

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

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

By Dennis Turechek

CGSUNY wishes everyone a Happy New Year!

About a year and a half ago I attended a guitar seminar in New York City where a panel of prominent and commercially successful guitarists held forth on what is needed to promote a musical career. During the question and answer period, I asked the panel at large what role they thought guitar societies played in the furtherance of budding, and established careers.

One of the panelists, a successful guitarist, answered that he couldn't think of any. None of the other panelists responded and we moved on to the next question.

Thinking about this for the past year and a half, I have wondered, "Are they right?" Is it the role of a society like ours to knock ourselves out putting together musical events featuring world class performers, master classes, etc.? Is the pile of cds threatening to break through the ceiling featuring guitarists from all over the world with appeals to consider them for a performance at our fall festival or spring celebration irrelevant? Would our energy and money be better spent sponsoring local events for local members and guitarists who after all are footing the bills?

I intend to raise these questions at the upcoming board meeting in February. What do you think? Members who have feelings on this should email their thoughts to me. turchdl@oneonta.edu

Dennis Turechek

PLEASE NOTE:

Our Mailing Address has changed.
Please update your files

CGSUNY
8 Banta Place
Stamford, NY 12167

Living Life at 60...Beats Per Minute

By Deena Burke

*"...playing music produces a feeling more exquisite than the sweetest nectar this world has to offer. It is the sound, smell and taste of grace."
Kenny Warner, Effortless Mastery*

I had my 60th birthday this year. It was a glorious event with my grown children and their spouses joining me for a vacation at a beach in Mexico. I was also there to take a yoga class.

So, now I am 60 years old and this essay is about living life at 60. It's a little joke, really, since I'm NOT writing about living as a 60 year old, even though the insight happened when I was 60 years old. What I am writing about is living slowly, in a meditative way.

For me, a symbol for living at a decreased pace is to set a metronome to 60 beats per minute - in musical terms, largo, lento. In English, R E A L S L O W . At 60 beats per minute, you can experience each note; it's beginning and its end; it's life process, it's inner beauty.
Here's some background on what led me to this insight:

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Conn. Guitar Ensemble Extravaganza – Review

By Jon Tario

On Sunday November, 6 2005, The Classical Guitar Society of Upstate New York Ensemble ventured to Hartford, Connecticut, to perform at the Connecticut Classical Guitar Society's 20th Anniversary Guitar Ensemble Extravaganza. The event, which was held at the Connecticut Convention Center, hosted four ensembles each representing a separate Classical Guitar Society and one super ensemble which was a massive collaboration of the four smaller ensembles.

Traveling further than the ensembles from Long Island, New England, and of course Connecticut, The Classical Guitar Society of Upstate New York Ensemble had the opportunity to perform third on the bill of five acts. Under the direction of Dennis Turechek the Ensemble, which consists of members Sal Salvaggio, Gail Hamilton, Christine Liggio, and Jon Tario performed "Three for Four," a short suite composed by fellow member, Tom Rasely. Despite a tiny flub in the second movement, Charlie's Lovely Dream, the first and last, Undercurrent and Too Much respectively, went quite smoothly, leaving the audience with an overall satisfying performance.

The culmination of the Extravaganza was the simultaneous performance of all The Northeast Classical Guitar Societies. This incredible feat was composed of nearly fifty guitarists, a bassist, two mandolin players, and was directed by Louis Romao of The Connecticut Classical Guitar Society. On the program for this super ensemble was Rigaudon by George Phillip Telemann, Sheep May Safely Graze by Johann Sebastian Bach, Don't Get Around Much Anymore by Duke Ellington, and a world premiere of Intrada composed specifically for this event by Thomas Schuttenhelm. This performance, although not flawless, was much tighter than anticipated, especially for only one rehearsal a few hours before the performance.

Overall the event was a fantastic opportunity for The Classical Guitar Society of Upstate New York Ensemble to perform and promote outside of it's usually territory. The long journey was well worth the drive and time. Congratulations to all the ensembles for their wonderful performances and to Louis Romao for organizing such a terrific Guitar Ensemble Extravaganza.

Skidmore College Annual Guitar Festival –Review

October 29, 2005

By Paul Quigley

The 1st Annual Skidmore College Guitar Festival was inaugurated with a wonderfully diverse and entertaining program of events. The day long festival, organized by Joel Brown, featured Zoran Dukic; solo guitar, Tritonis; guitar, flute, and cello, Duo Live Oak; mezzo-soprano and baritone/guitar, and Ronald Pearl; solo guitar.

The event began with a 10:00 am master-class presented by Zoran Dukic. Skidmore students David Roush '07, Jeremy Grubman '06, Michael Kadian '08, participated as well as Ithaca College sophomore Matthew Billie who gave an impressive performance of Britten's Nocturnal. Each student was at a different level and Zoran was quick to offer tips to each student in the context of their level and ability as well as engage the audience in the process.

