



Classical Guitar Society of Upstate N.Y. 8 Banta Place, Stamford, NY 12167
www.cgsuny.org 607-865-8775

President's Message

By Dennis Turechek

With our sixth annual Fall Festival under our belt, it is time to be thankful to the members of CGSUNY who donated their excellent performances for the day event. Also, the work of board members which goes unsung all year long and is also donated, should be especially appreciated after another successful festival.

While we knew the featured performer, Jerry Willard, would provide us with inspired playing, it was the outstanding level of the member's playing during the day that surprised many. And then there was Jorge Caballero's Bach playing. No one was indifferent to his scintillating technique or interpretations. People were, however, heard arguing with great animation on the street after the concert about what the proper tempo for Bach's lute and cello suites should be.

What a revelation to see that people care so much about the music. And how gratifying! If only we could inspire everyone to fight about music as opposed to what we are currently fighting over, I think the world would be transformed. So many people---so little time.

Dennis Turechek

PLEASE NOTE:

Our Mailing Address has changed.
Please update your files

CGSUNY
8 Banta Place
Stamford, NY 12167

We would like to
Wish everyone
A
Happy Holiday
And a
Peaceful and Prosperous
New Year!

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News from the Capital District

Submitted by Eugenio Reis



In a past newsletter I wrote about how the 7-string guitar was adopted by Choro musicians and mentioned Dino 7 Cordas, the Brazilian mastermind of an entire musical concept and one of the most influential musicians in his country. Unfortunately, Dino is no longer with us, he passed away on May 27, in Rio de Janeiro. He was 88 years old and leaves a huge legacy behind him. We will miss you, Dino.

The Capital District has a vibrant community with plenty of activities. A lot of initiatives have been taken. A guitar ensemble has been created and coordinated by Jeff Sobel and is being musically conducted by Paul Quigley. The first rehearsals were quite promising and people are really enthusiastic about the project.

The rehearsals are usually taking place at someone's home on Saturdays, once or twice a month, when the schedule permits. The repertoire is varied and includes Brazilian music and pieces from the 19th century.

Eugene Reis and Michael Castro joined efforts to bring Brazilian guitar virtuoso Ulisses Rocha to Glens Falls in May. The concert was a success, the Hyde Collection was full. Ulisses had just released his new CD, *Studies and Other Ideas*, where he records 16 of his own compositions, including his 10 Studies for the guitar, which are expected to be available in the US still this year.

The 10 studies are not only great music, but also the result of over 20 years of academic research and activities related with teaching classical guitar. They incorporate new techniques most modern guitarists use.

On July 9th, a team of some the best classical guitar players in upstate NY got together to promote a recital in the Saratoga Arts Center Theatre. It was a fund-raising event and the funds were reverted to help CGSUNY grow bigger and promote more and more guitar-related events. The musicians were Joel Brown, Sten Isachsen, Salvatore Salvaggio, Ron Scott, Dennis Turechek & John Davey, Paul Quigley.

New work for Guitar By Villa -Lobos Discovered

Submitted by Eugenio Reis

This note is from Max Eschig, the official publisher of Villa-Lobos' works.

<http://www.durand-salabert-eschig.com/english/actualite.html>

VALSA-CHORO FOR GUITAR

We recently found in the Max Eschig Archives a totally unknown work for guitar by Villa-Lobos: Valsa-choro. This discovery is a major musical event for the guitar world, as it is a score of a remarkable quality of writing and is quite in the vein of Villa-Lobos's innovative productions of the 1920s.

Villa-Lobos composed a work entitled *Suite populaire brésilienne* for guitar, a synthesis of his youthful experiences of participating in the ensembles of choros, typical of traditional music in Brazilian cities in the early years of the last century. This composition, in its definitive version, was published by Max Eschig in 1955 from the manuscript inscribed 'New York 1947-1948' and it comprises five movements: *Mazurka-Choro*, *Schottish-Choro*, *Valsa-Choro*, *Gavotta-Choro* and *Chorinho*.

