

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

Spring 2008

Volume 7, Issue 1



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

Vice-President's Message

By Gail Hamilton

CGSUNY has been one of my favorite projects to develop and participate in. It's an honor to work with the dedicated people who put forth so much time and energy to make our society a living, breathing entity. The Directors who work hard behind the scenes to put events together, get performers, deal with the paperwork involved in any organization, get the promo materials together and out to the places they need to, etc... and also all the other members who are actively promoting the guitar in their respective towns or counties, deserve recognition and thanks for their efforts. Our society is growing and becoming stronger thanks to you.

With this in mind, it is time to say goodbye to one of our Directors. Christine Liggio, has been an active Director, and member of CGSUNY ensemble for the past several years. Christine will be leaving to pursue career opportunities in another state. We wish her the best of luck with her endeavors, and hope that she will continue to be active in her guitar pursuits as well. Christine has been a past treasurer, she has been a major fund raiser and was responsible for our silent auctions and other fundraising activities. Thank you again Christine, for all your efforts.

Another very active member, Albert Muir, who's contributions have included many casual and performance related events in the Albany area, has recently announced that he will be moving to the Syracuse area. Albert's efforts to promote the guitar have included many informal get together's at his home, and player's homes. Albert has helped a number of guitarists to overcome their fears, and get out and play in front of others. Albert, we wish you well with your move, and hope you will continue to be active with the guitar and the society in your new location.

Thank you all for bringing our beautiful instrument to the public's attention. Let's continue to work hard to spread the word about CGSUNY and the classical guitar.

Attention Members:

Apologies for the delay in getting this issue of our newsletter out. The editor has had technical difficulties with the computer which along with delays for article submission, has put us behind schedule with this issue.

MEMBERS: Please submit information to us by or before the stated deadlines, so we can go to print on time.

Please submit articles, reviews, profiles, announcements, etc. to musicalm@frontiernet.net for inclusion in our summer newsletter

DEADLINE for submission is:

August 10th 2008

INSIDE THIS ISSUE

VICE-PRESIDENT'S MESSAGE	1
Announcements to Members	1
The Brazil Guitar Duo	2
Ulisses Rocca in Concert	3
Member Profile: Fred Hellwitz	4
The Wedding Gig by Lou Romao	8
Hornpipe	12
Fall Festival Preview	13

The Brasil Guitar Duo

submitted by Eugenio Reis

We had the Brasil Guitar Duo in Binghamton last March and for those who couldn't be there, I'll try to summarize what you've lost... Those two guys are really playing their best and only improving. I had the pleasure of hosting them for two days in my house and I saw more than two nice fellows, I saw two musicians who take the guitar as a profession and a religion. They enjoy playing together and are always looking forward to finding ways to make it more technically refined and artistically meaningful. All I can say is that such level of commitment is inspiring.

The concert in Binghamton had two distinct parts, as they usually do: the traditional repertoire of Mario Castelnuovo-Tedesco, Bach and Scarlatti and a second part devoted to the contemporary Brazilian repertoire.



They opened playing Scarlatti, an arrangement of *Sonata L. 305* by Sérgio Abreu. Listening to Baroque music in a church can be a transcending experience. The duo has a perfect timing, a great sense of ornamentation, and got the best of that piece. They also played Bach and the Baroque part paved the way and prepared the audience for another travel in time. They followed with Castelnuovo-Tedesco's *Well Tempered Guitar*, one of the finest set of original

pieces ever written for guitar duos and inspired by J. S. Bach. They played three *Preludes and Fugues*, in E Major, B Major and F# Major. Again, they showed perfect musicianship and understanding of the idea that chamber music is something that goes far beyond putting two soloists to play together.

The next piece they played was an original composition written by Douglas Lora (the one on the right). It's a waltz with a different proposition, as it was written in 5/4. It's inspired in the traditional Brazilian styles, with a modern language. They finished the first part playing *Zita*, by Argentinean composer Astor Piazzola. That's the type of piece that leaves the audience longing for more.

