

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

Summer 2006

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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

Those of you reading this might notice that the newsletter is a little late this time. We cover an area comprising over a dozen counties, some of which have been hit very hard by the recent flooding. Our very own Vice President, Gail Hamilton, was really hammered by the flooding out on her horse farm where she lives and works and designs, compiles, and prints this newsletter.

She tells me she lost two sheds, some fields, most of the fencing, saddles, bridles, forks, shovels, tools, washing machine, bushhog, riding mower, snow blower etc., and sustained heavy water damage to her car. Of course, who needs a car when most of the roads and bridges are washed out? If you are receiving this newsletter, it is possible you may also have been affected by the flood. I hope you are all safe, dry, and/or recovering from the onslaught.

Our scurrings on earth seem so important until Nature weighs in with an opinion. Our priorities are quickly renewed. Survive first---then we'll make music. CGSUNY continues to flourish because of members like Gail. She personifies the self-reliant, resourceful, and persistent kind of person that makes our little society strong. Put out a newsletter? Sure, why not?!

Dennis Turechek

### PLEASE NOTE:

Our Mailing Address has changed.  
Please update your files

**CGSUNY**  
**8 Banta Place**  
**Stamford, NY 12167**

## "6<sup>th</sup> Annual Fall Festival Sept 30<sup>th</sup>, & Oct. 1"

Featured Artist: Jerry Willard

Special Daytime Performance by:  
Jorge Caballero

**JOIN US FOR A WEEKEND OF GREAT  
GUITAR MUSIC, and CAMRADERIE**

Hold these dates and please purchase  
your tickets in advance...

**Attention Members:** there is a special  
discount for you if you sign up for your  
tickets before Sept. 15<sup>th</sup>.

See inside for more details.

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## Donnie and Jerry Willard

By Don Witter Jr.

I first met Jerry Willard, this year's guest artist for the Fall Festival in 1973 at the Guitar Workshop in Oyster Bay Long Island. The week had guest teacher JOHN DUARTE in his first Masterclass in the United States!

[www.jerrywillard.com](http://www.jerrywillard.com)

I took a Chamber Music workshop all week with Jerry and he really taught us some great things. The most impressive thing I remember about that week was the concert that he gave which included an absolutely incredible performance of his transcription of Manuel de Falla's Ritual Fire Dance! WOW! It was breathtaking in every way. I had just attended a concert by the great Legendary ARTHUR RUBINSTEIN and this was his great monster encore piece in which he exhibited every ounce of his theatrical flair when he raised his hands high above the keyboard to accurately bang out the repeated chords with all the gusto he could muster!

For JERRY'S great transcription, his ability to pull off those fantastic trills had us gasping in amazement asking each other "How did he do that"? Man-SNAP, CRACKLE and POP! For that time in the guitar world, his was a rare virtuosity on the level with Bream and Williams. Over all these decades of my knowing Jerry, it is a shame that he is not recognized for the great artist he is perhaps due to his modest nature.

JERRY WILLARD has distinguished himself over the decades as a member of "The Queens Chamber Band", under the great leadership of Virtuoso Harpsichordist Elain Comparone and has given Concerts that displayed his equally great musicality and virtuosity by playing in one concert, works that exhibit the great qualities of several string instruments: Lute, Vihuela, Baroque Guitar, 19th Century Parlor Guitar and 20th Century Standard Classical Guitar. His recording "JERRY WILLARD PLAYS" is the Mirror Image of these concerts and he is in the process of finishing a completely different CD of great Song standards.

Jerry gave us members of the New York Classical Guitar Society, a truly memorable and moving concert a couple of years ago in which he introduced us to his current project with several pieces and let me tell you, they were incredibly uplifting and "ON THE MONEY"! Perky and upbeat, his arrangements were absolutely gorgeous and sparkling. This is some of what I do in my gigs and he really "got it"! Usually when a "too Classically European Trained Musician tries to play Jazz or Pop, they really stink because they have not one iota of the Genre they are attempting to play. Not so in this case! JERRY is such a master and thorough musician. I

was knocked off of my chair by his performance and wish it had never ended that night.

