

# CGSUNY Newsletter

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

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## *Dale Kavanagh to Headline 2015 CGSUNY Fall Festival*

CGSUNY is proud to announce that our 15<sup>th</sup> annual Classical Guitar Fall Festival will be held at the SUNY Oneonta campus on October 10<sup>th</sup> & 11<sup>th</sup>, 2015. Canadian-born **Dale Kavanagh** is acclaimed as one of the guitar world's most gifted performers. Between 1986 and 1988 Ms. Kavanagh was a top prize-winner in Spain's "Segovia Competition," Italy's "Gargnano Competition," Switzerland's "Neuchatel Competition," and First and Special Prize winner in Finland's "Scandinavian International Guitar Competition."

Dale Kavanagh studied at Acadia University, Dalhousie University, the University of Toronto, and the Banff Center in Canada, then completed her graduate studies with the Solisten Diplom at the Musik Akademie der Stadt Basel with Oscar Ghiglia, in Switzerland.

Dale Kavanagh performs internationally as a soloist, and in concertos with orchestra. She also is part of the Amadeus Guitar Duo with German guitarist Thomas Kirchoff. She has given over one thousand recitals in more than forty countries, and is a regular recitalist and teacher in music festivals throughout Europe, North and South America, and Asia.

As a guest soloist with Orchestra, Ms. Kavanagh has performed on many occasions with the Prague Chamber Orchestra, Gewandhaus Orchestra of Leipzig, Würtemberger Chamber Orchestra, Philharmonic Orchestras of Ankara, Izmir and Antalya, the Edmonton Symphony, Thüringen Philharmonie Gotha, to mention a few.

Dale Kavanagh is Professor of Guitar at the Musikhochschule in Detmold, Germany. She held the appointment of "Musician in Residence" at Acadia University between 2003-2010, and is currently on Faculty at the "Koblenz International Guitar Academy."

Being an exclusive artist with (Hänssler Classic) since 1999 has enabled Dale to make sixteen (16) CDs to date. She has received superlative reviews in many international magazines including Acoustic Guitar, Classical Guitar Magazine, Fono-Forum, Hi-Fi-Vision, Gendai Guitar, Gitarre & Laute, La Cahir de la Guitare, Musikblatt, Staccato, Soundboard Magazine and

Gitar och Luta. Many composers have written works for Dale Kavanagh such as Christian Jost Harald Genzmer, Carlo Domeniconi, Roland Dyens, Jaime M. Zenamon, Stephen Dodgson, Stephen Funk-Pearson, and Bruce Shavers. Dale Kavanagh plays D'Addario strings.

*Information for this article provided from her website*



## *Jim Piorkowski, Guitarist*

James Piorkowski is a SUNY Distinguished Professor at the Fredonia School of Music, State University of New York, serving as head of the guitar program since 1983. James Piorkowski's solo performances have been heard in Europe, South America, Canada, and throughout the United States.

As a composer, James Piorkowski has written many pieces for guitar, both in solo and in chamber settings. His compositions have been published by Mel Bay Publications, Seconda Prattica, Clear Note Publications, and Editions Lemoine. His latest recording: *NINE, The Guitar and Beyond*, presents all

original compositions and will soon be released on Centaur Records.

Piorkowski studied composition with Anton Wolf at the State University College at Buffalo and with Donald Bohlen at the State University of N.Y. at Fredonia. He also has had classes with Aaron Copland, Jacob Druckman, Lucas Foss, Morton Feldman and Milton Babbitt.

Piorkowski's recording, *Sentient Music*, (Centaur Records) features seventeen original solo guitar compositions, including his increasingly popular *Sentient Preludes*. Critics have called the recording, "an absolutely engrossing collection." - *Buffalo News. Classical Guitar Magazine* (UK) stated, "his compositional skills are illustrated in a very favourable light, with his work conjuring up musical imagery, extending through a whole assortment of emotions from jubilant and rhythmic, to the impressionistic."

