

# **CGSUNY** Newsletter *Volume 16 # 1*

The Classical Guitar Society of Upstate New York [www.cgsuny.org](http://www.cgsuny.org)

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## ***CGSUNY Announces The 2016 Fall Festival***

The 2016 CGSUNY Fall Classical Guitar Festival is almost here. The events will begin on Saturday, October 15th at the Fine Arts Building on the campus of SUNY Oneonta with two sessions of recitals by members of the Classical Guitar Society of Upstate New York followed by an evening concert by our headline performer. A reception will be held following the concert. As in past years, there will also be a Silent Auction held in conjunction with the Saturday evening performance. This year will also mark the return of a session for ensemble reading. Members are encouraged to send along duets, trios and ensemble music for use during the session. Festival events on Sunday, October 16<sup>th</sup> will begin with a Masterclass in the morning. The afternoon events will begin with a Collegiate Honors Recital that features outstanding students from colleges in New York State. The final event for the weekend will feature our regional performer. The weekend promises an eclectic repertoire of wonderful classical guitar music so plan now to attend. -G



### ***Celil Refik Kaya***

CGSUNY is proud to announce that our headline performer this year is Celil Refik Kaya. Since his concert debut at the age of 6, Celil has received high accolades for his myriad accomplishments at an early age, winning First Prize in the 2012 JoAnn Falletta International Guitar Concerto Competition with the Buffalo Philharmonic; Top prizewinner of international guitar competitions including Sofia Bulgaria, Naxos Greece, Vienna, Istanbul, and throughout the United States, highlighted awards winner at top competitions such as 2012 Guitar Foundation of America (GFA), Indiana International Guitar Competition, Schadt String Competition, Philadelphia Guitar Competition, Texas International Guitar Competition, Pearl and Julius Rising Young Stars, Columbus State and Louisville Guitar Competitions.

Celil appears as a soloist and international artist touring around the United States and Europe. As a concert soloist, he has collaborated with professional orchestras such as the Buffalo Philharmonic, Istanbul State Symphony, Bilkent Symphony, Round Top Festival Orchestra, Brevard Festival Orchestra, Lake Placid Sinfonietta, etc. Through his performances, Celil has gained his great artistic recognition internationally. He conducted many masterclasses in the Music Festivals and Universities throughout the United States and Europe

He has presented the premieres of concertos by Roberto Sierra (Buffalo Philharmonic Orchestra), Derwyn Holder (New Jersey Baroque Orchestra), Leonard Handler, and Suleyman Alnitemiz (Istanbul State Symphony). Celil's first album, "Music of Jorge Morel" is going to be released by the NAXOS recording label in 2016. As a soloist Celil works closely with our generation's great composers including Lowell Liebermann, Jorge Morel, and Roberto Sierra, among many others.

Born in Istanbul, Turkey in 1991, Celil began his interest in classical guitar at the age of six with his father, Dr. Mehmet Refik Kaya. Early main instructors included generation-influenced educators such as Yusuf Doğan Büyükoğüt, Raffi Arslanyan, and Soner Egesel. When he was 19, Celil earned his Bachelor Degree of Music from the Mimar Sinan Fine Arts University State Conservatory with the Highest Honor Degree in Istanbul, and was granted the "Excellence" Scholarship from the Turkish Educational Foundation. While working on his Bachelor's degree he studied composition with the famous Turkish composer Mehmet Nemutlu.

Celil pursued his Master Degree of music in New York City at Mannes College The New School For Music. Celil, as a full-scholarship student, has also received the Excellence in Performance Awards during his Masters work there. Celil studied in the studio of Michael Newman (a disciple of Andrés Segovia, Oscar Ghiglia and Albert Valdes Blain) as well as private studies with Grammy awards-winning guitarist Sharon Isbin. During his master's degree he studied composition with renowned guitarist-composer Frederic Hand. Celil is currently receiving the Harrington fellowship and teaching assistant –at the University of Texas at Austin's Butler School of Music as a candidate of Doctoral Degree of Musical Arts program 3rd year, in the studio of the prestigious guitarist of our time, Adam Holzman.

Celil has performed in some of the most prestigious concert halls and the festivals around the United States including solo recitals, concerto performances and masterclasses on the D'Addario Performance Series at Carnegie Hall, The Frick Collection Museum in NYC Summer Artists series, New York Guitar Seminar Festival at Mannes College, Round Top Festival in Texas, Brevard Music Festival in South Carolina, Raritan River Music Festival, and numerous Radio broadcast and concert performances throughout United States and Turkey.