There in fact exists an earlier manuscript of the *Suite populaire brésilienne*, dating from the late 1920s (probably 1928), which consists of only four movements: *Mazurka-Choro*, *Schottish-Choro*, *Chorinho* and *Valsa-Choro*. The first three pieces prove to be earlier versions of those published in 1955, but the *Valsa-choro* is an entirely different work from that which appeared in 1955. According to Frédéric Zigante, who prepared a new edition of the *Suite populaire brésilienne* for our **Guitar Series**, this piece must have been abandoned by Villa-Lobos as being too far removed from the style of traditional Brazilian music. With its highly sophisticated language and style, it is closer to the Studies.

This *Valsa-Choro* (bis) will be published this fall in an appendix to the new edition of the *Suite populaire brésilienne*

Announcements and Upcoming Events

Classical Guitar For Sale:

Rodriguez Model E Cedar top. Beautiful tone. Good condition. \$1000
Call or email Nikita Grigoriev 315 858 0552 nikita@nikeaindooroutdoor.com

Classical Guitar Concert



Isabelle Héroux & William Simcoe

Music of Marcos Vinicius, Jose Luis Merlin, Astor Piazzolla, Attilio Bernardini, Bruno de Souza, Sebastien Vachez, Patrick Roux, Georges Delerue, Julian Sorroche, and Augustin Barrios

Caffé Lena

January 21, 2007, 3 PM

\$10 admission

47 Phila Street, Saratoga Springs, New York 12866

518-583-0022

www.cafelena.com

Attention Members:

If you have articles, items for sale, reviews, upcoming guitar events
Or other interesting information to share,
please submit to
Musicalm@hancock.net
by Feb 28 for inclusion in Spring Newsletter.

Upcoming Events continued

Rantucci International Guitar Festival & Competition 2007

Thursday March 22nd through Sunday March 25th, 2007

Buffalo State College, Buffalo, New York

EVENTS: Afternoon and evening concerts, senior & youth competitions, master classes, lectures/seminars, ensemble showcases, vendor's fair and much more!!!

ARTISTS/FACULTY:

- Paul Galbraith: www.paul-galbraith.com
- Stephen Aron: www.stephenaron.net
- Duo Firenze: Robert and Pamela Trent: www.duofirenze.com
- Douglas James: www.douglasjamesguitar.com
- Stanley Yates: www.stanleyyates.com
- William Yelverton: www.williamyelverton.com

Thank you for your assistance in forwarding this message. For any immediate inquiries, please feel to contact me directly.

Best regards,

Mir Ali

Artistic Director

Buffalo Guitar Society

Rantucci International Guitar Festival & Competition

PO Box 1034 Williamsville, NY 14231

WEB: www.mir-ali.com **AFTER NOVEMBER 25, 2006** at: www.mir-ali.com/rantucci

EMAIL: mirguitarali@verizon.net

PH/FAX: 716-884-0714 MOBILE: 716-870-0869

Web Information for Members

Members: Our website has a place where members can have information posted about themselves and their guitar experience...

If you would like to have your Bio information added to the Members page, or If you have any Announcements of upcoming guitar events, Items for Sale (guitar related), etc.

Please email the information to:

musicalm@hancock.net and we will submit the information for inclusion on the site.

Photos are welcome.

If there is anything you would like to see on the site, please let us know.

Fall Festival 2006 Review

By Don Witter Jr.

For the 6th year, the lovely upstate town of Oneonta, New York was the focus of The Classical Guitar Society of Upstate New York and it was another winner as far as I am concerned. This was my 5th visit to this very special two day event.

The first day is filled with a great day of society members playing their hearts out. In Past years we had a time slot of 25 Minutes to show our stuff but this year we were visited by Classical Guitar Royalty in the personage of the great young virtuoso JORGE CABALLERO who shared his incredible genius on our instrument with an hour long Recital from 4pm to 5pm. A flawless hour of Bach!! By having this special event, the time slots for all of the performers were shortened to 15 minutes but an outstanding array of lovely compositions continued to be the standard order of the day!