In the second part, they played a couple of arrangements written by João Luiz (the one on the left), who's a gifted arranger. The first piece was *Serrado*, a song written by pop musician Djavan. João's arrangement explored a lot of counterpoint and it was rhythmically challenging. The next one was Edu Lobo's *Valsa Brasileira*, another song with a very sophisticated harmony. *Sete Anéis*, originally written by virtuoso Egberto Gismonti for the piano, was probably the most challenging piece of their repertoire. It's a 6-minute piece with lots of variations, a very complex harmony and a contagious rhythm. All of

that starts with a simple and childish melodic theme that sounds unassuming, but ends up posing all sorts of challenges for the musicians. Again, they succeeded in playing it flawlessly and it's also worth noticing that João Luiz managed to write the arrangement in the original key for the piano, which is very unfriendly on the guitar.

The next couple of pieces covered the most traditional Brazilian repertoire, essentially based on Choros. The Jacob do Bandolim's *Doce de Coco* and *Noites Cariocas*, are two Choros that are very popular in Brazil. The melodies are quick, improvisational, as are the bass lines. Counterpoint is one of the cores in Choro and those two guys again showed that technique is only valid when it is at art's service. In the end, they played a Samba written and arranged by Paulo Bellinati for two guitars, *Bom Partido*, which is also the name of their latest CD.

The very last piece, played as a bis, was *Forrozim*, by Heraldo do Monte. It's a piece that requires two virtuosos to play and the result can be seen on YouTube (you should type in the letters observing lower and upper case):

<http://www.youtube.com/watch?v=T1Dw-e-WPZ4>

That piece is based on a Brazilian rhythm known as Baião, which is traditional in the Northeast of Brazil and has been widely explored by contemporary Brazilian composers. The arrangement again has João Luiz' signature and explores the two guitars in their full potential. We hope to see them play again for us in the near future.

Brazilian Guitarist Ulisses Rocha in Syracuse



On May 17th, Saturday, at 7pm, CGSUNY proudly sponsored and promoted a concert with one of the most influential Brazilian guitarists in activity: Ulisses Rocha. The concert took place at *The Syracuse Center for the Arts*, 728-730 East Genesee St, Syracuse.

Ulisses has his own unique and distinctive style that's quite difficult to define. He mixes a myriad of different influences like Classical, Jazz and Brazilian music, which results in a musical personality that can be vigorous and sweet, improvisational and written within the form of a classical piece.

When he puts everything together, the result is a modern and contemporary approach to the classical guitar, where rhythmic elements mix with the technical

precision, charm and elaboration that mesmerize the audiences.

Ulisses has been playing around the world over the last couple of years. Besides a significant number of records released and intense work as a concertizer, arranger and producer, Ulisses has also a strong academic background. He is a gifted teacher, and wrote a series of 10 Studies for the guitar with techniques never covered before by any of the traditional methods. Ulisses is currently working on his PhD.

In 2002, Ulisses Rocha gave an interview to journalist Byron Fogo in the US, who wrote the following excerpts about him:

“Ulisses Rocha has been considered to be one of Brazil’s finest guitarist/composers for over twenty years. He began playing and studying classical guitar at a young age. At the same time there was the ever present influence of Brazilian music and its abundance of great guitarist-composers. All these elements have combined to make him comfortable in playing a variety of musical styles while enabling him to insert his own distinguishable creative guitar style.

In the early 1980s he united with fellow guitar players André Geraissati and Mozart Mello to form the Group D’Alma. The eclectic styles performed by the group are said to have been an influence in the formation of the enormously successful trio of John McLaughlin, Paco de Lucia, and Al di Meola.”

Byron Fogo - *Fingerstyle Guitar* july/august 2002

Member Profile

Frederic Hellwitz, biography



I’ve been asked to write a little about myself for the CGSUNY newsletter. What follows is a chronology of the various guitars that I’ve owned throughout my life, representing my musical development. This will be followed by a summary of what has brought me to my current pursuits.

