle two movements of the suite, and *Meditatvo* uses the tremolo form. The final movement of the suite, *Motherland* is evocative of the Middle East in its melodic lines, rhythms, and harmony ("*Motherland*" can be found on YouTube at <https://youtu.be/5Vbng1-BeTY?si=RsNDKCTXm9LvqlzM>).

Our astonishing musical journey with Dr. Harb concluded with *Rondeña*, by Regino Sainz de la Maza (1892 – 1981) (whom he described as a fantastic if not well-known guitarist and composer). After an enthusiastic round of applause, he treated the audience to a charmingly played encore of his recent arrangement of "Für Elise" (Bagatelle No. 25 in A minor by Ludwig Von Beethoven (1770 – 1827) – a befitting ending to an extraordinary night of guitar.

Note: Facebook participants can watch Dr. Harb's encore performance of "Für Elise" at the CGSUNY Fall Fest, October 19, 2024 here: <https://www.facebook.com/reel/8441226865995826>. Members can also find a video of this performance on YouTube here: <https://youtube.com/shorts/H5nEPTvihqc?si=dMKtRWGurd-AT4JY>

—Donna Noyes-Grosser

Warming Up with Guitarist Tariq Harb, DMA Sunday, October 20, 2024

After the Master Class on Sunday morning, CGSUNY members with their guitars were invited to join Dr. Harb for an overview of some of the warm-up techniques he uses on a daily basis. About six of us formed a semi-circle around Dr. Harb with our guitars, while those in the audience observed our attempts at learning his techniques (some more familiar than others).

We started with a series of muted plucking and isolation exercises for *p*, *i*, *m*, and *a*. Throughout these exercises, Dr. Harb had us focus on plucking in both directions (in toward the sound hole, and then outward away from the soundboard) as a way of balancing and strengthening the muscles in the hand and forearm. We worked our way through the isolation exercises (for example, fixing *p* and *a* on strings and plucking *i* and *m*), until we cycled through all right-hand fingering combinations. Still focusing on the right hand, Dr. Harb led us through some staccato plucking exercises, with the ultimate goal of increasing fluidity.

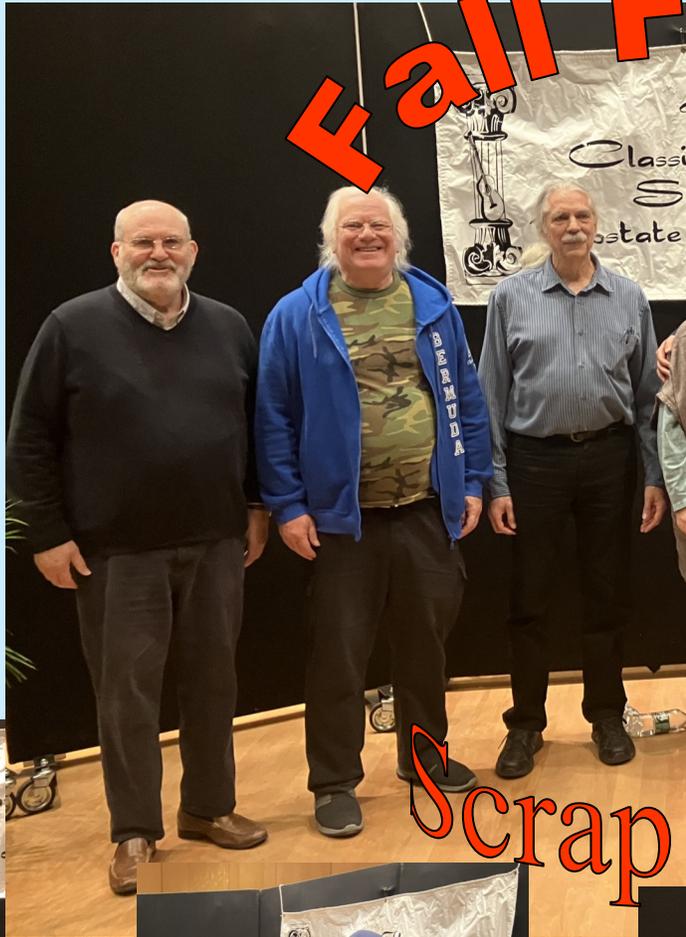
Moving on to the left hand, one of Dr. Harb's favorite finger independence exercises is from Scott Tenant's *Pumping Nylon* – known as the Spider exercise. Rather than try to describe it, here is a link to Dr. Harb's review of the well-known exercise on YouTube: Spider exercise <https://youtu.be/VDSBIzjPNdk?si=C0IEjFvxgvxRxhjQ>. We also spent some time on left-hand stretching exercises. Beginning at the fifth position, the goal is to stretch each of your fingers outward to the successive frets. Dr. Harb explained that *relaxing* the hand as much as possible is important when working on stretching exercises.