Our main event, of course was the appearance of one of the truly legendary artists JERRY WILLARD who as always treated us to his usual perfection of plucked stringed instruments by delivering us an impeccable evening of music performed on the following instruments: RENAISSANCE LUTE, BAROQUE GUITAR, 19TH CENTURY GUITAR and MODERN GUITAR! Jerry Willard is one of the most important people in our international Classical Guitar Community for his incredible output in producing great Classical Guitar Collections for us. He just released the Complete Works of Gaspar Sanz in two volumes published by Amsco with whom he has enjoyed a long association with for various projects. Before coming up to the Festival, he completed a CD of his arrangements of 17 Popular Songs by GEORGE GERSHWIN. Unfortunately they were still in the editing stage and could not make an appearance in finished product form for us but it will be another winner. We did get a chance to sample several of his exquisitely arranged gems from that recent CD at the end of the program in several Gershwin Songs which gave us a breath of fresh air to the imaginative program delivered by this outstanding artist. His Sunday morning masterclass was too short in that 2 pre-signed up players did not appear and lost the opportunity to benefit from the depth of incredible knowledge of this great artist. Their loss and ours!

FESTIVAL DAY 1

We started in the slightly raining morning a little behind schedule but actually caught up during the day due to the absence of a couple of performers.

Our 1st performer set the positive tone for the whole day by giving us a great opening 15 minute segment. **GIANCARLO SIDOLI** started off with 6 Pieces from the Italian Renaissance by that famous composer ANON. and he did a wonderful job as each piece lived in it's own musical space. These little cuties were a standard grouping of pieces favored by Segovia to begin many of his concerts. I liked Giancarlo's interpretation of each dance and his technique was sure if not guarded. Next was one of the sweet little jewels of the Tarrega repertoire "Adelita" and he told us that when his father first heard this piece he thought it was composed by Chopin! To end his visit with us, he ended with a curiously short whiff of The Prelude from the Lute Suite BWV995. He played the great introduction but did not complete that prelude with the ensuing Fugue! I, for one, was stunned at that decision. That is the only knock of negative I had because he did quite a nice job in opening what would be an excellent day of great performances.

Up next was **JON TARIO** who is a student of Society President (and my 1st Guitar Teacher) DENNIS TURECHEK. Last year he gave us a lovely performance of various etudes that the 1st/2nd year student would play and then a couple of movements from the Suite he played in it's entirety this year-The suite in G Sharp Minor by DENNIS TURECHEK. This 5 movement work is a really solid piece of music composed by my dear teacher in the 70's and it remains as solid now as it was then. Jon Tario gave an excellent, laid back performance which I enjoyed for it's sweetness. I grew up on these babies but have never given them exposure on a program (which will change now). Jon took great care to give each movement his own personal stamp of sensitivity. I found his outlook to be another set of excellent possibilities for this very smartly built Suite and his tone and touch were very commendable. It is great to see a young kid grow in prowess as young Jon has! Great job Kid!!

Our 3rd artist laid down his history with the first couple of notes as they were meaty clean and seriously beautiful. **CHRIS WOODWARD** was new to me but after those 1st notes, I knew he was a seasoned pro as he offered a program of his own composed works. I loved them all as they combined the JAZZ idiom perfectly with the

CLASSICAL. He made a couple of changes but that did not matter as he gave us superior artistry and excellent tone with winning compositional motives. I had a chance to visit with Chris later in the day after my performance slot and bought his worthwhile book/cd output directly from him and digested that cutie when I got back home-GUITAR EXCURSIONS/seven studies for the intermediate player in the jazz/blues idiom. Nice work CHRIS!

Number 4 on the hit parade was **KEVIN CHASE**, the winner of an excellent BRUCE WALKER Guitar a couple of years ago (or was it last year?) on which he played Two movements from the 1st Cello Suite and several Spanish dances by Gaspar Sanz. Sweetly done but too short. His Bruce Walker Guitar was the loudest and cleanest guitar heard so far!