The afternoon Ensemble Program, beginning at 1:30, featured fifty minute performance sets from Tritonis, Duo Live Oak, and Ronald Pearl respectively which were all outstanding and very well attended.

Tritonis, featuring Joel Brown -guitar; Kristin Bacchicocchi-Stewart - flute; Ann Alton - cello opened the afternoon set of concerts. The trio performed works composed especially for them as well as a clever arrangement of the first movement of Piazzolla's "Histoire du Tango" which incorporates the 'cello in an alternating dialogue with the flute and guitar. Transilience by Andrew York, written for Tritonis, was the trio's opener and is comprised of three movements, Allegro, Largo, and Allegro with scoring which balances the ensemble very well. Vivian Fine's Canziones y Danzas, also written for the trio, is a marvelous work of five very contrasting movements. The trio brought out the excitement and surprises in this work as well as the darker moments in a very polished and well rehearsed manner. This work as well as the York piece are available on their critically acclaimed CD, *Five Premiers-Chamber Works with Guitar* on Albany records

Duo Live Oak is soprano/poet Nancy Knowles and guitarist/baritone/composer Frank Wallace. The duo performed works for soprano, baritone and guitar featuring poems by Knowles, Wallace and Theodore Roethke with music composed by Frank Wallace. A modern version of the Renaissance singer/ composer/ instrumentalist, Duo Live Oak presented clever text complimented by virtuostic guitar writing and a contemporary harmonic language. Frank and Nancy were both in great form and it was especially amazing to see Frank perform on the guitar while singing with Nancy.

Continued on page 3

Living Life at 60... (continued)

I've played classical guitar since I was a teenager. For me, music was always a sanctuary, a great comfort. However, I played 'only for myself' and was extremely shy about performing for others. Because of that, I did not become a professional musician or a music teacher; I became a special education teacher. I retired from that profession when I was 55. After I retired, I took guitar lessons and I practiced a lot. As I was approaching my 60th birthday, I began to think about 'giving back to society' in a way that came from my most authentic, deepest self. It was obvious to me that this giving had to be connected with guitar playing.

At that point, I found and began the Music for Healing and Transitions Program, a one-year program that teaches amateur musicians to play 'bedside' for people who are ill and dying. In the program we talk about healing, not curing and we talk about service, not performance. We study books about the physiology and psychology of sound and music as it relates to varying states of health and illness.

In the program, we learned that the most calming music is played at heartbeat rhythm, between 40 and 60 beats per minute. This music should be simple in structure, repetitive and spacious. In it, there's a feeling of 'being' rather than 'doing' of 'no place to go, nothing to do,' of 'dropping in' spiritually. These are all terms used in yoga. In yoga and in music we find a stillness that opens the beauty of the soul to its Godness.

In the time I've been studying in this program, I've learned to slow music down and experience the deepest sense of comfort it can bring. There's such a thing as a 'walking meditation', playing really slowly is a 'playing meditation'. This is something I can use for myself as well as give to others when I play for them.

I've expanded what I've learned from music into a life lesson: to try to live at 60 beats per minute as often as I can. Today, it seems that life has sped up tremendously. Most of the time, we're functioning at around 200 beats per minute – presto, prestissimo; really, really fast. Too fast. At that speed, we don't notice that we're rushing in the wrong direction really, really fast. Perhaps, just maybe, if we can stop and listen, we can use music to help slow us down to 60 -- to lento, to largo -- and we may begin to notice where we're going.

Skidmore Guitar Festival Review...(continued)

Ronald Pearl, whom many know from the Pearl and Gray Duo, performed a set of all contemporary music for solo guitar. Mr. Pearl's program featured new works not often heard as of yet. These works included "Garuda" by Oliver Hunt, "Five French Homages" by Arnaud Dumond, "Dvor Yikro" by Ian Krouse, and "Parazula and "Caro Amigo Gudín" by Brazilian composer Celso Machado. The unfamiliarity of most of the works on this program made for a refreshing solo guitar concert which was well presented by Mr. Pearl and well received.

The featured artist for the evening concert was the Croatian born guitarist Zoran Dukic. Zoran is a truly amazing musician who has won more competitions than any other guitarist in the world as well as being the only guitarist to win both Andres Segovia competitions in Granada and Palma de Mallorca. He also currently teaches at The Royal Conservatory of Music in The Hague and at the Escuela Superior de Musica in Barcelona.

Mr. Dukic opened his program with the Chaconne by J.S. Bach in a very moving performance that was technically assured as well as emotionally stirring. During this performance, the manner in which Zoran utilized a piano dynamic really drew the audience in. The monumental four movement Jose Sonata was performed with a wide range of color contrasts and lyricism which kept the audience engaged throughout.

The second half of the program opened with a medley of pieces by Soho and Llobet followed by Preludio, Caazapa, and Choro de Saudade by Barrios. Mr. Dukic has a real affinity with these works which never sound forced or strained in his hands. The Sonata Meridional by Manuel Ponce was flawless as well as the following Invierno Porteno and Muerte del Angel by Piazzolla. The two encores were enthusiastically received and we all would have loved to hear more.

