

# CGSUNY NEWSLETTER

The Classical Guitar Society of Upstate New York

[www.cgsuny.org](http://www.cgsuny.org) Address: P.O. Box 151 Unadilla, NY 13849

Phone: 607-369-9579



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## CGSUNY FALL FESTIVAL 2020 Newsletter, October 2020

**Paul Sweeny** .... A Message From The President

**Janet Sutta** .... Notes about the Festival

..... Music Scores (original compositions featured in the members concert)

### President's Message

This weekend is our 20<sup>th</sup> Annual Fall Festival and it will truly be unlike any past Festival. We had planned to have a major celebration of our history and despite COVID's disruption we will proceed. And in fact, out of necessity, we can look back on our past events and partially revisit them. After

our remote Members Performance (beginning at 1 this Saturday) we will present videos of some of our past featured performers, with commentary, beginning at 7. We are also preparing a series of links to YouTube performances by many more of our distinguished roster of past players. Look for that on our website later in the week. We will also continue our tradition of a Collegiate Recital. Beginning at 1 PM on Sunday you can see outstanding students from the region. The one advantage of the inconvenience of these times is that performers (and you the audience) do not have to be in Oneonta to enjoy the festivities, but can watch safely at home. The preparation has been an arduous process and I want to thank all the current members of the Board and especially my colleague at Suny Broome, Dr. Eric Sheffield, without whom we would not have a festival at all. Enjoy, and let us know what you think.

# A sneak preview of the CGSUNY Fall Festival October 17-18 2020

The MEMBERS CONCERT will start at 1PM on Saturday

members will be performing at 10 minutes intervals

1-2PM we will have the pleasure of hearing Paul Sweeny, Matt Downey (performing an original piece, a tribute to George Lesh), Mark Hecker, Donna Noyes-Grosser, Sal Salvaggio and Dave Richman.

from 2-3 we will have an intermission

3-4PM the members concert continues with Bill Simcoe, Dave Raphealson, Dave will be playing an original composition by Sal Salvaggio, dedicated to Dave. The piece is titled Snowdown (Please see the score below)

Eric Roth, Giancarlo Sidoli, Frederick Chrislip, Ric will be performing "Three Poems from Love's Labour's Lost" by William Shakespeare original composition by Frederick Chrislip and An Anti Racist Poem by Kenneth Patchen

The King's Poem

Longaville's Sonnet

Dumaine's Poem

An Anti-Racist Poem (Please see PDF's for all of the music below)

Paul Sweeny will close the members concert performing the Vals Breva composed by Harry George Pellegrin (please find the score attached below) and dedicated to George Lesh.

apology, I titled Vals Brevi "Georges Waltz when I saved it and now I don't know how to reclaim its name. The music is beautiful. JS

The evening concert, selected videos of performers from various CGSUNY Fall Festival events will start at 7, with introductions and commentary by Paul Sweeny

**Sunday at 1** We will hear a number of collegiate performers.

*To Access the Festival, please find directions on our website [CGSUNY.ORG/FALL FESTIVAL](http://CGSUNY.ORG/FALL_FESTIVAL)*

To Members and Friends of CGSUNY,  
We hope you will join us for the concert and that you will join CGSUNY to enjoy classical guitar and bring classical guitar into our homes, schools, lives. You will find information about joining on our website, CGSUNY.org .

See you at the concert,  
Janet

Three Poems from Love's Labour's Lost

### 3. Dumaine's Poem

William Shakespeare

Frederic Chrislip, 1978

On a day, a - lack the day! Love, whose month is ev - er May,

The first system of musical notation for Dumaine's Poem, measures 1-4. It features a vocal line in G major (one flat) and a piano accompaniment. The vocal line begins with a dotted quarter note on G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and a dotted quarter note E5. The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords.

5 spied a blos - som pass - ing fair, Play - ing in the wan - ton air.

The second system of musical notation, measures 5-8. The vocal line continues with a dotted quarter note on G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and a dotted quarter note E5. The piano accompaniment continues with the same rhythmic pattern.

9 Through the vel - vet leaves the wind, All un - seen, can pass - age find,

The third system of musical notation, measures 9-12. The vocal line begins with a dotted quarter note on G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and a dotted quarter note E5. The piano accompaniment continues with the same rhythmic pattern.

13 that the lov - er, sick to death, wished him - self the heav - en's breath.