Next up was the Luthier whose Guitar was our raffle baby for this year's Concert and let me tell you-this young man can build a mean guitar! It was just strung up the day before and it acted like a 30 year well played in guitar! I played it and was blown away by the perfect sound and touch of this instrument and it was a shame that the person who won it was a young lady who had no clue what she had!!! **MIKE GUARENTE**, the Maker of this incredible instrument prefaced his stay on the stage by stating "I'll see what the Guitar has to say"! It spoke of an incredible world of potential as Mike wandered throughout various improvised pieces to test many of the positive attributes of his creation. He dispensed with the printed program in a very positive and exploratory search of his very special instrument and I enjoyed what he showed us. Again I lament the fact that this young lady was obviously not a guitarist and did not even try the instrument! What a great shame but that is the luck of the draw. I know that we players really get annoyed at that type of situation especially since I played it early in the day and found it to be an instrument I would sell my soul for ! It was late morning and we were given a half and hour to hang and talk.

One of the exceptional musicians in this neck of the woods is the superb **TOM RASELY** who ALWAYS gives an exceptional account of the Musical Art. This man is deep DEEP DEEP! I will always remember how stunned I was last year when the ending performance of the Upstate Guitar Ensemble played a work by Tom that was simply Brilliant and wonderfully sensitive! It was as though Mozart had made a visit dressed in the TOM RASELY motif edition! This year after his 3 original works "Words are not enough", "Innuendo" and "Just this Once" we heard another little gem for Two Guitars - "Forever in Your Heart" with the 2nd Guitar being played by my teacher DENNIS TURECHEK. Before coming up to Oneonta for the Festival, I was checking out an article written by Tom in Acoustic Guitar Magazine and it struck me that this excellent artist has for years written some of the most articulate articles on our musical craft. I was so tickled that I read a recent piece of his output and had a chance to heartily slap him on his back as I told him how incredible his writing is Crisp,Clean precise and with no words wasted! He then enlightened me with the fact that he has worked hard with a professor of English Literature who is a close friend of his. www.rasely.com

He has been playing guitar since 1964 and I implore to you to check out his website and treasure his genius.He has a satirical hang and a mind of exceptional wit and is fun to be around.He also has an incredible zest for all he does and the world is better for him being in it! Thanks TOM!! The next scheduled performer didn't show so we continued our great day of play with **DAVE RICHMAN** who gave us a TIE-DYED shirt to look at as he played works by Villa-Lobos, Barrios, and Bach all played with his usual intensity and passion.

One of the local Legends was up next in the personage of **SAL SALVAGGIO**, an impeccable Lutenist and Guitarist.This year he decided to give us a look see into the composing house of ANTHONY HOLBORNE (1545-1602) and what a lovely look-see! This man just continues to make us all proud in our field as his performances are special gifts to all who are lucky to be around him! He is always willing to share his joy of the Lute and anything he knows with all who ask. What a really COOL GUY! I love being on the outer edge of his eloquent and joyful discussions of his craft! His playing is out of this world gorgeous and I had to state that I was honored to follow his excellent performance with my 15 minute segment. I made a minor change on my program by opening with a medley of West Indian Pieces I grew up with in my Household as I wanted to do "Something Really Special" for this great Festival. The bulk of my Program **DON WITTER, JR**, rested on the great genius of LAURINDO ALMEIDA who I believe has never received the respect he deserves for the enormous amount he did for the Classical Guitar starting in the 50's! I have been ashamed at the prejudice of the Classical Guitar world about this most important artist and remain dedicated to performing his works. I will indeed step up my support of this great man and musician with several all ALMEIDA CONCERTS starting next year which will include his transcriptions and arrangements alongside his lovely compositions! I played four of his really special original compositions and finished my segment with an improvised "NUAGES" by Django Reinhardt. I left it all on that stage and was pleased by my performance.