A special thanks to Joel Brown for organizing the day long event which was well attended throughout. We all are looking forward to next year's event.

Paul Quigley

Announcements.

February 12, 2006

**William Simcoe & Spiral Ensemble with guest
artist Jose Luis Merlin**

3 PM Concert & 7 PM Master Class
Kenwood Convent of the Sacred Heart
799 South Pearl Street
Albany, New York
518-465-3341

Admission \$15 concert, \$10 for
lecture/masterclass

Jose Luis Merlin will perform a solo recital including the suite "A Ricardo Bertin", and recent compositions. Guitarist William Simcoe, cellist Lisa Nielson, flutists Elisabeth Williams and Karen Klevanosky, and oboist Lori Hershenhardt will be performing ensemble works by Jose Luis Merlin. In the evening Jose Luis will give a lecture on the guitar techniques in his compositions and conduct a master class. Those interested in performing in the master class should contact William Simcoe at 518-489-1508. The fee for performers is \$50.

Paul Quigley will be performing six concerts with flutist Lisa Lorraine Johnson aboard the Queen Elizabeth II (QE2) from **January 23 – February 10, 2006** from Los Angeles, CA to Auckland, New Zealand

Joel Brown will be performing with the Lake George Chamber Orchestra on **2/12/06**. Featured works are Vivaldi D Major concerto and the Boccherini Quintet for guitar and string quartet.

Joel Brown will be performing chamber works at the Tang Museum at Skidmore College on **3/5/06**

Tritonis, flute, guitar, and 'cello will present a noon time concert at Adirondack Community College on **3/29/05** and also in Ridgefield CT. on **3/30/06**.

If you have upcoming information to post,
Articles, or reviews of things you've seen,
please email it to us at:
musicalm@hancock.net

DEADLINE FOR NEXT ISSUE IS MARCH 30.

LET'S PLAY TOGETHER

THE SEGO CAFE & WINE BAR

291 MAIN STREET
Oneonta, NY

SUNDAY, February 12

11a.m.-1p.m.

**See newsletter
page 13 for details**

questions or comments?
please email to: Janet Sutta
thisfineday@hotmail.com



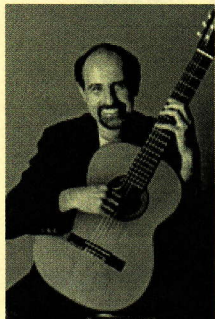
Jerry Willard comes to Oneonta

2006 FALL FESTIVAL PREVIEW

Join us for our 2006 Fall Festival in Oneonta on
Sept. 30 & Oct. 1, 2006.

The headliner for next year's festival will be virtuoso master Jerry Willard. A student of Alirio Diaz and Sophocles Papas, Jerry has performed at Alice Tully Hall and Carnegie Hall in New York City and has concertized extensively throughout the United States and Europe. At his concert debut at the Abraham Goodman House, NYC, Raymond Ericson of the New York Times wrote "The guitarist demonstrated unquestionable technical skill and superiority in the use of color and delineation of voices...the recital was exemplary....The Guitar Review noted that "The untethered elements of this famous work allowed Willard leeway to release the fluency of talent that is as gifted as it is versatile." Mr. Willard is also a gifted transcriber and arranger and has published numerous books including from Bach to Duke Ellington, most notably "The Complete Lute Music of J.S. Bach. Jerry will play works on the Arch Lute and Baroque, 19th century and modern classical guitars.

The Brazilian music and the 7-string guitar



Paulo Bellinati

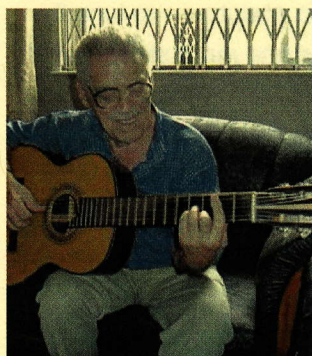
"I have a hard enough time with 6 strings". This is what I heard from **Paulo Bellinati** last weekend when I asked him why he is no longer playing with seven strings. He said that in jest, of course, after all he is able to play many different instruments, from 4 to 12 strings (although most people don't know that) and he knows that every single instruments poses different challenges to the player, regardless of the difficulty level.

I had ordered a 7-string guitar 6 months ago from the renowned Brazilian luthier **Antonio Tessarin** (one of the finest and most knowledgeable guitar makers I ever met) and I was lucky enough to have my guitar finished when Paulo happened to be coming to NY (**Tessarin** and **Bellinati** are long-time friends). But differently from what many people would think (and I repeat that Paulo was just kidding, he's got a great sense of humor), the number of strings doesn't necessarily increase the difficulty involved in playing an instrument. For some people, the 7-string guitar is actually part of their musical culture. This is what this article is about.