The first time I played a guitar I was about nine years old. My older brother, Larry, had taken up guitar lessons at Kenmore Music, in a suburb of our home town, Buffalo. He practiced on a rented, red sunburst cowboy kind-of-a job. Since I’m left handed I picked it up that way to try and play it. Larry told me I was holding it backwards. I suppose if I hadn’t been corrected at such an early age I couldda been another Hendrix. By the time I was 12 I had my own Aria 12-string. My parents bought it for me from Denton, Coutier and Daniels. That was one of those old style music stores in downtown Buffalo. It must have been established during Buffalo’s heyday in the 1930’s and it was really something! Four stories! The first floor was nothing but records and sheet music and had plenty of “listening rooms” where you could - get this - listen to *records* before buying them (for the younger readers Google ‘records’ for definition). My father talked about going there as a young man and trying out records. He was born in 1901. There was one whole floor for “band instruments” with separate rooms for winds, brass, and one for guitars. I remember seeing a “Trini Lopez” model Gibson in there when I was a kid - who remembers that guitar?

For a kid who's a little shy but developing the interests that 12 year old boys develop, the guitar seemed like a good way to attract the right kind of attention without having to learn to dance or find other means of attraction. I popped a DiArmond soundhole pickup into it and, viola! I could be part of the band!

Finally I got my first real electric; (this is where you start getting the post-baby-boomer "if I had that guitar today it'd be worth..."). An early single black soap-bar pickup LesPaul/SG Junior/Melody Marker of unknown vintage. The next (I was 14) was a brand spankin' new 1971 Gibson SG Standard. \$275 including the hardshell case. You know the one, double chrome-plated humbucking pickups, tune-o-matic bridge, whammy bar; Pete Townsend, Carlos Santana, Jimmy (Page, not Jimi) all had one at one time or another, especially early in their careers. If I wanted that guitar to make me play like any particular one of those guys, it would have to have been Carlos, hands down. (I still think that fellow has the phrasing of the musically enlightened.) I would sit in class everyday ogling over the 1971 Gibson SG catalogue. That catalogue had all the models, from the bare bones, one pickup model to the garish, overly ornamented, 3-pickup, gold plated SG Deluxe. My buddy and I used to talk about even if we had unlimited dough, we probably still wouldn't get that one...a bit over the top, if you've ever seen it. I guess we thought that kind of thing would go over in a big band jazz deal, but rock? I don't think so. I guess I'm lucky I didn't fail eighth grade considering how much time I spent looking at that catalogue...(trivial note; that buddy went on to found Amoeba Music in California, the largest *independent* record store in the U.S. When Sir Paul [McCartney] came out with his latest album CD, the only place he made an appearance to play the tunes live was at Amoeba music! Who would have thought...but I digress...).

That guitar carried me through my high school years but my horizons began to broaden and I sold the SG to pay for a big bodied jazz box, the Guild equivalent of the Gibson ES 175. Gibson had just been sold to Norlin Music (whoever they were) and their quality was going to hell...Guild was still American made with better workmanship AND a lower price. I used that guitar a lot around Buffalo. I learned an appreciation for jazz with that bad boy and played with some seriously better musicians than I was! Like guys from Spiro Gyra. Chuck Lavell came through town with SeaTrain and somebody hooked up a jam session in some guy's equipped attic (see Clapton: 24 Nights CD to see who he is) but I sold that when a deal came along that I couldn't refuse: 1952 Les Paul gold top. That's right, the first edition - great player, great sound, but wouldn't stay in tune to save your life.

It was about now that I realized that I had to get going and do some serious music work if I wanted to really play so I entered SUNY Buffalo for music. While they offered some Jazz studies, this was limited and in any event if I wanted guitar performance I had to audition on *classical!* That meant I had to learn how to play with my right hand fingers if I wanted to get a degree so.... I bought a used Aria classical for fifty bucks (hmmm, an Aria again...) and started lessons with Michael Andriaccio of the Castellani-Andriaccio Duo. He was the guitar guy at SUNY Buffalo in the early 1980's. He had taken over for Oswald Rantucci at the University. Rantucci was the dean of classical guitar in Buffalo, ask JasonVieaux. Google "Rantucci Guitar Competition." I was 22 at the time. That's when two pivotal events occurred in my musical education: I bought Julian Bream's "Romantic Guitar" record (but it was a record, no CDs for another couple of years yet) and Bach's complete Partitas and Sonatas for Unaccompanied Violin played by Milstein. The Bream needs no explanation for you folks; when I first put the Milstein on my Garrard turntable all I could think was, "I don't know exactly what's going on here but whatever it is there's greatness about it...." Really, that's what I thought and I'll never forget it; almost 30 years ago and I can still see the room I was in, the way the light was in the room and, of course, the sound. Pick any one of these works and without a doubt it could be my "desert island piece" (you know, if you were on a desert island and only had one piece of music to listen to for the rest of your life...).

