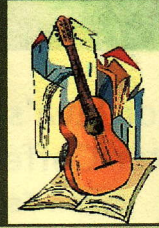


C.G.S.U.N.Y. NEWSLETTER

Spring 2006

Volume 5, Issue 2



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

It is 72 degrees outside as I write this message. Spring is being announced daily with crocus and robins making mandatory appearances. I am already thinking about what to grow in my garden. It is in this frame of mind that I come to the subject of our guitar society. We are into our sixth year and are still kicking. How are we to grow this society? Mother Nature grows most things from the bottom up. A guitar society is organic in nature and it seems wise to mimic what works in nature.

With this in mind, our treasurer Janet Sutta, has instituted a guitar play around which welcomes all levels of players and listeners to participate in guitar ensembles, duos, and solos or to just listen. Every aspect is informal and the atmosphere at the Sego Cafe and Wine Bar is perfect. By the time you are able to read this, we will have had three such gatherings. With each event it appears to be growing in size and enthusiasm.

The feed back I have received from the members pertaining to the question, "what role should a guitar society play with respect to budding and accomplished guitar careers?" all seem to agree on one point. Whatever else we do, it is important to provide events which benefit local members. I couldn't agree more. Now I think I will go outside and think about what to grow in my garden.

Dennis Turechek

PLEASE NOTE:

Our Mailing Address has changed.
Please update your files

CGSUNY
8 Banta Place
Stamford, NY 12167

"Who Are We??"

By Tom Rasely

In the last issue of the CGSUNY newsletter, President Dennis Turechek wrote about an experience at a NYC guitar seminar, where a panel of "professional" guitarists completely begged the question of whether guitar societies had any affect on budding or established performing careers. Dennis asked the provocative question "Are they right?"

What follows is a collection of responses that we received from various members and friends of the society.

Vice President Gail Hamilton wrote to say that she felt very strongly that "we as a society were very important to the guitarists, both the established ones and the newcomers, who are trying to get themselves recognized". She cited the role of guitar societies is to create a network for players of all levels; to provide programs for players and non-players alike. Gail also made the point that the performers that we have had as our quests all seem to think quite a lot of the experience, and that it is a good thing for them to include in a resume.

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Professor Java's Coffee Sanctuary: Better Coffee Better Music

By Jon Tario

Now I've heard, at least a hundred times, that a sequel can never surpass the original. However, this myth has finally been dismantled by The Classical Guitar Society of Upstate New York's sophomore performance at Professor Java's Coffee Sanctuary. On March 18th seven classical guitar soloists and one guitar and flute duo filled the Albany coffee shop with almost three hours of a perfectly blended collection of classical guitar repertoire. Albert Muir, Andrew Davies, Daniel Williams, William Simcoe, Elisabeth Williams, Richard Osborne, Jon Tario, Eugene Reis, and Michael Castro all braved the stage while demonstrating an impressive display of confidence and command of their instruments. In contrast to last years performance this year had more demanding pieces, a larger variety of musical styles, and flat out better musicians, even though most of the performers were on the bill for both occasions.

Over the past year a small group of Capital Region guitarists have been gathering at homes and public places, such as libraries and coffee shops, to develop their performance skills and to increase their classical repertoires. These gatherings or workshops have noticeably helped almost a dozen players hone in on their technique, and helped them conquer the anxiety that is generally associated with open recitals. In addition to this, the workshops have also given listeners the chance to hear some fantastic music at very casual and financially free settings.

This performance at Professor Java's was the best of these workshops yet for not For those of us fortunate enough to secure a seat, many people had to settle for chairs in the hallway, we were blessed with a smoothly operated evening. The music was subtly amplified by a fantastic PA system, the idle time between performers was at a minimum, the crowd was attentive, and the whole restaurant smelled absolutely delicious. Each musician carried with them their own particular feel and tone, keeping the night very far from the monotony that would might expect from a three hour performance.

If you are interested in either performing at or just coming to listen to music at one of these workshops, whether they are in a home or coffee shop, please contact myself at tarijt24@yahoo.com or Albert Muir at LBP@Capital.Net. Who knows, you might just find yourself becoming a much better musician or a more versed listener, and you might even be able to hear a seven string classical guitar in person; there was indeed a seven string classical guitar at Professor Java's Coffee Sanctuary. All of these events are free to the public so there really is nothing to lose, well that is other than a seat you don't get to a performance event early or on time.