I hope that he has this new CD ready for purchase at the festival because it will be as great as anything he has ever done. He is truly one of the finest musicians in history. He is also an especially important compiler of Classical Guitar Collections distributed by Barnes and Noble ( GUITAR CLASSICS-125 Timeless Pieces from the Masters) and 2 volumes of Compiled pieces that are incredibly thorough. With each volume only costing around \$20 bucks, it is a real steal for us to be able to have excellent versions of so many core Classical Guitar Works available in such comprehensive volumes. What an incredible amount of time he must have had to commit to this project ( and probably how little money he must have received. An incredible labor of love.) THANKS JERRY! YOU ROCK BUDDY!!!

I am also reminded by DR. ANA MARIA ROSADO that her admiration for him extends to her work with him on her Doctorate Degree! This man is a real legend and a very warm, human being! He would meet me on Sundays with his son at my Penn Station Gig just as I would be playing some early music - Pavans by Milan or a Galliard by Dowland. I have on cassette a two hour interview with Jerry I conducted a couple of years ago that I hope to have ready for mass consumption some time this month! He also made it possible for me to have a two hour personal meeting with the great and legendary Guitarist/Composer NIKITA KOSHKIN! I took my pile of his works over to Jerry's apartment and Nikita and I went through every piece including the original copy Published in Russia of "THE PRINCE'S TOYS". He exclaimed "WHERE DID YOU GET THIS COPY"? IT is the original 1st publication printed in Russia. I told him I got it from Matanya Ophee! He told me it has several errors and that the new version is error free! I had met NIKITA at West Dean in the 90's and in fact was in the room next to his and was able to hear him prepare for his concert which was great!

So I think I have given you a well deserved glimpse into one of the greatest musical minds in our craft. JERRY is too darn modest about his incredible artistry so I have to wave his banner on high because I love the man and what he has done for so many of us with all his incredible work on behalf of our great plucked string instruments! I am so honored to know this brilliant Artist and you can rest assured that I will do everything in my power to get as many people to witness this genius in action at this year's Fall Guitar Festival! Make sure you keep this weekend open Sept 30th/Oct 1st! You will never forget the JERRY WILLARD EXPERIENCE!

Don Witter, Jr. [www.donsguitarsite.com](http://www.donsguitarsite.com)

**P.S. GO TO JERRYS SITE AND FEAST ON HIS INCREDIBLE ARTISTRY! THANKS!**

## Publisher's Notes:

### CORRECTIONS TO Prof. Java Review

As the publisher of our quarterly newsletter, I would like to take a moment to extend an apology to Eugenio Reis and Michael Castro for a printing glitch that was not caught in the last newsletter before publication.

In Eugenio's review of the Prof. Java event, the last paragraph was accidentally omitted.

#### Below is the paragraph:

"Michael Castro was the 8<sup>th</sup> and last player of the night and played an assortment of Brazilian pieces from many different composers. He even played an unpublished piece by Ulisses Rocha, called "Rumores", a beautiful, quiet and warm bossa nova. The other compositions were by Guinga, Toquinho, and Jobim."

### Web Information for Members

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

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

[musicalm@hancock.net](mailto:musicalm@hancock.net) and we will submit the information for inclusion on the site.

Photos are welcome

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

## POV: Fingerstyle vs. Classical

By Tom Rasely, fingerstyle guitarist  
(and CGSUNY Board Member)

Recently I had the thrill of having one of my guitar instrumental songs ("Innuendo") published in Fingerstyle Guitar Magazine (Issue #61). This publication reaches approximately 18,000 – 20,000 every issue, and is distributed mainly in the US, Canada and the UK to music stores, newsstands and several book store chains. I'd never seen my name on the front cover of a magazine like this before.

The feature includes a score of the piece, in notation and TAB, and also a short bio and an explanation of how I wrote and play the song.

As many of you know, I am not a classical guitarist in the academic sense of the word. My musical training was in voice and theory rather than guitar, and I spent many years learning many styles, which included some classical study. In the end, I try to create guitar music that emphasizes melody, yet is also harmonically attractive; I like to think of it as music that bridges the gap between classical and a lot of other styles.