Another one of the fabulous artists in this neck of the woods is the exceptional **WILLIAM SIMCOE** who is a performance machine!!! Every time I look around the web that man is busy with another great performance. Over the last couple of years he has been doing a bit of work with the Tango and also presented the incredible Virtuoso from Argentina **JOSE LUIS MERLIN**. He in fact wanted me to come up and hang with him and Merlin for a few days but that same weekend I was booked with several gigs. **MAN WAS I UPSET WITH MYSELF!!!**

BILL is such a lovely man and artist and he has an incredible intensity in his eyes and aura! The man glows "MUSIC" and when you engage him in conversation his excitement about his various musical projects makes you wish that you were more dedicated to your craft! He gave us another special treat this year by opening up his segment with the help of a Soprano Colleague **ROSANNE HARGROVE** who sang an outstanding version of the **BACHIANNAS BRASILEIRAS # 5**. Starting off his set with a punchy and perfectly articulated **LIBERTANGO** by Astor Piazzolla, Bill showed the audience why he is held in such high esteem by all who hear him. What a delicious way to start his segment which continued with Latin American music ending with a truly boisterous and fantastic "LA CRECIENTE" by previously mentioned **JOSE LUIS MERLIN**! Bill pulled out all the stops and had a biting attack and rasgueados to die for! Today **BILL** was a wild tiger on that stage and I just "Ate it UP!!!" .Bill must also be commended in the excellent accompaniments he supported his colleague **ROSANNE HARGROVE** with. Bill is is always masterfull in his performances. Thanks Bill for all your incredibly excellent work over all these years! You are a treasure and I hope the people in this area of Oneonta recognize your great value to the community!

EUGENIO REIS is a Brazilian Guitarist who kicked some serious Guitar Butt. This kid is a Monster player who sat cross-legged in a very comfortable posture to share the music of his country with us and what a phenomenal job he did! Playing works by Guinga, Pixinguinha, Jobim and Edu Lobo there was the great music of Brazil popping hearts all around the audience. This kid is seriously an exceptional young artist and I would love to hear more of him in the near future! What a blazing technique! His effortless playing endeared him to the audience. There always seems to be someone who comes up and surprises us with a treat like this and I just love these little gems of performances that just add so much to the festivities.

LOU ROMANO, one of the outstanding soloists based in Connecticut gave an exceptional reading of **SIX BALKAN MINIATURES** for **WORLD PEACE** by Croation Super virtuoso Guitarist/Copmposer **DUSAN BOGDANOVIC** and that grouping was followed with a sweet rendition of **VALS Op.8, No 4** of the Paraguayan Virtuoso **AUGUSTIN BARRIOS**. Lou delivered his stay on stage with a gorgeous tone and expert musicianship. I found out that he had a problem with one of his fingers but being the pro that he is, there was no hint of this in his performance. I hope that he resolves his physical ailment soon because he is an exceptional artist who we need in "Fit as a Fiddle" shape to carry on that lovely playing of his!

RON SCOTT is I believe studying with my former teacher and Society President **DENNIS TURECHEK**. He was pointed out to me last year by **DENNIS** who just pointed to him and said "Tell me What you think about him"! Well I had already heard him warming up last year and knew I was in store for something special. That continued this year as Ron could have played a few more pieces for his 15 minute segment for us. His choice was **The Danza in E minor** by another former teacher of mine, World renowned Virtuoso **JORGE MOREL**. That was followed by another Latin American Guitarist/Composer **MAXIMO DIEGO PUJOL**-Preludes 1 & 2. All three pieces were beautifully performed. I know them all and have worked on them myself. It was a particularly interesting interpretational view of Jorge's piece in that it is usually played at a quicker tempo then Ron's choice. I saw another facet of this piece by the slower version and **LOVED IT!** Keep young **RON SCOTT** on your "ARTIST of the NEAR FUTURE" scope because he is definitely one to look out for!