PROFESSOR JAVA'S COFFEE SANCTUARY

March 18, 2006 8:30pm

Review by Eugenio Reis

The atmosphere at Professor Java's is great, very cozy and warm, people are very receptive to good music and do pay attention to the players. Thanks to Michael Castro, we had the chance to play with amplification, very subtle, but enough to fill the room without distorting the beauty of a nylon-string guitar.

The first player was **Albert Muir**. He played a total of 4 classical pieces, including a beautiful waltz by Tarrega and ended his presentation with an interesting arrangement of Ravel's Bolero for the guitar. Albert was a bit nervous, but his performance was great that night! The second player was **Andrew Davies**. He started playing Bach's WTC Prelude No 1 in C Major. He seemed very comfortable on the stage and charmed the audience with some jokes and a great sense of humor. In the end, he got rid of his guitar cushion and played a jazz piece by Django Reinhardt with the guitar on his lap.

Daniel Williams was the next to play. He interacted with the audience in a very funny way, by not saying any words and just using the fingers to indicate the number of piece he was going to play. In the end, he played a composition of his own, "God's Workmanship: The Universe".

William Simcoe and **Elisabeth Williams** played a beautiful and inspired duet of guitar and flute. They opened with Bach's BWV 1003, moved to Italian composer Roberto Di Marino and kept going over the music of latin american composers. Elisabeth and Bill were very inspired that night!

Richard Osborne was the fifth player and started with what he called a warm-up piece by Tarrega. Then he played a marvelous and sensitive piece by Jose Luis Merlin and ended up playing Brazilian music. Dick was kind of nervous that night, but made a great presentation!

Continued on Page 3

WHO Are We??... (continued)

Germane to that last point, Gene Bertoncini (our feature performer at the Spring Festival, 2005 in Binghamton) said that he couldn't imagine anyone asking the original question. He said that his experience with CGSUNY is still very fresh in his memory as a wonderful concert, where he got to play for a most appreciative audience.

Chris Gotzen-Berg (a member from north of Albany), offered his thoughts, saying "I personally looked forward to all of the societies functions", and considered himself an enthusiastic member. Chris said that, now that he has graduated college, he is hoping to be even more active, particularly in getting more people to participate.

Ithaca area member Chris Woodard (and a full-time professional guitarist) wrote to say that he felt that "the money I spent to join this organization [CGSUNY] was well-spent. It opened the door for me to meet a jazz guitarist icon (Bertoncini) whom I've followed from my youth". Chris also said "I can't see how there would be any downside to belonging to a group of similar, like-minded musicians/guitarists who are willing to lend help, aid, knowledge and whatever else from their pooled and combined resources to any member coming to their proverbial well".

Albert Muir, a very active member in the Albany area, responded by saying that "our fall festival routinely brings in world class performers. I personally am always inspired by this society event". Albert also suggested that there are benefits to be enjoyed by commercially successful guitarist from concerts put on by guitar societies across the world, ours included.

Lou Romao, a CGSUNY member, and also the director of the Connecticut Guitar Society's ensemble, sent a lengthy reply. He opened with the idea that the idea that "classical music is NOT a commercial product. I do not believe that the idea of the 'furtherance of budding and established careers' means the same to a commercial artist as it does to a classical artist. At least I do not see such 'prominent' artists like Ana Vidovic and the Newman-Oltman duo as commercial successful". As many of you are aware, both these performers have been guest artists at a CGSUNY Fall Festival.

Lou paid us a very high compliment by saying that "CGSUNY has definitely done its part in promoting new players in both the fall *and* spring festivals. What these artists do beyond their obligations to CGSUNY should not be a concern of the society. You have done your part,

and the rest is up to them".

Lou, as well as almost everyone else who responded, suggested that CGSUNY has a dimension of guitar awareness, that includes education, entertainment, and the existence of a supportive community that cannot be gotten elsewhere.

The board would like to thank everyone who took the time to ponder this question. From the replies, it seems that we have held true to our mission statement: "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". With the positive reaction provoked here, it seems that we may look forward to many years of continuing in that purpose.