According to Fingerstyle Magazine's web site, they attempt to cover a wide variety of finger styles: jazz, country, classical, rock, and blues. Apparently whatever differences there are between these styles is not as important as the similarities. But it got me to thinking that: what are the differences? If a gap really exists that sets classical music apart from the rest, what is it?

To find an answer, I began taking a fresh look at my own playing, and also asked a random sampling of players from the CGSUNY e-mail list to respond to a couple of questions.

The first question was: What is it that makes classical music "classical", and other styles NOT classical? To clarify, "classical" does not refer to the time period of 1775 – 1825, but rather the genre of "high brow" music. The second question was: What other kinds of music do you play, and what do you see as the similarities and the differences, to classical music. Some who responded said they would need to write a book rather than a short e-mail, but the responses were entertaining as well as enlightening, and I offer a composite sketch of the replies and my own thoughts..

Classical guitar music comes to us from a long and venerable history, mainly rooted in European traditions, and can be traced further back to the ancient Greeks. There is generally certain and specific form and/or structure to this type of music. It also involves certain

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performance practices that are germane to the discipline of classical music: the importance of scales, arpeggios and technical studies; the importance of the rest stroke vs. the free stroke to delineate melody. Classical players work to hone their skills in order to play with an objective standard of excellence with respect to volume, tone quality, tone colors, clarity of attack, expression, phrasing and other aspects of classical performance.

Of course, it isn't that all this isn't important to fingerstyle players. The point is that their focus is much more on the melody as it relates to the chord changes, the form being of a simpler nature. The playing involves more of an aural approach, with an ear toward working out practical solutions to harmony and rhythm as they occur in the arrangement.

Classical guitar as an instrument only showed up on the scene in the early 1700s. Sal points out that the guitar is an outgrowth of the Renaissance guitar (with 4 courses, or double sets of strings), and the Baroque guitar (with 5 courses). The early guitar masters, particularly Sor and Aguado, tended to treat the guitar as if it were a small piano, writing patterns that were more reminiscent of Alberti bass lines and harpsichord "grounds" to create their pieces. As the instrument progressed, Beethoven was credited with calling the guitar a miniature orchestra. The kind of music that is played on keyboards and by orchestras has a much thicker texture and requires a more academic/classical approach. Thus the attention to technique.

With the appearance of Andres Segovia on the scene, the guitar took on a more "serious" role, and started to become accepted as a legitimate instrument on its own merits. At the beginning of the 20<sup>th</sup> century, it was brought out of the salon and private performances that were favored through the time of Francisco Tarrega. Segovia's idea was to place the guitar on the same level of importance as the violin and the piano, and have it grace the stage of the larger theaters.

When we refer to fingerstyle as a musical genre, it brings to mind a different history than the classical guitar. While American players like Chet Atkins, Charlie Byrd and Rev. Gary Davis were doing some very inventive finger picking instrumental work in country and Gospel, there was a large contingent of excellent players from England in the mid 60s who were reaching into the traditions of the lute (sometimes referred to as an "illegitimate cousin" of the guitar), as it was used by player/writers like John Dowland and Thomas Campion, more as an accompaniment instrument. In this tradition, the song is everything, and the inflection occurs in the voice line and not so much in the guitar.

The 60s Folk Revival was happening concurrently with the establishment of Rock 'n Roll as a legitimate musical

form. With the British Invasion of rock bands came a lesser known folk invasion. Players like Bert Jansch, Jon Renbourne, Davey Graham, Ralph McTell and even Donovan were presenting a modern type of folk music with lute-like accompaniments in a finger picking style. Many of these players were writing instrumental songs as well as vocal tunes. Again, the focus was on the song as a form rather than the nuances of the performance.

American players like Jorma Kaukonen (of Jefferson Airplane), and Paul Simon were beginning to include this style of music on their albums. 12-string wizard Leo Kottke took this fingered style to a different level with his instrumental playing, but still the emphasis was on the song, or the theme.