Anyone familiar with Brazilian instrumental and classical music certainly heard about a musical style known as **Choro**. I would say that Choro is Brazil's quintessential musical style. It was born in the streets of Rio de Janeiro in the mid 1800's and it was originally a mix of European, Portuguese and African music. There is some controversy about the origins of Choro, but many believe that the word "Choro", which is Portuguese for "cry", was probably picked as a way to describe how people would feel about the music. Some melodies were so melancholic that would make people cry. Some tunes were so fast and challenging that would make the musicians cry. In Portuguese, it is also common to say that some instruments cry (the guitar is one of them). Whatever the reason, it would make someone cry!

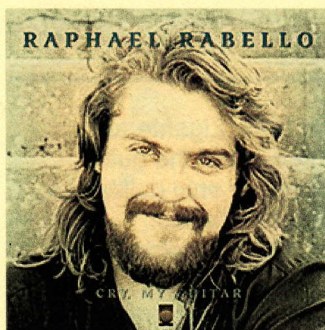
Choro has a long tradition of being a very challenging style. It is open to wild and endless improvisation; it can be played very fast or very slowly. Interestingly enough, Choro is not a rhythm, it is rather a style, a way to phrase music more than anything else. It can be played in either a 3/4 or a 4/4 beat, that's why **Villa-Lobos** wrote pieces like the *Valsa-Choro* (Waltz-Choro, 3/4) and the *Choros No 1* (a regular 4/4).

One of the main characteristics of Choro is its intensive use of counterpoints. Since the beginning, Choro used to be played as an ensemble, where instruments with a high pitch like the flute or the *Cavaquinho* (a small, 4-string soprano guitar) would constantly improvise melodies and counterpoints with other lower pitched instruments like the guitar. Over the years, the idea of extending the range of those counterpoints seemed quite natural.



Dino 7 Cordas

In the early 1900's, a musician known as **Tute** (that was his artistic nickname and would sound like 'toochy' in English) talked to a famous guitar maker in Rio de Janeiro about the idea of building a new guitar with an extra seventh string. They did some research and came to the conclusion that they could use a cello string to work as the seventh. **Tute** then became the musician to be historically considered the first adopter of the 7-string guitar in Brazil. He started using his new guitar with **Pixinguinha's** group. He had to develop his technique all by himself and didn't find a lot of people interested in that kind of playing until the early 1950's, when a talented young guitarist, **Dino** (Horondino Silva) decided to follow his steps. **Dino** was nothing short of a brilliant player with a breath-taking imagination to create bass lines and became the one responsible for giving the 7-string guitar the status it has nowadays in Brazil. His name was so closely associated with the 7-string guitar that he was know as "7-string Dino" (**Dino 7 Cordas**, in Portuguese). **Dino** is deeply admired and respected by all Choro players in Brazil, and it is fair to say that Dino in a way or another influenced (and still influences) everybody who plays the 7-string guitar in Brazil today.



But **Dino** didn't have a true successor until **Raphael Rabello** was born. **Raphael** started to play at a very young age and became obsessed with **Dino's** music. He would spend hours and hours listening to **Dino's** recordings and learning and reproducing every single note. For some time, **Raphael** even dressed like **Dino**, which was quite funny, since **Dino** was in his 70's, while **Raphael** was just a teenager. Some years later, **Raphael** finally met **Dino**. Two geniuses from different generations and different ideas about music got together for a historical recording. Curiously enough, **Dino** never

recorded an LP of his own as a soloist and never had his name printed on the front cover of any LPs, he would always play with the so-called "regionals" (that's how the Choro ensembles used to be known in Brazil). It was up to **Raphael** to finally convince him to have his name on the front cover, which resulted in a magnificent recording, "*Raphael Rabello & Dino 7 Cordas*".

Dino performed during his entire life with a 7-string spruce-top guitar with steel strings. He also used to use one of those accessories banjo players use in their thumbs to get more powerful, yet shorter sound on the strings.

Raphael, on the other hand, used a nylon-string cedar-top guitar and played with his fingers only.

Nowadays, the more traditional musicians still prefer the steel-string guitar, while the modern players tend to prefer nylon. Even people who primarily play with only 6 strings eventually do some recordings with more strings. **Marco Pereira** and **Paulo Bellinati** are good examples. Some other players are entirely devoted to the 7-string guitar. The most significant names nowadays are probably **Yamandu Costa** and **Marcello Gonçalves**.

I would recommend the following CDs to anyone interested in knowing more about the 7-string guitar played by Brazilians:

Cry, my Guitar – Raphael Rabello
Raphael Rabello & Dino 7 Cordas – The title says it all
Luz das Cordas – Marco Pereira & Hamilton de Holanda
Pixinguinha de Bolso – Henrique Cazes & Marcello Gonçalves
Yamandu Costa – Yamandu Costa

People usually think of a 7-string as just a regular 6-string guitar with an additional bass. That's how it looks like at first sight, but that's not the way it works when we first play it. Our fingers tend to shift to the upper strings all the time and it is tough to get a clue on how to play it. It looks like another instrument, our thumb insists in going to the seventh string simply because it is the last one. After getting used to the extra string, it takes some more time to start developing consistent and coherent ideas about what to do with it. Some arrangements have to be significantly changed if we want to take advantage of the new bass. There's also a good deal of hesitation about how to tune it, most people tune it in C or B, but it's not unusual to see it tuned in A. Again, it seems just like one more string, but it's much more than that. The seventh string opens up a new world of possibilities.