Jorge Morel's prelude and dance and a guitar concerto written by Leonard Handler were dedicated to Celil Refik Kaya. Besides being a concert soloist, Celil is also known as an avid composer where he has written almost 100 pieces including works for solo guitar, violin, piano, string trio, duets, sonatas etc. His chamber and instrumental works were performed throughout United States, Turkey, South Korea and Australia Sydney's Opera House. He also enjoys chamber music, playing traditional Turkish music and training martial arts during his spare time.

Celil plays a 2012 Garrett Lee guitar.

## ***President's Message – Paul Sweeny***

Greetings. This is my first message as President. I have metaphorical large shoes to fill and I will do my best to carry on the outstanding work of co-founder Dennis Turechek and my direct predecessor Fred Hellwitz. The classical guitar is so often a solitary venture and the Society offers guitarists an opportunity, at least once a year (October 15th and 16th this year), to gather and celebrate our instrument. I encourage all to attend, and all who are so inclined to participate by offering a performance during the members' time on Saturday. In the spirit of going beyond the solo aspect of the instrument we are planning to re-instate the group playing session at some point during the day on Saturday. Music will be available ahead of time for all who want to prepare. Though the Fall Festival is our main event we tentatively plan other smaller scale performances throughout our rather large geographic area. It is a great time to play, and to listen. Remember the prophetic words spoken years ago: "Ah, but in such an ugly time the true protest is beauty."

## ***A Review Of The Masterclass Of Dale Kavanagh At The 2015 CGSUNY Fall Festival***

Many were wondering what kind of masterclass Dale Kavanagh would conduct after a stunning concert the night before. Would she be as brilliant as a teacher?

First up was Francis Wilkin, a valuable member of the board of directors for CGSUNY. He performed a heart-felt version of "Un Dia de Noviembre" by Leo Brouwer. The first thing out of Dale's mouth was; "Do you practice arpeggios?" She went to work on right hand position. "Right hand too far from guitar. Push string, don't pluck. Have you thought about right hand fingering?" Next, find the melody. She had Francis isolate the melody without the accompaniment and play it in several octaves. Francis asked, "How do I bring out the melody?" "The ear will tell your fingers what to do," said she. She also recommended right hand patterns to develop coordination between the right hand and the left hand.

Very good so far.

Next up was the College of New Jersey Ensemble comprised of Nicholas Brown, Christopher King, Vivian Richardson, and Eric Vanderzee playing "Lors En Arabie" by Arnaud Dumont. "Let's get in tune guys!" said she. They restarted this interesting and sardonic piece whose title is a play on Lawrence of Arabia. Dale wanted the dynamics to grow. She also suggested that the key player in important places in the piece establish better eye contact and distribute responsibility of gestures for good ensemble. "Be careful about tuning." Don't be afraid of dynamics."

Still good.

The next performer is a student of Pablo Cohen at Ithaca. The piece he played, "Invocation et Danse" by Rodrigo will put hair on your fingers. This young chap did an amazing performance with impressive technical skills, which this piece demands in spades. Dale suggested working on the fortes in the piece, as this is a dance and the rhythmic nature requires it. The arpeggios were not even and she demonstrated a quiet right hand to even out these passages. The tremolos were very good. She had him count and play simultaneously a passage, which was not rhythmic. "If you can count it, you can conduct it!"

Very insightful.

Michael Yolleck, a student at Mannes I believe, Played "Waltz Op. 8 No. 4" by Agustin Barrios Mangore. He has a very clear sound and played this piece with conviction and understanding. "Must be in the moment AND consider the next event. More legato. The right tempo is the tempo you can play the fastest parts of the piece comfortably. Where's the melody?" Michael had trouble articulating a slur on a bar chord up high on the fingerboard. She got him to transfer weight to the pinky to clarify slur. She also got him to quiet the accompaniment so the melody would stand out better. "Your companellas was very good!"

Very specific and useful advice.

Another Mannes student, Christian Berrigan, was the last customer or 'victim' as Paul Sweeny would say. He played yet another Barrios piece, one that I had never heard before. He gave a spirited performance of a piece he came back to after many months neglect. It is sort of a South American polka if you can imagine the sound of that. Dale said that dances are rhythmic and must be accurate. Then she revealed that she had many esoteric drums in her music room and often studied and played new pieces on her drums before she ever picked up the guitar, especially very modern and abstract ones. She recommended more color and dynamics. She said old pieces often need more checking on than new ones. Finally; "A good teacher shows you how to teach yourself." Amen!!!