These are some of the highlights from our mini-workshop with Dr. Harb. If you are interested in learning more about his warm-up techniques, along with his beautiful playing, check out his YouTube channel at: <https://www.youtube.com/@TeeHarb>.

—Donna Noyes-Grosser



Fall F



Scrap



est '24



Chris Ladd, Guitarist

Rifenbark Memorial Concert Artist Recital

4:00PM, Oct. 19th, at the 2024 Fall Festival of the CGSUNY.

Christopher Ladd currently serves on the faculty of the Longy School of Music in Cambridge, MA and at the Hartt School in West Hartford, Connecticut as the Chair of the Guitar and Harp Program. He has earned many awards and has performed in the US and abroad. His accomplishments as a recording artist include a great variety of impressive works in film scores and other mediums.

Chris' concert started with Johan Kaspar-Mertz's (1806-1856) *Élégie*. This is a stunning piece from the Romantic Period. It starts with solemn chords and contains beautiful melodies that leave a 'sing along' echo in the listener with lots of glissandos. Chris' beautiful tone and tasteful phrasing added to the experience.

The next piece was Alfonso Montes' (1955, Venezuela) *Preludio de Adios*. This gorgeous, dream-like piece utilizes open sounding chords, and a Latino flavor. It had close harmonies that were intriguing but not shocking, and the beautiful melody floated gently above.

Andrew York's (1958) *Woven Harmony* was next on the program. It had six sections that represented the 'warp' and 'weft' in some weavings done by one of Andrew's friends. There were many examples of York's great affinity for beautiful melodies. There was also one of his famous 'bursts' (a magical effect using hammer-ons, pull-offs, and open strings in a fat pile of sound), mixed with a lovely sense of quiet. And there were some fast passages at the end. Then some stillness and gentle rocking. As



we passed from one weaving to the next, a satisfying fullness of experience settled in on the listener.

After a short intermission, Chris played Roland Dyens' (1955-2016) *Songe Capricorne (Capricorn Dream)*. As with many of Dyens' pieces, it started as an improvisation before it became a more formal piece. Dyens was expert at jazz and classical guitar, and had a style that often made the guitar sound like a harp - very open and resonant. This piece was especially gorgeous in its dreaminess.

Next, Chris played *Una Limosna por el Amor de Dios (An Alm for the Love of God)* by Agustín Barrios. (1885-1944) For me, any program that has both the

Mertz *Élégie* and the Barrios' *Limosna* is a great gift!! *Limosna* starts with a short 'knocking' melody then moves to a breathtaking tremolo section. I think it's one of the most beautiful pieces ever written for guitar. With Chris' fluid interpretation, this listener was brought to tears.

Last, Chris played pieces by Frank Wallace (1952-2020). This composer was versatile multi-instrumentalist and friend of Chris's who lived in New England. The pieces were charming and portrayed large and small fishing birds.

Chris's concert was a delightful experience for the listener. His musicality was graceful at all times, His tone was beautiful throughout

the concert. His selection of pieces had a leaning toward melancholy, and slow, gentle melodies. He presented some fairly well known pieces, as well as some relatively rare ones. And, most of all, he played some of the most exquisite pieces in the guitar repertoire as a gift of love to all who were there.

—Review by Deena Freed

What Are The Odds?

Back in the latter part of February this year, I received an email from Ben Aldridge. I have known Ben for thirty five years as a trumpet player with the Catskill Brass Quintet and as a prolific transcriber and arranger for various ensemble groups. He said I had given him a Study for Five Guitars some thirty-plus years ago which he found unsuitable for a brass quintet arrangement. It had something to do with brass players needing to breathe or something. He said he had been cleaning his office at home and rediscovered the piece and thought that it might make a fine piece to arrange for his college chamber group of about 20 strings. He had included a jpg of the score and an mp3 for me to listen to, edit, correct, and make any suggestions I deemed to be appropriate. I complied and was very impressed by Ben's arranging skills. Next came a realization of study #1 for solo guitar which was recorded on the "Dennis Turechek plays Dennis Turechek" CD and he had submitted another arrangement and mp3 for my consideration. He wanted a mini-suite of these studies for guitar to make an offering of about ten minutes for his upcoming chamber group performances. Once again, with a little editing and minimal suggestions, he had two pieces ready to go. Study #3 arrived several weeks later. The same process ensued and soon he had completed three classical guitar studies for his chamber group