Well I guess I did well enough that my teacher recommended I move up, I mean I had to get a better guitar. He recommended a relatively unknown maker whose guitars he and his wife had been playing for a few years. Studied with Munch (German) and after living in Toronto for a number of years, had just moved to Vancouver, BC. Maybe you've heard of him now: Jean Claude Larrivee. I had a friend who in the mid '80's had one of his small bodied steel string guitars he wanted to sell...couldn't unload it for nothin'. Bet he wishes he still had *that* guitar! I got to play for some great folks back then including Alice Artz, Manuel Barreuco, Bill Kanengeiser; got to see Segovia, Bream, Sergio Abreu (he showed us his famous 30's Hauser, he was just beginning to make his own instruments then), David Russell, Sharon Isbin (when she had just won the Toronto Festival Competition a few years earlier), Adam Holtzman, Jan deGaetani with Paul O'dette, Anna Kikby with Anthony Rooley (two of the greatest art song practitioners of the time accompanied by two of the greatest lutenists of the time!).

In 1985 I earned my Masters degree in performance playing on my recitals Bach's 3rd Lute Suite, Britten's "Nocturnal", The Villa Lobos Concerto, Boccherini's "Fandango" for string quintets with guitar arranged for harpsichord and guitar by Bream, as well as some other solo and chamber works. Along the way I got to participate in one of the Guitar Foundation of America's (GFA) early International Guitar Competitions, the first Rantucci Competition, and The Casa de Espana's competition in San Juan, PR. When I was in Milwaukee for the GFA competition the guy rooming next door (Peter Clement - the winner that year) told me he heard me practicing and that I would do well at the San Juan competition so I decided to do it... one of the set pieces was Bach's "Prelude, Fugue and Allegro" and the competition was in two months! When I told my teacher he said, "Well I guess you're not going to do it then." I said, "why not?" And that's how I learned (and memorized) the PFA in two months. Unfortunately the piece was so hard that one of the simpler first round pieces by Ernesto Cordero I practically ignored spending my energy on the Bach. I got to first round in San Juan and completely blew the easy piece and never got to play the Bach! (At least not in Puerto Rico anyway.) This turned out to be a good thing because instead of having to sit in my dorm room for four days practicing, I got to hang out with the local guitar crowd, during the day going to such beautiful spots as El Junque, and partying at night after the events in old San Juan!

Well, feeling a little over-shadowed in Buffalo, my wife, Laura and I decided we needed to broaden our horizons and packed up and moved to St. Petersburg, Florida. I got part time work teaching at the education department of Baumgartner Center for the Arts in Clearwater (home of Ruth Eckerd Hall - of Eckerd Drug fame). I also had private students and did "informaces" for the Elderhostel on the campus of what had been Florida Presbyterian College and at that time had become Eckerd College (guess where Eckerd drugs started out?) Hooked up with, and met some great artists through the Pinellas County Arts Council, a few of whom I'm still in contact with (a couple of years back went to see my friend give a recital at Steinway Hall in Manhattan). I played "private engagements" around and about, including multiple receptions at the Dali Museum...cool! It was at this time (1989) that I bought my **final guitar**: a 1984 Antonio Marin (Granada, Spain). I'd do mini-tours a couple of times a year, usually around Florida, and New York, as well as in Chicago, and in '91 I went to England where I played in a number of venues, mostly through local guitar societies (let's hear it for guitar societies! Hurrah!). The largest venue was in the great hall at Haileybury School in Hertfordshire - a beautiful 100+ year grand old space with oak beams, paneling, and floors - great sound! Probably would hold a few hundred folks, but of course there weren't that many attendees. The smallest "hall" was a back room in a pub! The oldest spot was the hunting lodge of King John(?) built in the 12th century! I got a really nice review in *Classical Guitar* magazine (September, 1991) when I was over there and actually just about broke even on my expenses and fees.