As I said in the first paragraph, I just got my 7-string guitar and I'm having a great time with it! I'll probably take it with me in the next monthly workshops in the Albany and Saratoga areas.

Eugenio Reis
 Albany, December 13, 2005

Acknowledgments:

Thanks to **Michael Castro** for suggesting this article,
 Thanks to **Maine Carvalho** for her love, support and ideas
 Thanks to **Thales** and **Alice** for being the light of my life
 Thanks to **Antonio Tessarin** for building such incredible guitars
 Thanks to **Paulo Bellinati** for his music and inspiration

Italian composer and musicologist Angelo Gilardino and french guitarist and researcher Frédéric Zigante are preparing a special issue dedicated to Brazilian composer Heitor Villa-Lobos in the new year release of the guitar magazine "Guitart". The most exciting news is that a manuscript of an unknown Villa-Lobos' work for solo guitar has been recently unearthed in Paris. It is a Valsa-Choro type composition, but closer in style to the 12 Studies.

Source: Angelo Gilardino himself posted this information on a Brazilian classical guitar forum. The link below shows messages written in portuguese and english:

<http://p2.forumforfree.com/3-vt489-violaoerudito.html?start=20>

Excerpts from
CGSUNY FALL FESTIVAL-Oct. 2005
2005 Fall Festival Daytime Events- review

I arrived at 8:35 chomping on the bit with my usual excitement with my upstate friend and former High School Classmate and found the few backbone folks setting up for the day's events. This year's Festival was held in a church opposite the usual site of the Wilbur Mansion and had a non-hurried flow starting at 9:12 am as Society President Dennis Turechek opened the festivities.

JOHN TARIO was our 1st performer of the day. He is a very young kid who gave us a good dose of basic early student repertoire of Sor studies #9, 6 then followed that with the beautiful theme from the picture "The Dear Hunter" - Cavatina by Stanley Myers in John William's Solo arrangement. We then heard a piece by our founding father Francisco Tarrega- 'Isabel' which was a piece I was not familiar with but was very attractive. He then went for the gusto with several movements of the Suite In E Minor by Bach and finished his stay on the stage with a Tango by Isaac Albeniz. John is in his late teens and at this point in his development just needs a bit more life experience to make the music more robust and exciting but he opened our day with an excellent grouping played to the best of his ability. I'd love to hear him in a couple of years. He still has a bit of innocence in his playing

RON SCOTT was up next and I already knew that he was going to be "Serious". I heard him warming up and knew that we would get quite a show from him. Just before taking the stage, my dear former teacher and Society President Dennis Turechek walked over to me and asked "Tell me what you think about this guy"! I already knew that this was going to be one of the day's great performances and it was. From the 1st note, a beautiful tone and "easy virtuosity". He treated us to one of the truly most popular Suites around these days- "Suite Del Recuerdo" by the marvelous Jose Luis Merlin. This is a Suite by this Argentine virtuoso that really tugs at the heart as you visit several Dance Forms in Argentina. I heard Ron playing it before the event and his performance was perhaps the best I have heard of that composition over the last few years. The performer is called upon to display several types of South American rasgueados, lush Vibratos and rippling arpeggios. This was a bravura performance and I'm sure Merlin would have had a smile from ear to ear with this kid's mastery of his piece. Ron followed that with the Danza Brasileira by my former teacher Jorge Morel which could have used a bit more zip! Still it was a very clean performance as was the Suite and this young artist I believe, just moved to this country from Australia, and has a very bright future on the concert stage.

One of the truly fine Artists performing and living in Upstate New York is a great one! SAL SALVAGGIO is one of the finest artists anywhere. He plays both the Guitar and Lute with great authority and wonderful artistry. Today he brought us something really special by playing works by Girolamo Kappsberger whom Sal says was the "THELONIUS MONK" of the Lute and after we experienced this 10 course Lute set of pieces, I would have loved to have met the "Lute Monk"! that was some wild stuff!! Following that far out and interesting first few pieces, we revisit the King of Lute John Dowland with several pieces. I find it such a treat to hear the light and Angelic sound of the Lute played by one of the best there is and Sal always loves to share what he has found out about the Music and it's composers or little tidbits about the tablature. Sal is one of our great resources and you folks upstate are so lucky to have such an outstanding Artist in your neck of the woods!