His collaborative album, *Freedom Flight: Guitar Music by Ortiz and Piorkowski*, features original compositions for solo guitar, two guitars, flute/guitar and voice/guitar. Piorkowski's works are "inspired by Shakespeare, Venezuela, and religious imagery when he sets out to work his magic" - *El Nuevo Dia* (San Juan). The CD has been summed up as: "Great music and wonderful musicians" - *American Record Guide*.

From 1982-2000, Piorkowski was a member of the world-renowned Buffalo Guitar Quartet. The BGQ toured internationally and released four highly acclaimed recordings. *Guitar Player Magazine* stated that the Buffalo Guitar Quartet was "one of the world's premiere classical guitar ensembles."

*Article information from Mr. Piorkowski and SUNY Fredonia*

## *Fall Fest Members' Recital 2014*

*--Harry George Pellegrin*

This year's Members' Recital was a potpourri of interesting and entertaining performances. This annual event satisfies on a number of levels; it gives students a chance to practice the art of performance in front of a knowledgeable but non-hostile audience and allows the more advanced players an opportunity to demonstrate their abilities. The recital began at ten AM—a time that many musicians might find daunting or intolerable. Marc Hecker had the unenviable task of kicking off the program and our fearless President Fred Hellwitz concluded the performances that afternoon.

Marc Hecker played a varied program of interesting short pieces opening with Craig Dobbins' bluesy and percussive 'Streetwise.' He changed the mood with a rather atonal Caribbean Samba by Mike Nelson. He shifted gears once again to deliver the Silver Sand Rag. He progressed through some Tchaikovsky then concluded with two Carcassi Opus 60 etudes. Thank you for breaking the ice, Marc!

Ric Chrislip always astounds me. He plays lute songs and sings! I find it hard enough to just play the lute! His voice is clear and true, his lute playing fine. He performed two Dowland songs (both in Dowland's characteristic cheery mood: 'Sorrow, Stay' and 'Time's Eldest Son, Old Age'.) Between the Dowland he performed Campion's 'Fire, fire, fire, fire'—a new composition to my ears, a lovely performance on all levels.

One of my students (yes, I am proud) Francis Wilkin, performed two traditional Mexican Melodies, 'La Paloma' and 'Cielito Lindo' He ended with an ambitious piece, Brouwer's 'Un Dia de Noviembre' —a piece of which I am particularly fond.

William Simcoe (guitar, of course!) and Beth Williams (flute) performed next. As always, they were flawless and musical. What really impressed me was Bill's arrangement of Albéniz' 'Granada' for guitar and flute. Not only was the performance of this piece wonderful, but if one didn't know better, one would be fully convinced this was how the composer intended the piece to be. I was up after Bill and Beth—a very tough act to follow.

I played Brouwer's 'Passacaglia: An Idea for Eli' and De Falla's Debussy Homenaje . I love both these pieces for the emotions or moods they capture. I sincerely hope I did them some justice.

One of my favorite players, Paul Sweeney closed out the morning program with his wonderful renditions of selections from 'Ejercicios Musicales para Refrescar a Technica'—(Musical Exercises to Regain Technique) by Ernesto Garcia de Leon. Written when Sr. Leon was attempting to retrain his hands after an injury, these pieces are short but packed with both instructional gems as well as musicality. Paul brought his considerable talent and taste to these lovely pieces and was enthralling.

Matt Downey is one of my favorite young guitarists. Poised, charming, and armed with a formidable technique he always manages to impress me. He played BWV1001 and renewed my love for this Sonata.

Giancarlo Sidoli followed performing the Lennox Berkley 'Sonatina'. What I particularly liked about Giancarlo's performance was the relaxed focus he brought to the piece. I heard phrases and voicings that I had never noticed before. That was very refreshing for me.

The Capitol Region Guitar Ensemble (Richard Osborne, Christopher Decker, Janet Sutta, Dorothy Patashnick and Francis Wilkin) played 'Morenita', 'En la Playa' and Agustin Barrios setting of 'Cueca'. Having only rehearsed a few times since last year's Festival—and with me as their new director—I had my fingers crossed. Of course, they recall the rough spots. I believe next year will bring a dramatic enhancement.