I continued plugging along when a position opened up at the University of South Florida when Adam Holtzman, who was teaching there at the time, got an offer to start a guitar department at the University of Texas, Austin. The job in Florida went to a fine player, a wonderful fellow

who happened to be one Adam's friends from his school days. Needless to say, I didn't get the job. This kind of job was a big deal: a university position. Well, that coveted position was *NOT* tenured, paid according to your student census which at least partially depended upon your recruiting ability, required teaching classes of history and theory to fill out your income *if* they needed you that semester, and it provided no benefits...and this was the *upper* end of what I could expect! What's wrong with this picture? After much soul searching, I realized it was time for a change.

To cut to the chase, I commuted to USF (northern Tampa), but not to teach, but to fulfill my pre-med requirements. With this completed an arduous application process culminated in my acceptance to Albany Medical College. At 39 years old, I was *NOT* the oldest student in my class - third oldest. The process of pre-med, medical school and the first three years of residency resulted in a ten-year hiatus from the guitar. This was rather painful, not because I wasn't playing (I didn't really have time - and I haven't even told you about our two daughters, Ariel and Sierra, who were born in Florida!), but because I felt it represented a form of failure to myself and my art. I wouldn't listen to classical guitar and couldn't attend performances - I disdained the instrument.

In 2002, during the beginning of my radiology residency, probably because I had begun, at least to some degree, to come to terms with my "accomplishments" as well as my "failures" I decided it was time to begin again. It was scary, because despite folks' assurances that "you'll always have your music" (usually this type of comment came from non-musicians) I didn't know if I'd ever be able to attain the level of musical skill, expression, and thereby, the resultant joy I'd known ten and more years earlier.

Practicing patience for myself and with having the intended goal only of being able to find again, the solace that music had once brought me, I began again. Here I am.

In December of 2007 I was shopping for holiday gifts at the Bookhouse bookstore in Albany and, as usual, I was pursuing the music section. A title caught my eye, *Practicing* by Glen Kurtz. I lifted it off the shelf and to my surprise found that the front cover photo was the sound hole and strings of a classical guitar. I'll save a more detailed description for a future review, but suffice to say that if you'd like to read the story of a musician (classical guitarist) struggling with what it means to be a musician, leaving the field, finding another calling, and ultimately finding joy in his return to music, buy this book! And of course, keep practicing - what ever it is you practice.

I currently play a few recitals a year with groups like the CGSUNY, the Monday Musical Club of Albany, and The Guitar Workshop of Albany. I'm in the process of recording my first solo CD (*not* a record) which is focused around pieces that were part of my early classical guitar musical development. These are either works I performed back then, or those that were part of my early guitar consciousness when I began studying the classical guitar and subsequently learned for the CD. In future I'm looking forward to doing some works with my wife, Laura, who's a fine alto.

The Wedding Gig

A Guide for Guitarists

by Lou Romao

Of all the events to happen in the life of a person, the wedding is definitely among the most joyous occasions to occur. But as joyous as the occasion is, the stress in preparing for the event can be relatively high. So the last detail a family should have to worry about is the music for the ceremony and/or cocktail hour.

In the spirit of this, the purpose of this article is to give some practical etiquette tips and advice on how a classical guitarist should prepare for a wedding gig. The first points will deal with preparing for the gig in advance.

Keep the priorities in order. This is probably the most important aspect to keep in mind, and will help you with the other points to be discussed in this article.

Although there will be many people at the ceremony who will hear the music you play, keep in mind that you are not there to play a recital. The focus of attention will be on the couple, especially the bride. Keep in mind that you are there for the couple, and their musical needs should be your first priority. The purpose of your musical craft is to enhance the quality of the wedding ceremony.

Furthermore, consider your appointment to play the ceremony as an honor - even if you already play thirty weddings per year.

Know your musical references. It is best to research any wedding music arrangements for classical guitar that is out there. *Wedding Music for Classical Guitar* by Christopher Boydston contains arrangements of the most well known traditional wedding music for solo classical guitar. For the flute and guitar, *Wedding Music for Flute & Guitar* by Mychal Gendron is a wonderful publication (both these publications are available through Cathedral Music Press, a division of Mel Bay publications). Feel free to research other publications.