After a short break we resumed the festivities with yet another one of the truly great artists in the Oneonta area TOM RASELY! Tom played us several of his original compositions which were just wonderful and diverse and let me tell you that this man is quite the composer as he composed an exceptional piece to end our performing day. More on that at the end of this report. Tom has always been a special and ingenious artist who we should be more aware of. He composes in so many diverse styles all with excellent results! I wonder what he has in store for us next year!

JOHN SIKORA was up next and played some Vihuela and Lute Music on his beautiful Ramirez Guitar with Segovian inflections. He mentioned that he had a problem coping with the F# 3rd string tuning with the early works but that did not matter to us. He was totally committed to doing his best and we were with him. He was very outgoing in stage manner even sharing with us that his wife from Peru did not like guitar but did love "Guardame las Vacas". His stage manner was one of sharing his love for the instrument and early Vihuela and Lute Music. Unfortunately he disappeared very quickly as I wanted to pat him on his back for his loving effort. He did in deed make some beautiful music and at times had that gorgeous and round Segovian tone! Hope you read this JOHN! Keep making beautiful music in front of us! Great job in his presentation.

Next up just before the lunch break was ME! I played my usual collection of South American and Jazz Standards. I was in "LA LA" land for part of one of my pieces as I actually played a section of a piece with one string out of tune after I had it perfectly in tune. Of course I got back on track and whaled away ending with a crisp rendition of My Funny Valentine.

There was a mix up in starting time after lunch and we missed the first few pieces by DAVE RICHMAN who gave us a very popular oriented program of York, Metheny, Montes, Barrios, Thiago de Mello and Ponce. He actually treated us to an improvised version of "Blowing in the Wind" on a National Steel Guitar which he informed us was played because of his recent participation in a 2 day Bob Dylan Festival.

KEVIN CHASE was the man who won the lovely Classical Guitar last year at the concert raffle! I got a chance to hang out and talk to him just before his great win and that was the lovely BRUCE WALKER Guitar that he played his program on today and it sounded great! I must at this time extend my hope to Bruce, who is a bit in ill health a speedy recovery as I got a chance to say hello just before the start of the Festival. Get well soon Bruce. Kevin gave quite a wide ranging program of works by an unusual mixture which I thought was very interesting : Charles de Janon, Leo Brouwer, Manuel Ferrer, Allan Alexander, Gaspar Sanz, Fernando Sor and George Philipp Telemann. All of the pieces had the Spanish Tinge to it and was brought off nicely again with great joy! He told us that he loved finding little gems and calling some of his friends on the phone to play it for them. I find that really precious in today's world to transmit that joy in such a direct and simple manner. The joy of sharing was evident in the glow in Kevin's eyes and aura of his stage presence! YOU GO KEVIN!

WILLIAM SIMCOE is another fine upstate New York artist who continually makes the Classical Guitar community proud with his continuous concert work both in the Solo realm and working with so many others in the Chamber Music realm. Bill even has the nerve to drive his loving self down to New York every so often for a Guitar Society Meeting ! What a MAN!!! Always a joyfully engaging artist, today he gave us a few pieces by Villa-Lobos and an understated version of that Tremolo masterpiece Recuerdos de La Alhambra. He just wanted to tickle us a little with some lollipops but made his Bruce Walker sound delicious! When I receive any concert news from Bill, I pass it on. He is one of our treasures and is always making beautiful music! THANKS BILL!

EUGENIO REIS is from Brazil and asked to play at the last minute but what an exceptional player. Hearing him warm up, I knew we were in for another special performance. He only graced us with two pieces and was exceptionally comfortable in seated cross legged with the guitar on his lap as he played the Study #1 by the great Brazilian Composer Radames Gnattali and Romanza in an arrangement with tremolo. The Gnattali was really juicy and fun to hear after all of these years. I played it over 20 years ago but haven't since. Eugenio has chops to burn. Too bad we could not have heard more from this young virtuoso!

To round out this great festival day, we had the CGSUNY Guitar Ensemble gift us with some beautiful music by earlier artist TOM RASELY. His absolutely gorgeous work " Three for Four" for Guitar Quartet was a delicious ending so extremely well played by the ensemble members headed by Society President DENNIS TURECHEK. While we were out to lunch, the ensemble tigers and tigresses were busy rehearsing and did a great job on this three movement beauty by Tom! They finished their excellent appearance with an Etude for 5 Guitars by DENNIS TURECHEK. What a lovely ending for another great day of Music in this picturesque town of Oneonta! Too bad the attendance was not better. We should have had most of the seats full for this excellent event. This festival continues to be one of great purity and dedication. I always look forward to it and so should anyone within an ear shot or "WEB SHOT" of my review. You will have a great time! So inexpensive and so well run by people who really care about the state of our noble instrument. Become a member and open up your hearts to the joy of the Classical Guitar!