The Fredonia Guitar Quartet was up next and their rendition of Dyen's 'French Potpourri' was fun and a joy to hear. Nice job, folks! As Fred Hellwitz had to leave for chauffer duty (Adam Holzman had arrived and needed transport) the Quartet gave us a rousing performance of LAGQ's 'Pachelbel's Loose Canon'.

Fred did indeed play; he split his program doing his driving duties between pieces. Despite the hectic nature of El Presidente's day, his performances were very tasty. He is a consummate technician and a very soulful player. His selections included Barrios' 'La Catedral' and 'Julia Florida'. Lovely job under fire, Fred!

Every Fall Festival leaves me wanting more—we will have to wait until next year! Kudos and thanks to all who performed.

## *Who Writes For The Newsletter – by George Lesh*

By now, most of you know that I am the editor of the CGSUNY Newsletter. As you have read the CGSUNY Newsletters over the past few years, you may have wondered who writes for us. We have some regular contributors. Fred Hellwitz and Harry George Pellegrin are examples. Both of them use a byline. Harry puts his near the title and Fred adds a signature at the end. There are others who have written for CGSUNY. In each case they used a byline for their article. In the past three years I have made a conscious effort to send articles that have been edited back to the author for their approval. We are also more than happy to receive articles from our members. In nearly all cases, I simply check grammar, spelling and adjust the layout to fit. I don't use my own byline for articles that I edit.

Some articles are sent to us by our Saturday night headliner and by the Sunday afternoon regional performer. They may write original articles, direct us to their publicist or website or some combination of the above. Again my function as editor is to check spelling, grammar and layout. The articles for Dale Kavanagh and Jim Piorkowski in this issue are good examples. I didn't use my byline for either but I did cite the source.

In the past, I have not used a byline for original articles I have written. I have been asked to include one on those occasions where I write an original article. This article and the one that follows are examples. And that brings me to the heart of the matter. In those instances I will use an initial at the end of the article as a signature.

## *President's Message*



***Carolyn Rifenburg, 8/19/55 - 6/29/15***

It is with great sadness that I open this message by telling you that long-time CGSUNY board member and treasurer, Carolyn Rifenburg passed away Sunday night, June 29 in her home in Stamford, NY.

Carolyn was a major force in the Society's functioning throughout our 15-year history and was in fact one of our founding members. In addition to her role as board member Carolyn was an officer in the society variously filling the roles of secretary and treasurer, at times simultaneously. To my knowledge in those 15 years, Carolyn *never* missed a board meeting. Her commitment to the advancement of the

classical guitar was evident in the dedication she showed, not only to our Society, which was substantial, but also to all the other activities that made up her guitar endeavors. These included teaching, and bringing music to the underserved communities and individuals in the central southern region of New York State: Carolyn taught guitar students at Backstreet Music in Cobleskill for 13 years and was currently teaching underserved, troubled youth in Delaware County, her home.

In addition to using her love of the guitar to help others, Carolyn's generosity of spirit was manifest in the work she did when she volunteered for missionary trips to help those in need in Guyana and Haiti. Carolyn had a Bachelor's degree in Psychology - maybe that was how she kept her sanity during the often chaotic times surrounding our Festival and how she was able to do two of the most difficult jobs in the Society for 15 years: Treasurer *and* Secretary! And Carolyn *did* keep her cool. Whenever the stress levels rose, either at a board meeting, or some minor crisis at the Festival arose, Carolyn was always an anchor for those around her, maintaining a level head and being able to see a solution and ALWAYS helping to implement it through to completion, solving the problem.

She will not only be missed by those in our organization who knew and worked with her, but our Society will be the poorer for her loss. Carolyn, you will always be our hearts.