Professor Java's Coffee Sanctuary... Continued from page 2

Jon Tario told the audience that he almost couldn't make it because one of his nails had broken that very day. He changed the order of the pieces, he opened with Antonio Lauro and finished played a very challenging piece by Agustin Barrios, "Una Limosna por El Amor de Dios" (also known as "El Ultimo Tremolo" or "La Ultima Canción").

Eugene Reis... well, that's me! As I didn't have time to prepare due to a long trip to Brazil, I decided to play two pieces only. The first one was "Flor das Aguas", by Marco Pereira and the second one was "Luiza" by Jobim, on a 7-string guitar. Both pieces were waltzes.

"Play Together" Playing Ensemble

An informal guitar ensemble has been a long standing aim of CGSUNY. CGSUNY members were invited to play "solo" or "ensemble" following some of the early business meetings, but those "playing times" didn't work well. The business meetings took too long and frustrated the players.

This past February, we started a stand alone "play together". A few people came and we had a good time. At the following meeting Dennis invited students from his classes at SUCO. We're playing great music that has parts for beginners as well as advanced players. You can play first guitar and shine or third or fourth, usually the easier parts. Whichever you play, I guarantee you'll have fun. I hope you'll join us or know someone else to pass the information on to.

This is an open group for players of all levels, beginner to pro and is a place to play and to meet people to play with. Please let me know that you're interested and I'll let you know the next date.
(Janet Sutta thisfineday@hotmail.com)

Several CGSUNY members emailed to say that they were interested in coming, but couldn't at the time I'd selected. Now, Jeff Sobel has picked up the ball in the Albany area and is starting an ensemble group there.

I'm hoping that lots of small groups will start, two, three or four, preferably meeting in peoples homes (I think that reading through music in a public place is very scary, even when some great players are covering my part) and then getting together, all together occasionally to form a "guitar orchestra". I can help with music, enthusiasm and cookies, so please let me know if you and one or two friends want to get together to play and how I can help to make this dream come true.

The possibilities are endless, so let's begin 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.

Visit his website at www.jerrywillard.com

An Interesting Guitar Topic - scams

By Chris Gotzen-Berg

This is something that I feel is important to share with members of the society, and any guitarist/instrumental teacher you may know.

I had recently been contacted by 4 different people from the UK who were looking for guitar teachers for their children who were coming to the States for different reasons (competitions, vacations, etc.). So, these people wanted to pay for all lessons in advance plus an extra amount, that's where things got suspicious. The extra amount of the check was to be sent via Western Union to a 'Nanny' for the cost of care. Interesting isn't it? So I decided to string this out, seeing that there was no way so far that they could get any money out of me. So, I recieved a cashier's check in the mail from the UK for \$4500, \$1500 of which was for me and the remainder for the 'Nanny'. Well, I brought it to my bank, and both a teller and the bank manager looked the check over and said it looked real. So we deposited it. Luckily, I was told that it would take 4-5 days for the check to clear. So I told the sender of the check that I would be unable to send any funds to him until the check cleared. I then decided to do a little more research, which brought me to this website---

<http://www.masterguitar.com/html/scam1.htm>

Glad I found it, the creator of this site explains how the scam works in detail! Basically, you're expected to deposit the check, send out the funds to the 'Nanny' (at least in my case it was a nanny), and then days later your bank is contacted stating that the cashiers check is a fraud and that the funds are invalid, which means you have no money!

This is a dangerous scam, I was lucky, and didn't use any of those funds and have already discussed this with my bank. Please share this will everyone who can benefit from this information.

Thank you,
Chris

Christopher Gotzen-Berg
Classical and Flamenco Guitar
WEPA Records
<http://www.gotzenberg.com>
1-518-866-1736 (Cell Phone)

Announcements

May 7: 2-5 p.m. Workshop in Schuylerville
June 11: 2-5 p.m. Workshop in Saratoga
July 8 : 7 p.m. Performance at Professor
Java's Coffee Sanctuary

please contact Jon Tario tarijt24@yahoo.com or Albert Muir at LBP@Capital.Net

"Ulisses Rocha (pronounced oo-LEEsees ROW-sha) has been considered to be one of his country's finest guitarist/composers for over twenty years."
(*FingerStyle Guitar Magazine*)

The Brazilian guitar virtuoso will be playing in Glens Falls on May 13, 2006, at 8:00pm. For more information, please visit the official homepage of the event:

<http://www.luthierguitars.com/ulissesrocha>

The tickets will be primarily sold by mail, please let me know how many tickets you want and send a check to:

Eugene B. Reis
32 Rockrose Dr
East Greenbush, NY
12061-1668

Also, please let me know if you are interested in the masterclass or a private class with Ulisses.