When our Fall Festival was imminent, I suggested to Ben that he could garner an advanced run-through if he wished to perform this suite at our member's performance in the afternoon. The premier of this music was thus played at CGSUNY's Fall Festival that day. There are two more scheduled performances coming up at Hartwick on November 25 and a week later on the SUCO Campus on December 2. If you missed it at the festival, you can still catch it at one of those venues. It will be on a program of famous, dead composers so I must hurry to be the exception.

I have reflected on this the past two weeks, and I must say this is rather extra-ordinary. As most of you know, the classical guitar has always drawn heavily from piano, organ, string ensembles, woodwind and brass ensembles, etc. as well as opera for about one third of its repertoire. I have not been able to come up with any examples where transposing and arranging from classical guitar to the above mentioned instrumental groups has taken place. I'm sure someone will come up with some example to prove me wrong, but it would be the exception in any case.



Could it be that a brand new trend has been set into motion right here in Oneonta NY? Imagine if other classical music arrangers followed Ben's lead. The guitar would become front and center in the minds of the greater classical music world. Transcribers and arrangers seeking out works by guitar composers would add a layer of availability and respectability never seen or heard before by the general concert-goer.
WHAT ARE THE ODDS?

—Dennis Turechek

11/2/2024

Like us on Facebook!

September CGSUNY Soirée

Held at 5:30pm on 9/21/24

Review by Deena Freed

We tried hard, but we were not ‘our usual selves’ on September 21st of 2024. In Ithaca, it was the day of “porch fest” -- a huge neighborhood event featuring musical performances on many of the porches in the downtown Fall Creek neighborhood. Our President, Paul Sweeny, was involved in several of those performances, so we needed to start our soirée late to accommodate for that. Others must have been elsewhere, because few of us showed up at the soiree. At this soirée, we got to hear updated performances of pieces previously performed for us on previous occasions. Of course, we do have the Member’s Recital coming up at our Fall Fest soon, so it was a good opportunity to preview pieces that might be played there.

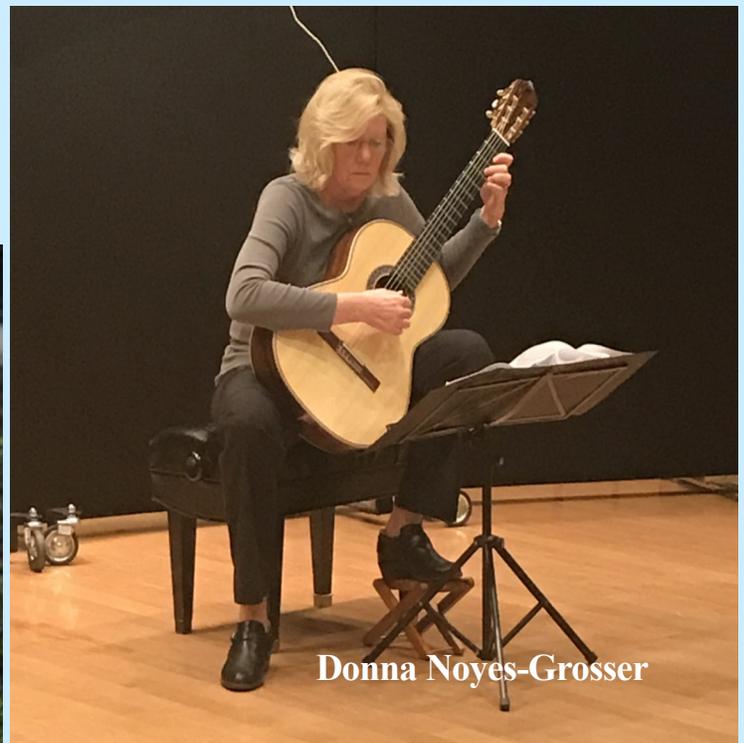
Ric Crislip began the soirée playing John Danyel’s *If I Could Close the Gate*. This is an Elizabethan lute song with beautiful words, melody, and lute accompaniment. In fact both the melody and accompaniment are subtle, complex, and difficult enough that it’s quite a feat to perform both together like Ric did. John Dowland and John Danyel were almost exact contemporaries and shared a lot of the same characteristics: poignant melodies accompanied by ornamented lute parts that weave into the songs in a complex and graceful manner. It’s almost like the accompaniment is dancing around the melody.