**Don Witter, Jr.
Brooklyn, New York**

(Featured artist review on page 9)

Featured Artist Ana Vidovic

This past weekend, I participated in the 5th Classical Guitar Society of Upstate New York Fall Festival which featured the incredible artist ANA VIDOVIC! Let me tell you folks, those who were able to attend her Saturday Night Concert got more than they bargained for in that we witnessed an ARTIST of the highest caliber!!! The fact that she chose our noble instrument to share the output of the selected composers made me proud and so should we all be proud that she is such a superlative example of what a true artist should be!

www.anavidovic.com

www.cgsuny.org

Yes folks that is the site from which you can verify what I am talking about and will be sharing you in my posts about this past weekend! Playing an incredible JIM REDGATE Cedar topped Guitar, from the first note we were treated to an excellent performance that gave us all we could handle as human beings! Passion, Grace, Supreme Virtuosity, Superb Tone and an intelligent use of great fingering that made each and every composition live and breathe to it's fullest- that was our present from this great young (23) Artist! She dazzled the attending crowd from her 1st note to the last. Such clean playing all evening and her choice of tempos, were right on the money!

She was a very warm young woman who immediately hit it off with her extremely kind words thanking the audience for the way in which she was received in particular the extreme quiet during her performance. This young woman is the GENUINE warm human being she presents herself to be. She was so kind and gentle on Sunday when she conducted her masterclass. She even agreed to spend extra time with an additional student although she had to drive back several hours to Peabody Conservatory for another engagement.

She changed her program around -dropped a few and added a few. What was going to be a heavily SPANISH influenced program with the Castles of Spain by Torroba and several pieces by Astor Piazzolla on the second half of the program, she gave us an absolutely stunning performance of the 1st Violin Sonata by Bach in Barruecos' transcription and an absolutely yummy execution of the SONTATA in A by PAGANINI that I thought eclipsed that legendary performance of my hero JULIAN BREAM!

The beauty and poetry plus the stunning other worldly technique we witnessed were totally off the charts! This young CHAMPION of our instrument has already accomplished an impressive list of triumphs in her short life and can already be singled out as one of the greatest Classical Guitarists in History ! (I should say HERSTORY!!). Even though I pumped this site to get a hopefully great and overflowing crowd, I was disappointed in the turnout as our venue could seat 126 and should have been overflowing because the tremendously hard working people of the society made every effort to fill those seats in several forms of publicity.

All I can say is that those of you who were thinking of making it but didn't missed one of the greatest displays of true genius in performing history. You can read all the reports in the world and all the reviews in the world but until you actually experience this wonderfully gifted human being by the name of ANA VIDOVIC, you have no idea of the depth of this incredible artist!. The words in this post do even come close to transmitting to you how beguiling and transporting her performance was. She was a VESSEL for each composer and I am sure that each composer smiled as she honored them with the most brilliant sharing of all of their compositional efforts.

Well let me close as I see I am starting to do my "DONNIE RANT AND RAVE". I wanted to post this as soon I arrive home last night but saw that my BUZZ about the gracious and elegant woman was driving me crazy with superlatives so I needed some time to " cool down" but as you see, mid afternoon , the 2 days later, I am still pumped up by her astounding magical qualities.

If you see the name of ANA VIDOVIC **ANYWHERE**, you had better run and get that ticket. You **Will be transported into another GALAXY!!!**

Don Witter, Jr.

What a pleasure and honor to have been in the Company of ANA VIDOVIC!! **THANK YOU ANA!**

(Masterclass review on page 10)

The Ana Vidovic Masterclass

On the Sunday morning from 9 to 11 am, that young Virtuoso continued her pleasant ways by presenting another excellent foot forward as she presented a superb Master Class which continued her superlative gift of sharing the magic of music to those in attendance.

Generally speaking, she was very sensitive to all of the student's needs and was very careful to not hurt anyone with her observations and requests. Time and time again, she had such a loving way with each student and zeroed in on the smallest detail and had every student improve dramatically.

The Masterclass:

Our **1st** student **Albert Muir** played a beautiful waltz by Tarrega which I never heard. She asked him and every student how long he has been playing and then zeroed in on any left and right hand problem. Albert had an "extended pinky" that took strength away from his playing by causing tension and Ana admitted that she too had a problem like that in her early years and had to use the mirror to delete the problem. She said he had to practice in front of that mirror and be physically and mentally aware of problems in order to work on it. She pleaded softly with him to not get discouraged. With his left hand she told him to prepare his hand when having to move to another part of the fretboard. He was jumping at the last moment and not knowing where he was going. She also told him to think about what he wanted to say with this waltz." Make it more like a dance. Visually see where the notes go - up = crescendo, get a nice sound. Down = decrescendo. Play loud but have a nice sound. She told him to play the melody through the whole piece. Albert informed her that he would study various recordings of the piece in order to get his interpretation correct and she said that he should try to sound like himself not a recording.