If you have any questions about tickets, masterclasses or need any other info, feel free to contact me by e-mail or by phone (518)470-8832. This concert will sell out quickly, make sure you get your ticket as soon as possible.

Flyer:

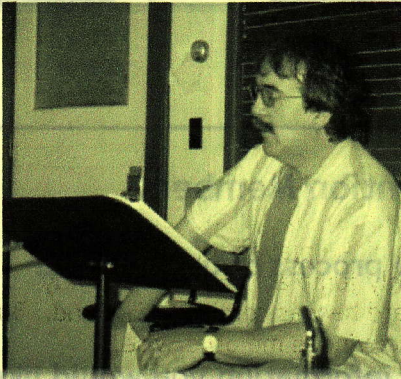
<http://www.luthierguitars.com/ulissesrocha/flyer.png>

See you in Glens Falls!
Eugene Reis

Deadline for articles, announcements etc for
The Summer edition of our newsletter is:

JUNE 30th 2006

Email info to Gail at
musicalm@hancock.net

Member Profile:**Chris Woodard**

With over 35 years of playing experience, CGSUNY member Chris Woodard (Ithaca) has worked in nearly all stylistic genres of American music. Chris' father played various instruments, his Uncle Earl was a master banjo player, and Uncle Fay played tenor banjo violin and bass.

As a teenager, Chris played in various rock bands, and in an acoustic duo playing the restaurant circuit in the Ithaca area.

During the early 80s, Chris worked a variety of jobs that included security officer and bookseller while pursuing a college degree in jazz guitar at Ithaca College. Chris' study of music included traditional music theory, harmony, arranging and jazz studies with their applications to guitar performance and composition. At Ithaca College, he studied with Jazz educator/guitarist Steve Brown, and with composer Dr. Paul Goldstaub. Working in ensembles with Rick Beato, and privately with Dave Frackenpohl, Chris blossomed as a classical guitarist.

In the early 90s, Chris was regularly playing Celtic music with his brother-in-law; that pairing eventually led to two recordings under the name Celtimorphosis on the Orchard Park Recordings label. He also helped create the score for the Emmy-nominated PBS program "Hellmira", the story of a northern Civil War prison. From 2002-04 Chris was part of the faculty of the Norwich Guitar School, and he is scheduled to play at the April Composers Concert in Ithaca and at the CGSUNY Mothers Day Concert in Greene.

Chris is a much sought after teacher in the Ithaca area, and continues to record; his latest CD "Finding My Own Road: Guitar Stories" is a wonderful collection that displays a well-traveled artist at his finest. He currently conducts business under the name of Smiling Collie Music and Productions. You can find more information about Chris and his music at www.smilingcollie.com

Director's Profile:**Eugenio Reis**

Eugenio Reis is from Brazil and started to play the guitar in his early teen hood. Like most players in his country, he first learned the music performed on the streets and was later educated in classical music. He is especially interested in the traditional and contemporary Brazilian repertoire, which mixes different styles like waltz, classical, choro, samba, bossa nova and others. Besides the classical 6-string guitar, he also plays a 7-stringer, which is widely used in choro ensembles in Brazil. He is currently working on rescuing compositions and arrangements of guitarists who did not use to write their own music down.

Member and Director Profiles are a new addition to our newsletter.

Each issue we plan to highlight one member and one director . Please send us your bio information so we can assemble the members who are willing to be profiled.

Send info to: musicalm@hancock.net

“Bad Muzak”

(or: “The Art of Playing Background Music”)

By Tom Rasely (www.rasely.com)

I once heard the following dialogue in a movie (I can't remember the title of the film):

- That sounds like bad Muzak
- Is there any *Good* Muzak?

I think that was supposed to be funny. But being a musician whose music has been featured on several Muzak channels, I took more than slight umbrage at this whimsical sentiment.

As a full-time working musician, I have worked hard to get to the point where my music would support itself. When two of my songs were programmed between 1996 and 2003, the result amounted to quite a chunk of royalty payments. And while my music may or may not have been *heard*, my music was used; and it allowed me to continue making more music that maybe someone actually *would* hear.