With the release of the 1988 Windham Records Guitar Sampler, fingerstyle guitar became an accepted part of the contemporary guitar litany. Fingerstyle Guitar Magazine was created to pay regular tribute to the players of this music. You can find them at [www.fingerstyleguitar.com](http://www.fingerstyleguitar.com).

One reply (it was Dennis Turechek) suggested that "both approaches, if carried to their logical conclusions, come to about the same place. The jazz musician's (or folk fingerstyle player's) musical conception eventually hones and shapes the technique required to play jazz. The classical musician's technique eventually releases the musical instincts necessary to good classical playing."

In the final analysis, the difference turns out to be slight, but significant. As guitarists, we need to know what we are about. If we approach any style of music with all the sensibilities of another style of music, we could conceivably lose the original intent of our music. On the other hand, we could just possibly create something brand new and innovative: a unique and personal style.

The Classical Guitar Society of Upstate New York's mission statement says that we welcome all players of the "nylon string guitar". 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. I would encourage all of our members to keep an eye (or perhaps an ear) out for nylon-string players who don't play strictly classical guitar, and invite them to join CGSUNY. I'm certainly glad that Dennis took the initiative to invite me. For more information: [www.cgsuny.org](http://www.cgsuny.org).

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## Review of Castro-Neve's cd

By Chris Woodard

The country of Brazil, and in particular, the city of Rio de Janeiro, have produced their share of musical giants in the 20<sup>th</sup> century. Upon a casual inspection of just two Brazilian

composers like Antonio Carlos Jobim and Luis Bonfá, alone, is an overwhelming testament to Brazil's vibrant culture that spawned such profoundly beautiful music and poetry. My thoughts tend to run to *Black Orfeus*, the landmark film and soundtrack from 1959, and assorted musical chestnuts such as *Manha de Carnivale* or *Corcovado* and on and on. A whole magical paradigm and way of life is conjured up in my mind when it ruminates on Brazil and the masters it has produced.

I'm here to review a new release from just such a master, who, unlike Jobim or Bonfá, is thankfully quite alive and still making marvelous music for us all to enjoy. The artist is Oscar Castro-Neves and his CD release, *All One*, on Mack Avenue Records ([www.mackavenue.com](http://www.mackavenue.com)) is a joy to experience from start to finish.

Before I talk about the CD, let me briefly give you a bit of my perspective on him. I first became aware of him years ago with his work with Sergio Mendes' Brazil 66 group. The liner notes mention that he worked in various capacities including featured guitarist, musical director and vocal coach from 1971 to 1980. I saw him play with the Paul Winter Group nearly twenty years ago when they appeared at Cornell University's Bailey Hall. I just recently saw him on a PBS television broadcast, *Legends of Jazz With Ramsey Lewis*, where he played a tune from the new CD, and afterwards talked about the state of jazz in Brazil today. His playing skills showed no signs of abatement on the PBS program.

When I saw the CD's set list and hear Oscar's arrangements with the superb first call players on this project, I got the impression that there was a lot more admittedly going on here than Oscar just intentionally moving through Brazilian song styles and looking back to take stock of where he's been musically. He seemed interested in who he is now and acknowledging the influences he has had outside the sphere of Brazil's culture. Oscar, himself, admits in the liner notes that creatively he wouldn't exist without Ravel, Debussy, Heitor Villa Lobos, Charlie Parker, John Coltrane, Thelonius Monk and others.

As I just said, there are some heavy hitters playing here, including my favorites, Don Grusin (piano), and Alex Acuna (drums), and while I do love the entire CD I have some favorites that I will do my best to elaborate on in brevity. Coltrane's *Naima* gets a breezy Rio carnivale like treatment complete with driving dance rhythms. Violinist Charlie Bisharat evokes shades of Stephane Grappelli with bassist Brian Bromberg and tenorist Gary Meek turning in

strong performances on Monk's *Round Midnight*, which is arranged in a lovely bossa setting. I especially liked how graceful and beautiful the standard *There Will Never Be Another You* sounded in a bossa nova setting, and Oscar's relaxed, unself-conscious way of handling the vocal chores, while not really being a real singer, was refreshing. Finally, I'm simply knocked out on Oscar's re-arranging of Chopin's Prelude Op.28, No.20 which sounded almost like a Gil Evans arrangement, and it's a master class in arranging.