On occasion, a couple may request a musical selection that has not been published for classical guitar. If you have enough ambition, come up with your own arrangement. An arrangement of the *Hornpipe* by George Frideric Handel is included with this article, and is occasionally requested for wedding ceremonies. (Note: A recording of this arrangement may be found at <http://www.louisromao.com/sc5.htm>).

Also expect the unusual from couples that wish for more contemporary themes. Can you imagine a song by the Grateful Dead being played in a wedding ceremony? This author has had such a request, and had to sing the song during the wedding recessional.

Establish your terms. Be upfront on how much you expect for your services. Write up a contract if necessary. Indicate that the entire balance for your services should be paid no later than the day of the ceremony.

Keep calm - especially around the bride - when establishing repertory. Of all the people who stress out over wedding preparations, the bride is the most susceptible. Even if you are nervous and inexperienced at playing wedding ceremonies, *remain calm*.

In most cases, you will be asked to play:

- 1) Prelude music (music before the ceremony)
- 2) Processional music (entrance of the bridesmaids, maid of honor, and bride)
- 3) Recessional music (conclusion of the ceremony where everyone walks out).

There may be requests for interludes and meditation music within the ceremony itself. Standard guitar repertory like *Lagrima* by Tarrega is perfect for meditations.

In establishing what repertory is to be played for a wedding ceremony, a meeting with the bride and groom may occur. This is an opportunity to show your craft, and to determine how your craft will satisfy their musical needs. As you show your craft, the couple will make decisions on what repertory they would like for their ceremony, and where in the ceremony it should take place. If you have enough experience, you can make suggestions based on what you have seen in other weddings. Keep an open mind and **keep the priorities in order** - a point worth reiterating. At the conclusion of the meeting, be sure to give your contact information if any questions or concerns should arise later.

In establishing repertory, it is not unusual for the bride to change her mind about musical selections. Obviously, every effort should be made to accommodate her, but not to the point where it deters your own preparation. In the great majority of cases, a bride will understand your situation in order for you to be at your best, no matter how nervous she is.

If indecisiveness on repertory gets out of hand on the part of the couple, you can request that musical selections be finalized no sooner than a week before the ceremony (this can vary depending on your own confidence and abilities). Again, *remain calm* and indicate that your request will help you to be at your best for the ceremony.

Bring the proper equipment needed for the ceremony. You may even need to make a checklist of what you will need for the gig. Some items may include the following:

Guitar	Music	Music Stand
Electronic tuner	Microphones	Extra Strings
Guitar rest or footstool	Cables & wires	Nail File & Buffer
Amplifier (perhaps two)	Fresh Batteries	Portable hand truck or cart
Extension cord	Power strip	Clothespins / paper clips

If you are being asked to play a cocktail hour as well as a ceremony, chances are you will have to change your location once the ceremony is complete. This is where having a second set-up can be beneficial, which may include a second amplifier.

In outdoor venues, even soft breezes are enough to blow music off your music stand. Clothespins are the best solution to keeping your music secure. Keeping music in a folder or three-ring binder also helps.

A guitar with a built-in pickup is the best way to play amplified. This author uses a microphone that clips inside the sound hole of the guitar. A standard microphone - even a cardioid microphone - can easily pick up outside noises and not project the guitar as well. Furthermore, if your microphone requires batteries, bring spare batteries just in case.

Particularly on wedding gigs where the venue is not easily accessible by car, having a portable hand truck or cart can be a valuable asset.

Most important, gather your equipment the day before the wedding. If possible, pack your car the night before with all equipment you will need, *except* the guitar. The next day, just load your guitar and go.

Prepare to wear the proper attire. Men in most cases will wear a jacket, tie, and dress pants. Men may be asked to wear a tuxedo on more formal or traditional ceremonies. Women in most cases will wear a jacket, blouse, and slacks; a dress may be worn for more formal occasions.

In any case, be presentable. In the words of Richard Provost, "In case you do not sound good, at least you will look good."

Now that you have followed the plan already discussed, the following steps suggest a plan for the wedding day itself.

Arrive at the venue an hour in advance. This way, you will have time to organize and set up your equipment. Be assertive in determining your playing location. The wedding organizers at the appointed venue are not only happy to help, but it is part of their job to accommodate you in order that the whole event runs smoothly.