PAUL QUIGLEY delivered an exceptionally beautiful and moving performance of the **Grand Sonata Eroica Op. 150** by the Great and important Italian Virtuoso Guitarist **MAURO GIULIANI** which was preceded by a sweet piece by Spanish Composer Moreno Torroba **OLITE**. You have to finish with the Giuliani as that is a worldwind of poetic gestures and operatic dramatizations. From the 1st few notes, Paul commanded rapt attention due to his gorgeous tone and solidly based musicianship. The Sonata is an exhausting piece to perform with a lot of drama and explosive "chops" needed and Paul had it all plus the fact that his Cedar topped Guitar was one hell of a **LOUD SUCKER!** I can't remember the Luthier but it was one of the Major Makers on the scene. **BEAUTIFUL JOB PAUL!**

THE CGSUNY ALBANY ENSEMBLE ended the Society Members portion of the 1st days concerts section with an exceptionally varied and beautifully delivered series of compositions by that VERY famous composer ANONYMOUS (Very famous for centuries now), ENRIQUE GRANADOS and CELSO MACHADO. Conducted by the previous superb artist PAUL QUIGLEY, they were a marvelous ending for our portion of the Concerts in that they play not only in tune but with an exceptionally gifted tone and top level musicianship. I tell you it is a joy to experience so many young people who make such fine music. I push my chest out with pride when young people have the ability to be so mature in their performances at such a young age. Paul, no doubt has the greatness not only as an exceptional Virtuoso Guitarist but also he has that special ability to get the best out of his students as a leader of Musical performance. **BRAVO ENSEMBLE : Andy Davies, Alex Loy, Dick Osborne, Jeff Sobel, Dorothy Patashnik, Scott Tizel, Robert Knox and Janet Sutta! GREAT PLAYING GUYS AND GALS!**

AN HOUR OF EXCELLENCE BY PERUVIAN MAGICIAN JORGE CABALLERO!!!!

We were honored this year by a special one hour ALL BACH concert by a living GENIUS and that GENIUS is in the form of the Gentle persona of the "GENTLE MAN" (the direct definition of his last name) JORGE CABALLERO! Jorge just turned 30 and I have been lucky to have personally known him since he was 19. I caught my first glimpse of this outstanding musician in a Masterclass of the supreme Classical Guitar Duo of the ASSAD BROTHERS when they gave a Masterclass at The Manhattan School of Music. I will never forget that day as Jorge played the most magnificent BACH I have heard in my life! - Beautiful tone, crisp ornamentation on the repeats and exceptionally wonderful phrasing. I said in my notes : "THERE IS NOT ONE THING NEGATIVE THEY COULD SAY ABOUT THIS KID"!!! When ODAIR stood up he literally looked down at the performance sheet and while expressing the same words I used in my notes, he extended his statements to include that they would be honored if he were to mention in his biography that he played in their masterclass!! W O W ! You can't get any better than that---the premier Classical Guitar Duo in the world saying "DAMN YOU ARE GOOD". I was at the Merkin Hall New York debut of JORGE and he killed the audience by throwing everthing in AND THE KITCHEN SINK!!! Jorge goes for all the gusto whether it be some most gentle pianissimo stroking the string to the most Bullet like succession of notes at WARP STAR TREK SPEED! The three Bach Suites chosen for this performance was memorable for their diversity and textures. They were : Suite BWV1010 (Cello), Suite BWV995 (Lute and Cello) and Sonata BWV 1005. Let me tell you that his performance of the Allegro Assai was so fast, pointed and furiously marvelous that it took your breath away! What makes JORGE CABALLERO so incredible is his mastery of all the levels of performance. He has an astonishing depth of musicianship that is the equal to the finest performing artists in instrumental history. His technique is flawless in every way with the ABSENCE of that nasty BASS STRING SCRAPE in the positional moves. His tone is always perfect in every situation and ranges from that all nail ponticello in varying degrees to the velvet stroking of the most gentle pianissimo! It sends shivers up and down my spine when I hear him. I have heard him at the LUTHIER MUSIC CORP, the best Classical/ Flamenco Guitar shop in the area (and maybe the country/world) run by Tony Acosta. Jorge would just try out a guitar and play through the most difficult compositions at a blazing piece with an almost bored look- such is the ease of execution of this young master! One day he was continually playing a very sweet piece by Jorge Morel over and over again and I was about to state "OK! OK! I don't need to hear that again and at that moment it hit me that he was tweaking his interpretation and that each playing was an improvement on the previous! The only knock I have had about him (and I have mentioned this to him since he was 19) is that his name should be on the tip of everyone's tongue just like Bream, Williams, Barrueco, Russell and all the other top Artists of the Classical Guitar world! YES YOU HEARD ME RIGHT! HE IS AS GREAT AS WILLIAMS and BREM! YES HE IS! His choice of Concert works always pushes the envelope with seemingly IMPOSSIBLE TO NEGOTIATE ORCHESTRAL works fitted on 6 strings (Like the New World Symphony). When he played for the New York Classical Guitar Society a couple of years ago, he played this massive work for us that just WORE US OUT! I mentioned in my review of that concert that he had to retrieve his fingers from around the concert platform so powerful was his execution of that incredible work! He, unfortunately has only a couple of CDs on the market with his last one including the New World Symphony recorded at THE LUTHIER MUSIC CORP. Next month he will be performing with an improvisational group at THE MONKEY-DOMINIC FRASCA'S lovely performance place on 26th Street in Manhattan! Yes folks, JORGE CABALLERO is an artist for the ages and I also caught him for the first time teaching a masterclass at the fantastic MANNES GUITAR SEMINAR this past July and what an exceptionally deep and sensitive teacher devoid of all ego and only wanting to have each student grasp the essence of all the levels of the performance art! I will have to contact BILL BAY of MEL BAY PUBLICATIONS to make sure they record this great young Genius as soon as possible to preserve this once in a lifetime gem. THANKS JORGE FOR SHARING YOUR OLYMPIAN ARTISTRY WITH US!