On a personal note, as of this upcoming festival I will be finishing my third 2-year term as President of CGSUNY and will not be running for re-election. I have greatly enjoyed my tenure as president of what I feel is a very successful grassroots, homegrown community arts organization I wish to thank all of the current and past board members as well as general members who have helped me carry out some of what my vision was for the Society and who have allowed me to partake in realizing theirs. It's the membership that makes the society, and you will see in this Newsletter some information about elections: I encourage you to consider expanding your involvement by dedicating some of your time if you can and consider running for the board as a member or an officer - even if you don't wish to join the board, consider volunteering... for what?



There are plenty of activities that can be added to our agenda: What's your passion? performing? organizing a fundraiser? grant writing ? teaching? Consider sharing some of your time with us to continue in the tradition of service to our beloved classical guitar.



## ***Frederic Hellwitz***

*President,*

*Classical Guitar Society of Upstate New York*

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## ***Elections At CGSUNY***

Recently a question arose regarding the election process for CGSUNY officers and Board members. As we prepare for the upcoming 2015 Fall Festival, this would seem to be a good time to review the process. The first step involves determining what vacancies we need to fill.

This year we will have two offices that will need to be filled. The first involves the position of Treasurer. This vacancy was created by the recent passing of Carolyn Rifenbark. We are very grateful that Bob Burnside, a past treasurer, is serving as interim treasurer. The treasurer is in charge of all income, pays the bills for CGSUNY and also prepares a report prior to each Board meeting. Another vacancy came about when Fred Hellwitz decided to step down as CGSUNY President. The President is the chairperson of the Board of Directors, convenes and presides over all general meetings of CGSUNY and meetings of the Board of Directors. The President also appoints and sometimes serves on committees as needed. The President also co-signs checks for larger expenses such as payment of our headline performers.

CGSUNY also needs a total of nine people to serve on the Board of Directors. They are elected each year for a one-year term. They need to attend board meetings and participate in online discussions and evotes. There are usually four meetings of the Board each year. The four officers (that includes the vice president and secretary) are also board members. That means we have up to five at-large positions to fill.

- **When** : On the Saturday of the CGSUNY Fall Festival each year
- **What offices are up for election this year** :

**Board of Directors** : There are up to five at-large positions. They serve for a one-year term.

**Officers** : President, Vice President, Secretary and Treasurer. Interestingly, there is no specified term in the bylaws for officers so they can serve until they choose not to or when there is at least one other candidate necessitating an election. As this is being written, the President and Treasurer positions are up for election this year.

- **Nominations** : Over the past three years, nominations have been solicited by officers, Directors and through the summer newsletter.

**So.....we are asking for candidates for Officers or the Board of Directors. If you are interested, I will need a short bio and possibly a picture no later than September 1, 2015. You can email your information to me at [leshgeor@stny.rr.com](mailto:leshgeor@stny.rr.com) .This is a new step in the process and should help our members become more familiar with the candidates they don't already know. We will publish that information in the September newsletter.**

**Procedure** : On the Saturday morning of the Fall Festival, the President or designee will welcome everyone to the Fall Festival and convene the annual meeting of CGSUNY. He will also appoint a committee of three to certify the election results. The President will state that ballots may be obtained and submitted at the front desk from the opening of the festival until intermission when the elections will close.

We will remind folks in attendance to vote if they haven't already done so at the end of each session. Votes will be counted and the results certified during intermission of Saturday evening concert. Results will be announced after the intermission of the Saturday evening concert.

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## *Members' Recital, Masterclass & Collegiate Honors Recital*

If you would like to perform in either session of the Members' Recital, please email the Chairperson for the event, Sal Salvaggio, at [Vaggio@yahoo.com](mailto:Vaggio@yahoo.com)

The Chairperson for the masterclass is Paul Sweeny. Our headliner, Dale Kavanagh is the clinician. Space is limited though. If you would like to be considered for a spot in the masterclass, please email Paul at [bpsimplegifts@earthlink.net](mailto:bpsimplegifts@earthlink.net)

Paul is also the chairperson for the Collegiate Honors Recital. College students who are interested in performing should contact him at [bpsimplegifts@earthlink.net](mailto:bpsimplegifts@earthlink.net)

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