

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

Spring 2007

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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

Every so often we get enquiries from steel string guitarists playing fingerstyle guitar wondering if they might perform for any upcoming CGSUNY events we may deem appropriate. We have never gotten enquiries from rock guitarists, jazz guitarists, country guitarists, blues guitarists, or any other styles which are associated primarily with steel string guitars, only fingerstyle guitarists. As many of you may recall, Tom Rasely wrote an interesting article in CGSUNY Newsletter Volume 5, Issue 3 entitled: "POV: Fingerstyle vs. Classical." He concludes his article in the last paragraph by quoting CGSUNY's mission statement which bears repeating. "...we welcome all players of the 'nylon string guitar.'" Again, to quote from this last paragraph, "This is meant to include academic classical players as well as differently-disciplined jazz, folk, and pop guitarists whose medium is the nylon-stringed instrument."

Which brings me to raise these questions: Is there a fingerstyle guitar society? If there is, why haven't I heard of it? If not, why not? Fingerstyle guitar magazines exist as well as radio programs which feature same. Coffee houses across this country and around the world are devoted to the support of many practitioners of this guitar style. If fingerstyle guitar playing is as out of the mainstream of popular culture as classical guitar is, which I doubt, why shouldn't there be fingerstyle guitar societies springing up everywhere here and around the world?

As you can see, I just ask questions. I don't have the answers.

Dennis Turechek

### Members:

If you performed during the 2006 Fall Festival Day events or Masterclass and would like to see your performance please contact Dennis Turechek 607-436-3385 for dvd copy

### Attention Members:

We are in the process of updating our Website:

If you have information you would like included on the Members page please send your information to us by April 10<sup>th</sup>

If you would like to have a link placed on the Links page to your site, please send us that information as well.

Please email info to:

[musicalm@hancock.net](mailto:musicalm@hancock.net)

### **MEMBERSHIP DUES ARE PAST DUE!**

If you have not yet sent in your renewal membership for 2007, please do so today...we need your support to continue bringing guitar events to the upstate area.

Membership form is on back page of this newsletter.

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**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](http://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](mailto: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](http://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](mailto:musicalm@hancock.net)

by May 25 for inclusion in Summer Newsletter.

## Upcoming Events



“Dennis Turechek and Friends” will be performing at the Sejo 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 Sejo Café is located at 291 Main Street in Oneonta. 607-432-0228



## Fall Festival 2007 Preview

We are gearing up for our 7<sup>th</sup> annual fall festival. The festival will take place **Oct 4 + 5<sup>th</sup> 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, Julliard 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, Joffrèy 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](mailto:tarijt24@yahoo.com).

Looking forward to another great year of music,  
CGSUNY Directors

Stamford, NY 12167

Phone:

607-865-8775

Web:

www.cgsuny.org

Annual Membership \$25.00

Student Membership \$15.00

New \_\_\_\_\_ Renewal: \_\_\_\_\_

Please submit the following:

DATE: \_\_\_\_\_

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Address: \_\_\_\_\_

Phone: \_\_\_\_\_

E-mail: \_\_\_\_\_

Make Check payable to CGSUNY

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Your Support is Greatly appreciated  
Already a member? Pass this on to a friend.  
Donations are tax deductible

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CGSUNY

8 Banta Place

Stamford, NY 12167



TO:

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