The fourth system of musical notation, measures 13-16. The vocal line begins with a dotted quarter note on G4, followed by eighth notes A4, B4, and C5, then a quarter note D5, and a dotted quarter note E5. The piano accompaniment continues with the same rhythmic pattern. The system concludes with a double bar line and a 3/4 time signature change.

## 3. Dumaine's Poem

17

17 "Air," quoth he, "thy cheeks may blow; Air, would I might tri - umph so!

25

25 But a - lack, my hand is sworn Ne'er to pluck thee from thy thorn.

33

33 Vow, a - lack, for youth un - meet, Youth so apt to pluck a sweet!

41

41 Do not call it sin in me That I am for - sworn for thee:

49

49 Thou for whom — Jove would swear Ju - no but an — E - thiop were,

53

53 And de - ny him - self for Jove, Turn - ing mor - tal for thy love."

Three Poems from Love's Labour's Lost

# 1. The King's Poem

William Shakespeare

Frederic Chrislip, 1978

So sweet a kiss the gold - en sun gives not To

those fresh morn - ing drops up - on the rose As thy eye - beams when

their fresh rays have smote The night of dew that on my cheeks down - flows. Nor

Lute



# 1. The King's Poem

2

13

shines the sil - ver moon one - half so bright Through the trans - par - ent

13

17

bos - om of the deep As doth thy face through tears of mine give

17

21

light. Thou shin'st in ev' - ry tear that I do weep. No

21

1. The King's Poem

25

drop but as a coach doth car - ry thee, So

25

28

rid - est thou tri - umph - ing in my woe. Do but be - hold the tears that

28

32

swell in me, And they thy glo - ry through my grief will show. But

32

1. The King's Poem

4

36

do not love thy - self: then thou wilt keep My tears for glass - es

36

40

and still make me weep. O queen of queens, how far dost thou ex -

40

44

cel No thought can think, nor tongue of mor - tal tell.

44

## 2. Longaville's Sonnet (Galliard)

William Shakespeare

Frederic Chrislip, 1978



Did not the heav'n - ly rhe - toric of thine eye,

5 'Gainst whom the world can - not hold ar - gu - ment,

9 Per - suade my heart to this false per - ju - ry?

13 Vows for thee broke de - serve not pun - ish - ment.

Lute

## 2. Longaville's Sonnet

17

Vows are but breath, and breath a va - por is;

21

Then thou, fair sun, which on my earth dost shine,

25

Ex - hal'st this va - por vow, in thee it is.

29

If bro - ken then, it is no fault of mine.

2. Longaville's Sonnet

33

33

If by me broke, what fool is not so wise

37

37

To lose an oath, to win a pa - ra - dise?

# Vals Brevis 16

Dedicated to the memory of George Lesh

Harry George Pellegrin

Guitar

① rit. ② ③ a tempo ④ 1/2 CV

7 1/2 C II CV

13 C III

19 CV

26

32

38

44 ③ CV

Vals Brevis 16

50 *C III*

56 *CV* *C III*

62 *CV* *G X* 3 3 3

67

73

79 *rit.*

Detailed description: This is a musical score for a piece titled 'Vals Brevis 16'. The score is written on a single staff in treble clef with a key signature of one flat (B-flat). The piece consists of 79 measures. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Chords are indicated by vertical lines with notes below them. Performance instructions include 'C III' (C major triad), 'CV' (C major chord with vibrato), 'G X' (G major chord with a specific articulation), and 'rit.' (ritardando). There are also three triplet markings over measures 65, 66, and 67. The score ends with a double bar line at measure 79.



- For Dave Raphaelson

# Snowdown

Allegro

"Bagatelle I

Salvatore Salvaggio

Classical Guitar

4

7

10

13

16

19

22

The image shows a musical score for the piece "Snowdown" by Salvatore Salvaggio, originally for Dave Raphaelson. The score is in 4/4 time and G major. It consists of eight staves. The first staff is labeled "Classical Guitar" and contains the first four measures. The subsequent seven staves are labeled "Cl. Gtr." and contain measures 4 through 22. The notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music features a mix of chords, single notes, and triplets. Red markings are present on several notes, likely indicating fingerings or specific performance techniques. Measure numbers 4, 7, 10, 13, 16, 19, and 22 are indicated at the start of their respective staves.

Cl. Gtr. 25

Cl. Gtr. 28

Cl. Gtr. 31

Cl. Gtr. 34

Cl. Gtr. 37

Cl. Gtr. 40

Cl. Gtr. 43

Cl. Gtr. 46

Cl. Gtr. 49