Well, there you have it. I recommend this recording to anyone and all who enjoy this musical genre and wish to hear how a modern master of this form handles this style in a relevant, hip and appealing way. To conclude, I might mention for those who would like to learn more about the rhythms of bossa nova, samba and other Brazilian styles there is a book entitled *The Brazilian Guitar Book* by Nelson Faria, and it's published by Sher Music Company and it's a helpful book geared for intermediates on up and comes with an accompanying CD.

## Announcements

### ATTENTION MEMBERS!

**Sept 30<sup>th</sup> is our Annual Meeting to vote for our directors and officers.**

If you are interested in serving on the board please contact Dennis Turechek [turechdl@oneonta.edu](mailto:turechdl@oneonta.edu)

**Special Request:** We really need to have someone with accounting knowledge to run for the Treasurer's position. If you have this knowledge and are willing to serve please let us know immediately.

### Albany Area Happenings:

For information on the CGSUNY Albany Ensemble rehearsals contact Paul Quigley [paulquigley1117@netscape.net](mailto:paulquigley1117@netscape.net)

**For information on upcoming performance workshops contact Albert Muir** [lbp@capital.net](mailto:lbp@capital.net)

At these workshops, members simply play pieces of their own choice (solo, but duets welcome) before a friendly audience of fellow guitarists..

**Deadline for articles, announcements etc for  
The Fall edition of our newsletter is:  
October 15<sup>th</sup> 2006  
Email info to Gail at [musicalm@hancock.net](mailto:musicalm@hancock.net)**

# Fantasia I

Luis Milán (c.1500 - after 1560)

Transcribed by Luis Romao

③ = f#

The musical score is presented in ten staves. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in bass clef. The third staff is in treble clef. The fourth staff is in bass clef. The fifth staff is in treble clef. The sixth staff is in bass clef. The seventh staff is in treble clef. The eighth staff is in bass clef. The ninth staff is in treble clef. The tenth staff is in bass clef. The notation includes various rhythmic values, accidentals, and fingering numbers (0-4) above and below notes. A circled '3' indicates a triplet, and a circled '3' with an equals sign and a sharp sign indicates the key signature.

### Luys Milán

In 1534, a Spanish translation of Castiglione's *Il Cortegiano* was published in Barcelona, and probably solidified a connection to Italian humanist thought. Almost two years later, Luys Milán, inspired by *El Cortesano*, released his *Libro de musica de vihuela de mano intitulado El maestro*. Well known more simply as *El maestro*, this book contained many humanist elements, including settings of sonnets by Petrarch and the famous woodcut of Orpheus playing a vihuela.

Not much is known about Milán's early life except that he may have been self-taught: "...I have always been so inclined towards music that I can truly say: I have never had any teacher other than music itself". He also worked for João III of Portugal, who may have held Milán in high regard.

Milán lived his most productive years in the service of the Duke of Calabria and Germaine de Foix. His compositions of music and poetry had earned him a great fame as well as many honors.

Milán was also known to have an overbearing personality and was quite conceited: "As he is everything, the creator of all things the great Orfeo, the first inventor because of whom the vihuela appeared in the world. If he was the first, he was not without a successor."

## Special Invitation for Members:

Dear Members;

Take advantage of a special offer for the Fall Festival:

If you purchase your tickets for the festival before Sept 15<sup>th</sup>, you

will pay a discounted rate of: \$20.00 which includes all events –

daytime events both days plus evening concert. (This is a savings of: \$15.00)

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

Also, we need volunteers to help sell advanced tickets to the

General public...if you would be willing to assist us, please call

us at one of the numbers above and let us know

how many tickets you think you can sell.

Published prices are as follows:

General Admission evening concert	\$25.00
Members:	\$20.00
Seniors/Students	\$15.00

Day Events:	\$5.00
Masterclass Auditor:	\$5.00

Advanced Price Evening ticket: \$20.00

Thank you for your assistance and support.

The Board of Directors CGSUNY