Donna Noyes-Grosser played Andrew York’s *Home*. This is a spacious sounding, attractive piece that reflects a feeling of being comfortable and content. The graceful melody line plays like a song with several accompanying notes following each segment. Its slow pace lends a dignity and strolling quality to it. Donna planned to play this at a wedding for a relative, so she had shortened the piece so it would fit the wedding format. There were no fancy or show-off tricks. Just a beautiful, dependable piece that fits well into a beautiful occasion.

Next, Donna played Andrew York’s *Sunburst*. It was originally written for steel string guitar. It’s worth watching Andrew playing on his steel string can be found on YouTube. The repeated simple melody repeats quite a few times, then is followed by the ‘sunburst’, an impressive burst of sound accomplished by hammer-ons and pull-ons in rapid succession. This piece is also in an alternative tuning where the sixth and first string are dropped to D. It’s a challenging piece and it has worked its way into the programs of many guitar concerts, since the ‘sunburst’ effect provides quite a show-off moment for the performer.

It was a short soirée this month. Both Ric’s song and Donna’s performance of *Home*, were trial runs for the Member’s Recital at the CGSUNY Fall Festival in October. Thanks to those who came to listen and to play. We’ll have our next soirée in November.



The CGSUNY
extends our most sincere thanks to
these fine organizations for their
yearly support of our
Fall Festival!

UPCOMING EVENTS

Monthly Virtual Zoom Soirées

CGSUNY is now offering Monthly Virtual Soirees open to our membership. We will host a Zoom meeting on the Third Sunday of Every Month at 5pm and send information out to our membership. Members may come to perform or watch the Virtual Soiree.

Any questions can be directed to current Secretary, William Simcoe, via email:

wsimcoe@cgsuny.org



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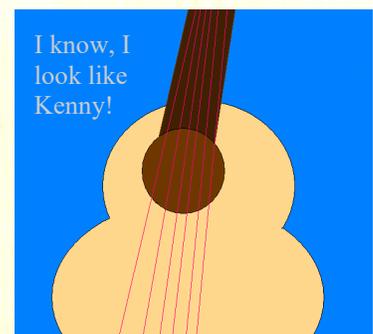
Deena’s Question for next quarter’s issue:

What are the benefits of having a record keeping system for your practice time? Do you keep a journal, or set goals? If you teach, do you ask your students to keep records? Is record keeping just for kids?

All members feel free to respond!



The Glimmerglass Festival is a professional non-profit summer opera company dedicated to producing new productions each season. Rob Ainsley was appointed Artistic & General Director in 2022, and the 2023 season will be his first with Glimmerglass. The company continues its tradition of four new fully staged productions, now including three operas and one work of American musical theater, performed with full orchestra, large cast and no sound amplification. These four productions are supplemented by special performances, cabarets, concerts, lectures and symposiums throughout the season. The company continues to attract an international audience to the scenic Cooperstown area, where the talent of singers, directors, designers and staff from around the world converges in the Alice Busch Opera Theater to produce world-class opera and music theater.





I'll Be Home For Christmas

Arranged for guitar by Harry G. Pellegrin

Walter Kent

November 29, 1911 – March 2, 1994

Guitar

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

C III ② 1/2 C I

1/2 C V 1.2 C II

1/2 C V



2

22 1/2 C V 1/2 C II

25

28

31 1/2 CV

33 Harm. fret five

The musical score is written in G major (one sharp) and 1/2 time. It consists of five staves of music. The first staff (measures 22-24) is marked '1/2 C V'. The second staff (measures 25-27) is marked '1/2 C II'. The third staff (measures 28-30) is marked '1/2 CV'. The fourth staff (measures 31-32) is marked '1/2 CV'. The fifth staff (measures 33-34) is marked 'Harm. fret five' and ends with a double bar line. The score includes various guitar techniques such as triplets, slurs, and specific fretting instructions.



My arrangement of this poignant melody is dedicated to my mother, Veronica M. Pellegrin, who passed away on October 22nd 2004. During the Second World War, every male member of my mother's family was serving active duty in Europe and North Africa. This wartime Christmas ballad was a real tear-jerker for her. Until she passed, it still made her weep when she heard it, reminding her of those fearsome years when most of the folks she loved were in harm's way. With the world teetering on the brink of conflict and my daughter serving active duty USAF, I now have a better understanding of how my mother responded to this melody.



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