2nd was the wiz kid from New Zealand - **Ron Scott** who played the Tarrega Capricho Arabe a bit haltingly like he was unsure of it and he seemed to have lost concentration causing some minor errors. he said his mind was wandering. Ana immediately asked if he played in front of people a lot to be able to deal with nerves. The question came up as to how to memorize and Ana gave the following steps. Study harmonically what is going on. Give us a special beginning of the piece. Create this "Magical Sound" in the beginning. Be there with the music. She also suggested that he do some scale work with a variety of Rhythms, finger combinations, speeds, dotted rhythms. He spoke about liking the sound of Bream and Russell for his ultimate but she told him that he has to develop his own "personal sound" which takes looking at various components: Hand positions, nails. Work on securing a more round sound!

3rd up was **Tom Torrasi** who played a Villa-Lobos Prelude in a very heavy handed and aggressive manor. he was told that he had too much movement in the right hand which caused a rough sound and "claw like strike". Ana told him he had to push the strings down more. Part of his uneven playing was caused by playing loud all of a sudden for no musical reason and she told him to try for a smoother transition and bring out the melody more when playing chords. She told him to record himself when practicing so he could get a clearer sense of phrasing.

4th on the dias was the young **John Tario** who played some Bach. She mentioned that since he was playing Bach it was very important to make sure that since Bach had so many things going on in the various voices, one has to be clear and that clarity wasn't there because of the too short fingernails John had. She told him to practice playing each voice separately at home and play it as musical as possible and let chords last longer.

5th and last on the Master Class roster was our young friend visiting from Brazil **Eugene Reis** who played the Etude by Gnatalli . Since he performed sitting cross legged with the guitar on his lap, that position did not allow him to get the most from the guitars so Ana told him to sit in the regular manner using a foot stool so he could better project the sound of the guitar. there was an immediate difference. She also told him to practice slowly with a metronome again using dotted rhythms.

And there you are! The Master Class was a fine one indeed with excellent points being brought to the surface. We caught an excellent glimpse into the mind of one of the greatest young talents in our Musical world-in our Classical Guitar World. This young woman ANA VIDOVIC is only 23 and has every bit of greatness at her feet. I will tell you that everything that has been said about this young woman deserves to be repeated. She wears makeup that she does not need because she is a natural beauty from the inside out. She is very, very noble and gentle at the same time. What an incredible artist in every way! Musicality, Technique, stage presence and glowing aura and a soft heart full of genuine humanity. I hope she continues just the way she is and I told her fiancee how lucky he was to have such a love like that! If anyone gets a chance to experience this great artist and warm human being, you will know that I am "Right on the Money"! ANA VIDOVIC is already an outstanding example that makes us so proud and the Upstate Classical Guitar Society hit another great "BULLS EYE" with choosing her for their 5th Fall Festival! GREAT JOB GUYS AND GALS! See ya in the Fall for the 6th Fall Festival. Thanks ANA !!

Don Witter, Jr Brooklyn, New York

'Romanesca: o guardame las vacas' by Alonso Mudarra

According to the Harvard Dictionary of music, a *Romanesca* is "A harmonic bass, widely used for the composition of *arie per cantar* and dance variations from the middle of the 16th through the 17th centuries."



Many composers including Pierre Attaignant, Luis de Narváez, and Claudio Monteverdi have utilized this harmonic bass. Alonso Mudarra (c.1510 - April 1, 1580) wrote two versions of *Romanesca: o guardame las vacas* (one for the six-course vihuela and the other for the four-course renaissance guitar) and both are in his *Tres libros de música* of 1546. The transcription featured here is the piece for the four-course guitar.

Mudarra most likely received his early musical training in Guadalajara, and traveled to Italy about 1529 in the company of Charles V and duke Íñigo López of Mendoza. In 1546, he returned to Spain and received the post of canon at the cathedral in Seville, where he directed all of the musical activities. Upon his death in 1580, his fortune was distributed to the poor of Seville according to his will.

Romanesca

o guardame las vacas

Alonso Mudarra

transcribed by Louis Romao

CIII

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CII **CV**

5 9 13 17 21 24 27

Dear fellow Members,

I joined CGSUNY to meet other people who play guitar
to practise with
to play, sing and perform with
to share the fun with

So,
It was a big surprise to hear that board meetings didn't include any playing.

I'd love to be part of a large ensemble of players of all ages, talents, interests and experiences.
(go to www.guitarworkshop.org.uk to see what I mean)

For that kind of an ensemble experience come to "PLAY TOGETHER"

We'll have a chance to talk,
to try out some duets, trios or quartets

To sit together and play music for the fun of it and I suspect to laugh at ourselves in the process.

Dennis has helped me to put together some ensemble music for us to start and I hope that you'll bring music to share.

If you have a performance piece please come and play it. That would be especially wonderful.

I hope you'll invite other guitar playing friends.

Bring your guitar, foot rest and a music stand if you have one. The chairs are already there.

Place: Sego Wine Bar, 291 Main Street, Oneonta...
on: Sunday February 12 ..from: 11a.m. to 1 p.m.

Hope to see you there,
Janet Sutta

questions or comments? please email to:
thisfineday@hotmail.com