JERRY WILLIARD DELIVERS ON ALL STRINGS!

JERRY WILLARD is a master of the plucked string instruments ranging from Renaissance lute, Arch Lute and Baroque Guitar through the wonderful world of the 19th Century and Modern Classical Guitar. At the main concert tonight he played all but the Arch Lute for us and it gave us an opportunity to listen to the source instrument which included works we sometimes play on this big sounding "boom box" of a plucked instrument, the Modern Guitar. I have been lucky to have known Jerry since 1973 when I was a student of his in a Chamber Music Class at the defunct GUITAR WORKSHOP in Oyster Bay Long Island run by KENT SYDON, a high energy, thin director with another worldly love of musical instruments and music! Jerry was there the year the totally fantastic Guitarist/Composer/Teacher JOHN DUARTE made his 1st teaching assignment in the United States! I played in a special concert devoted to Duarte for the Guitar Society but was tickled and KNOCKED OVER by Jerry's performance of his transcription of THE RITUAL FIRE DANCE by MANUEL DE FALLA! This was the most effective encore in the repertoire of the legendary Classical Pianist ARTHUR RUBINSTEIN and I caught a performance by RUBINSTEIN of that bewitching and bombastic piece with all the electricity that Rubinstein gave it-HANDS LIGHT YEARS ABOVE THE KEYBOARD CRASHING down on the notes like a Surgeon. Well Jerry did just about the same thing on the Guitar as the explosiveness of this piece was perfectly realized on 6 strings. Jerry is a most important person in our Guitar world in that he has published so many core Classical Guitar Collections. He just came out with a two volume Complete works of GASPAR SANZ with matching CD performances of selected works (Not all). Volume One's CD has selected works recorded on the BAROQUE GUITAR so we get a glimpse of the original instrument sound to compare to the sound of the Contemporary Guitar of today's period. You note that the Baroque Guitar is double strung in unison and octaves. This was brought out so expertly in Jerry's Concert for us which included the works of John Dowland, Gaspar Sanz, Wenseslas Matiedka, Mauro Giuliani, Miguel Llobet and George Gershwin. Going from instrument to instrument we were treated to the historical perspective of each instrument without Jerry missing a beat and the performance on each and every instrument was MASTERFUL! You can catch a similarly positive and fruitful experience if you purchase his CD " JERRY WILLARD PLAYS" - An exceptional travelog of the sound of the plucked instrument. Over the decades so many have benefited greatly from the superlative teaching prowess of JERRY WILLARD. His teaching offspring forms a cadre of some of our leading artists today in public circulation.

A MASTERCLASS WITH THE TOTALLY EXCEPTIONAL MR JERRY WILLARD!