Get to know the Pastor / Justice of the Peace. There are two reasons you want to get to know the wedding celebrant. First, to cover any last minute details in the ceremony. If your preparation is adequate, there will be very little that you have to do. This also gives the pastor an indication of what you will be doing.

Second, if the ceremony goes well, you can pass your business card to him. Chances are good that this will not be the only wedding ceremony he will perform, and a little networking does not hurt.

IN CASE OF EMERGENCY: Even in the best preparation, details can be left unnoticed. In the event where you cannot handle a situation yourself, there are people you can turn to for help. The wedding organizers should be the first people to go to.

Do your best not to approach any of the wedding party for assistance. If you must, go to one of the groomsmen or the best man. **NEVER approach the couple for help.** They have enough to deal with already.

Now that your preparations are completed, *play the ceremony and enjoy yourself.*

Cocktail Hour: The purpose of the cocktail hour is for guests to socialize while the wedding party spends time to themselves. In some cases, you may be asked to play background music for the cocktail hour. This part of the event is very low key compared to the wedding ceremony.

In this setting, play repertory that people will feel comfortable with. Most important, you can relax yourself. You have already jumped the major hurdles playing the wedding ceremony. The cocktail hour is very easy in comparison.

Finally, GET PAID! You may get your check from the best man or the father of the bride. Once you have received payment and completed your obligations, you are done!

In addition to teaching and performing, Lou Romao has played many wedding ceremonies over the years, and was also best man for the wedding of his brother Michael.

Hornpipe

from 'Water Music'

George Frideric Handel

arr. Lou Romao

The musical score is written for guitar in D major (one sharp) and 3/4 time. It consists of eight staves of music, each with a measure number on the left. The score includes various fret numbers (0-4) and fingering indications (1-4) for the right hand. There are also some circled numbers (e.g., 3, 4, 1, 2, 3, 4) and Roman numerals (II, III, VII) indicating specific techniques or positions. The music is a lively hornpipe, characterized by its rhythmic pattern of eighth and sixteenth notes.

Note: A sound recording of this arrangement can be found at
<http://www.louisromao.com/sc5.htm>

2008 Fall Festival Preview

Our Featured Artist: Carlos Barbosa-Lima



This coming fall we'll feature a very special artist: Carlos Barbosa-Lima. We are very proud of having him with us in Oneonta on October 4th (Saturday) for a concert and on the 5th (Sunday) for a master class. Mr. Barbosa-Lima will be playing a very eclectic repertoire that will span from classical music in the Segovian tradition to his own arrangements of Jobim, Gershwin and other renowned composers.

He's celebrating 50 years of a tremendously successful career. His first LP was released in 1957, when he was only 13 years old and shows a level of musical maturity and virtuosity that's astonishing. He played a repertoire that included Agustin Barrios, Villa-Lobos, Rameau, Bach and Chopin, among others. The LP was suggestively called "*10 Magic Fingers*".

In the mid 1960's Carlos Barbosa-Lima left his native Brazil and started conquering audiences around the globe. He would then complete his studies with legendary Andrés Segovia and start releasing new records almost every year, giving concerts all over the world, premiering pieces and having works written especially for him.

Despite his intense agenda, he also found time to write educational books, sheet music of his own arrangements and transcriptions, guitar methods and videos that became best-sellers that never went out-of-print. He also released a significant number of CDs with pieces written and/or arranged for guitar and orchestra, an achievement that's unusual among classical guitarists. A few of his records also received a gold disc award, another difficult achievement for the classical guitar.

His current repertoire is impeccable and will draw audiences of different backgrounds and musical preferences. His flawless technique is at the service of the finest classical and popular music. Carlos is at ease playing the baroques like Bach and Scarlatti or more contemporary composers like George Gershwin and Antonio Carlos Jobim.

With all that history behind him, Carlos could feel comfortable and look for a permanent vacation in his beautiful house in Puerto Rico, but he never stopped playing and doesn't show any signs or wishes of a retirement. Quite on the contrary, he's always looking for new projects, writing new arrangements, playing with other musicians and promoting the music for the guitar everywhere he goes.

Nobody should miss this concert.