Now we know why Dale Kavanagh is as well known for her teaching skills as her prodigious performance abilities.

Submitted by Dennis Turechek

## **Member's Recital**

--Harry George Pellegrin

October 10<sup>th</sup>, 2015 10AM. (*Too early for most musicians!*)

Once again, we were fortunate to have Marc Hecker break the ice first thing. Marc played a series of selections including Bach (*Air on a G String*) as well as three movements from Mozart's *Eine Kleine Nacht Musik*. Thank you for opening the show!

The Albany Guitar Ensemble was up next performing Praetorius' *Bransle de la Torches*, Faure's *Pavane* and a *Venezuelan Waltz* by Thierry Tisserand. I was particularly happy with their performance as I have been coaching them a bit and their general musicality and focus has improved greatly. This is due to their efforts predominantly, not mine. All three pieces were a delight to hear.

Robert Burnside (Bob to all who know him!) and George Lesh teamed up to deliver a lovely set of three selections which also included three of the Luciano Zuccheri short pieces that they also excellently perform. A Mayeur *Andante* and *Dreweries Accordes* rounded out the offering. Bravo!

Next up was Albert Muir, a long-standing member who has relocated and therefore hasn't been seen (or heard) in much too long a time. He gave us a wide variety of offerings including a

show tune (*Don't Cry for me Argentina*) by A.L. Weber, a Mozart Sonata, a Giuliani piece and the *Courante* from Bach's BWV 1007. It was a real treat to get to reconnect with Albert. He has contributed so much to the guitar scene in the Capital Area.

Past President (El Jefe) Fred Hellwitz wowed us with his always-impeccable performances of Barrios' *Una Limosna...* and *La Catedral*. Anyone who plays these pieces knows they are a challenge. What is exemplary about Fred is that not only does he play them with technical prowess; he brings soul and passion to the performances.

After Fred came Matt Downey, our current VP. Another of my favorite performers, Matt always brings a huge dose of musicality as well as great proficiency to his selections. As well as lovely renditions of Scarlatti's *Sonata K175* and *A Felicidade* by Antonio Jobim, he gave us an open improvisation that was a joy to hear.

George Seror closed out the morning with Llobet's adaptation of the traditional Catalan folk melody *El Noi de la Mare* which he followed by a number of selections from Bach's *First Cello Suite*. Always a thoughtful player, his performance did not disappoint. It is always hard to play just before the lunch break – George gave us a nice *aperitif* before our repast!

Francis Wilkin opened the afternoon session with a treat for me – he played one of my pieces, the *Vals Brevis No. 5*. He also gave us some lovely Mexican melodies including *La Paloma* and *La Golondrina*. A Sor Study (Opus 35, no. 17) and Barrios' *El Sueño de la Muñeca*, the infrequently played but introspective and melancholy – though delightful—little piece.

Giancarlo Sidoli regaled us with some Mertz (*Abendlied* and *Unruhe*) and then a *Pastoral* of his own composition. I hope more guitarists take his lead and start writing! Nice job, Giancarlo! The *Conversa de Balana* by Reid rounded out his program. A lovely set.

Paul Sweeny took the stage next and played selected movements from Bach's BWV 995. Paul is another player who brings heart and soul to a piece of music. Often Bach (and much Baroque music) languishes in the hands of clinical players. Not so with Paul! He breathes life and 'feel' into this repertoire. Beautiful playing!

Bill Simcoe had the unenviable task of taking the stage after Paul and played his medley of Baden-Powell tunes. Bill is another sensitive and fine player who breathes life into every note. *His Introduzione e Milonga* by Bruno de Souza reaffirmed this. Bill's playing is always a joy.

Our two Southern brethren, Russ Austin and Richard Udell of the mid Hudson Classical Guitar Society finished off the afternoon's program. I am so happy to know these two gentlemen and am thrilled that they make the journey to be with us at the monthly soirées and our Fall Fests. Russ played *Choro de Saudade* by Agustin Barrios – not an easy piece as you know, and *Bethena* by Scott Joplin. This piece has a personal connection to me and, as always, to hear it brought me to tears. Thank you (sincerely) Russ! Very fine playing. Rich performed a Bach *Sarabande* (BWV 1004) and the *Bellini Variations* by Regondi. I get to hear too little Regondi and this was a pleasure! Rich and Russ are both nice players and to have them come and perform from a distance was and is a treat!

Thanks to all for a lovely day of performances.