Sunday Oct 1st is an early morning masterclass taught by our guest artist JERRY WILLARD and I am on scene a half an hour before starting time to make sure I am settled in for a special couple of hours of musical enlightenment! **GIANCARLO SIDOLI** was the 1st student up playing the Spanish Dance # 5 by Enrique Granados at 9:15 am. Maybe the morning air affected him. The previous day he had solidly opened our performance day with no problems but he seemed a little unsure of himself today. He had some excessive nail noise and took to many musical breathes which made the music stiff and flacid. The great Willard then pin pointed his collection of non musical producing problems to be based in tension. Here are my notes from the information exchange as expressed by Jerry: "Too tight when you play. Thumb and right hand-Release the tension once you have it. You're not releasing the energy-thumb is kept in the middle- your clomping and releasing- get your nails in better shape - try really listening to yourself - Be present with your musicality - you want that "Dirty " Sound? - A musician is an actor. You have your script, the notes, and must realize that script. Giancarlo played a piece by Bach which I see has a series of repairs that I will save for a more extensive post of this masterclass for future publication. Our second guest for the Masterclass was the young exceptional Artist **RON SCOTT** who wanted to work on one of the pieces from Saturday's excellent program, the 1st Prelude of Maximino Diego Pujol (Rokero).The main point that had to be expressed here was that there had to be more variety in tone quality and change.He suggested wrapping sand paper around the strings to build the appropriate nail surface for perfect tone quality. He told Ron to take care of cutting chords too short and animated the differences of articulation that Ron was achieving compared to a better approach. Jerry Used many physical gestures to clarify his point. The third person was an unscheduled performer who played in several of the previous Festivals : **DAVE RAPHAELSON** who played a couple of Celtic pieces without the music in tow since he was not scheduled to be one of the performers but we had a grand time finding out more about CELTIC MUSIC through his performances.I didn't take any notes for this so will have to consult the recording when I give my separate post of this masterclass. Two scheduled performers did not show and it was their great loss to not be in the company of one of our great Virtuoso teachers!

There you have it. Another great Festival that should be better attended by all! The whole staff of this society deserves a solid hug of gratitude. You have all the right people here in place doing an excellent job. I am so proud to be a member and I love covering this event. For this newsletter I wanted to get it right. I was stymied quite a bit with a succession of gigs that grew and grew so please forgive me for holding up the timely printing of this issue. Gail Hamilton, I know bent over backwards to not give me an outright body slam for holding this up and I am on my knees thanking her for her patience with me. I did not want to rush this report because all of those connected with this wonderful event have worked so hard to make it the success it is. You have a wonderful collection of people who have the love of the Guitar foremost in their hearts and they do one hell of a great job. I would hope that those of you in the area who love this great instrument, first, join the club and then try to pitch in and help out this great organization as they try to make this great Guitar Society grow and prosper! If I lived in the area, I would be doing much more for them as a member. I love all the staff members. I am so proud of them all. They all have "THE RIGHT STUFF".

DON WITTER, JR.

www.donsguitarsite.com

Special Request to Members:

Dear Members;

Our society is growing and we are in need of volunteers to help with Various chores. If you are willing to donate some time, please contact us so we can start organizing events for the 2007 Season.

We also need you to assist us in getting the word out about the society and What we do... please give this newsletter and copies of the membership/donation page out to everyone you can.

If you need more copies of the newsletter to pass around, please email me at:

musicalm@hancock.net

*** We are looking for major sponsors for upcoming events... if you know anyone who would be willing to help sponsor a concert, workshop or other guitar related activity please let us know immediately.

If you have FUNDRAISING Experience or Grant Writing experience and are willing to Volunteer your time to helping in these areas please contact us A.S.A.P. Your help is needed if we are to be able to sustain our society and expand the Guitar events we offer.

Call: 607-436-3385 Dennis, 607-865-8775 Gail, or 518-587-0729 Paul

Or email us at: musicalm@hancock.net

Thank you for your assistance and support.
The Board of Directors CGSUNY