While I am not a traditional classical guitarist, I am an academically trained musician. The music that I make is created on a nylon string guitar because that's what best suits my melodic style. Be that as it may, my lot is not so terribly different from any other player of a classical guitar. We are so many times asked to play for parties, receptions, corporate functions, and (of course) weddings, where we are not the center of attention. These gigs are often what pay our way, allowing us to be ready to play the rare concert date for a listening audience.

This truth occurred to me while playing one such background gig: “as soon as it seems like no one is listening, the fact is that everyone is listening”. They're simply not all listening at the same time, or to the same piece. Almost every time I play, several people come up afterwards and tell me that they enjoyed “Such and Such” song; seldom do two people mention the same song.

With this in mind, I tend to stay on my toes, musically, and give the best performance of every song, all the time. That is how it should be: I owe it to myself, as well as anyone who *is* listening.

The same attitude goes into my writing. Whether my music is used on a Muzak network, or if I get to play it to a large, attentive audience, I want that music to be the best I know how to produce. Even when that “best” is in the background.

February 24 2007

MUSIC REVIEW: DAVID RUSSELL Meester op de Gitaar (Masters of the Guitar)

Amsterdam, The Netherlands

By RON SCOTT

This was to be the second time I was to see Russell in concert. The first was in Buffalo, 2005. I was not overly impressed then. He had read a lot of his music, did not appear relaxed, and, as a result of his nerves, I didn't think he played too well. Hence why I didn't immediately jump at the chance to buy tickets when I heard he was coming to Holland. But my new teacher convinced me otherwise.

Het Concertgebouw in Amsterdam was the venue. The recital was given in the Kleine Zaal (small theatre), a nicely decorated round room just small enough for an unamplified guitar to fill without having to push for volume. As Russell is not a heavy player, I think a little amplification might not have gone amiss. The recital was completely sold out - they even squeezed extra seats against the sides.

He opened with PENSAMIENTO ESPAÑOL by BROCA. Beautifully played with fluency, and a full tone. It was apparent that there would be no nerves this evening, well almost. He introduced his next piece by BACH, a sonata for the flute and harpsichord transcribed for guitar by Russell himself. He read this piece and still managed to accurately pull off trills, big position changes and the like without any struggle. I wish he had played from memory, as it didn't quite have the fluency of the opening piece.

After moving his music stand to the side, he began VALSÉS POTICOS, by GRANADOS. The introductory chords were a little shaky, but when it came time to repeat the opening theme, he was in full swing. He then demonstrated why he deserves to be part of the Meesters op de Gitaar series. Excellent use of tone colours, dynamic changes, and fantastic phrasing, for such a long piece. Thanks to his range of expressions, he never lost our attention. I was completely sold at this point.

He concluded the first half with two pieces by MERTZ; ELÉGY and HUNGARIAN FANTASY. The Elegy was a bonus piece he threw in at the last minute. He felt this was necessary, as Mertz was a serious composer, and the Fantasy, was his least serious piece. I thought the Elegy was the highlight of the evening. During the intermission, I noticed that all his remaining CD's were sold out.

Continued on page 4

Music Review: David Russell*Continued from page 3*

To begin the second half of the concert, he read a number of pieces by WEISS. He explained that these were all loose pieces that he combined to create a suite. I really enjoyed his brief introduction to pieces before playing them. Before starting his next piece by HAUG; PRELUDIO, TIENTO Y TOCCATA, he explained that Haug was a friend of Segovia, and that the piece he was about to play was composed approximately 30 minutes drive from where he lives in Spain. Unfortunately during this piece he seemed to lose his footing at times.

The final pieces by BARRIOS needed little introduction; A MI MADRE; VALS, OP.8, N° 4; SUENO EN LA FLORESTA. I had expected this to be the highlight of the evening, but I didn't think he topped his earlier performance of the Elegy. I am pleased to say his tremolo did not disappoint in the least. Full dynamic range, control, and at times, sheer velocity. He concluded with two encores: SERENATA ESPAÑOLA by JOAQUIN MALATS, and a traditional Scottish piece by RON MOORE; THE BONNIE, BONNIE BANKS OF LOCH LOMOND. In spite of a few hiccups in places, I thoroughly enjoyed this concert and left with a sense of enthusiasm and inspiration. I look forward to his next CD coming out within a few months.

Mother's Day Concert**Fund Raiser In Greene NY**

CGSUNY will be presenting a Mother's Day concert on **May 13 at 3:00 pm** in the sanctuary of the First Congregational Church (UCC) in Greene NY. This program is a community outreach of the Music Department of the church, proceeds from which will help to benefit the efforts of CGSUNY.

Featured performers will include Paul Sweeney, a superb classical guitarist from Binghamton NY. Known as a teacher and a performer, Paul's music has often been heard in concerts with the Madrigal Choir of Binghamton. Eugenio Reis, now based in the Albany NY area, will bring a selection of melodies from his native Brazil. Chris Woodard, a well-known teacher and performer from Ithaca NY. Chris will present a program of original music and Celtic tunes.

Quickly becoming known for presenting quality musical concerts, the Music Department of First Congregational Church boasts a very strong music program in its own right.

Information on tickets, prices, and directions will be posted soon on the CGSUNY web site (www.cgsuny.org) Whether you plan on a concert after lunch, or a concert before dinner, this is a great way to treat Mom on her special day.

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 **May 25** for inclusion in Summer Newsletter.

Upcoming Events



"Dennis Turechek and Friends" will be performing at the Seگو Café and Wine Bar on the *third Sunday* of every month from March through, and including, June. These Jazz performances include Jim McDowell on trumpet, Dianne Adams on keyboard, John Davey on bass, along with Dennis Turechek on classical guitar.

Performances are from 8:00 - 11:00 p.m.

The Seگو Café is located at 291 Main Street in Oneonta. 607-432-0228



Fall Festival 2007 Preview

We are gearing up for our 7th annual fall festival. The festival will take place Oct 4 + 5th 2007

If you are interested in performing during the day events, please contact Dennis Turechek- 436-3385.

This year our Featured Artist will be:

Mark Delpriora, Guitar

New York City-born guitarist Mark Delpriora, Manhattan School of Music faculty since 1989, Juilliard School 2007, studied with Rolando Valdes-Blain and Manuel Barrueco and has performed in master classes of Andrés Segovia. He has performed and taught master classes in Brazil, Canada, Mexico, Uruguay, and the United States and has been recognized with many awards, including the Andrés Segovia Award for Outstanding Performance, the Beard's Fund Award, and the Artists International Distinguished Artist Award, and by grants, including a United Nations Travel Grant and grants from Meet the Composers and the Cooper Institute for the Arts and Humanities. In addition, he has performed at the Lake Placid Chamber Music Festival, Piccolo Spoleto, Stetson University Guitar Festival, Rutgers University Summerfest, and the Summit Music Festival; and with the New York Contemporary Music Band, New Music Consort, Joffrey Ballet Orchestra, and the Washington Bach Consort. Mr. Delpriora has recorded for Koch International Classics, Phillips, Soundspells, and most recently has recorded "Romanza Andaluza for Flute & Guitar" with flutist Lauren Zucker on Cantilena records. As a composer, his Twelve Etudes and Four Images are published by Guitar Arts Publishing. His Third Sonata is published by Berben.

Special Offer for Members of CGSUNY

Dear Members,

The Classical Guitar Society of Upstate New York is pleased to announce its plan to release a members only CD to be used as a fundraising tool to further and promote our cause. Members will be allowed to submit previously recorded material for the compilation or may choose to record new material to be submitted. Although a date has not yet been set, we have been given the go ahead to record music at the state of the art recording facility located at SUNY Oneonta where for a small recording fee members may be able to lay down tracks via the digital recording software, Pro Tools. Albany members may also record at Mad Dog Studios located in Rotterdam, NY. To avoid any copyright issues we are asking that pieces submitted are either original works or pieces written prior to 1923 where as those works are currently in the public domain. Production on the CD will begin within the next year and will ideally be completed before the upcoming Fall Festival. Any concerns, questions, or suggestions are welcome as we are sending out this letter to get a general idea of how much interest there would be in regards to such a project.

If you would like to be a part of this project please respond to this letter by sending your reply to Jon Tario at tarijt24@yahoo.com.

Looking forward to another great year of music,
CGSUNY Directors