

Kaya's consummate artistry

Celil marries the classics with his Turkish roots in a stunning recital

by Peter Abken

Celil Refik Kaya performed a magnificent program on Saturday night, Sept. 23, at The Church of the Good Shepherd in Durham.

He is the 32-year-old Turkish-American guitarist whose background I discussed in the last issue (see "Kaya to Perform Sept. 23," *TGS News* (September/October 2023)).

His program Saturday evening ranged over an eclectic mix of repertoire — as promised in our last issue! Like most classical guitar programs, Celil relied both on works originally composed for the guitar and others transcribed for the guitar. Indeed, he was the transcriber of 13 of 15 pieces on the program.

In the second half of the concert, he ventured outside the usual canon of classical guitar repertoire by playing pieces inspired by folk music and stories from the Near East.

In the first half's traditional program, he performed the *Fantasia Hongroise* by Johann Kaspar Mertz; the *Violin Sonata in G minor* (BWV 1001) by Johann Sebastian Bach; and *Mallorca, Capricho Catalán*, and *Torre Bermeja* by Isaac Albéniz.

The second half started off with *Baghdad* from Carlo Domeniconi's *Sinbad* suite, followed by six pieces Celil grouped as *Heroic Turkish Folk Songs*, and his own *Theme and Variations on Yavuz Geliyor Yavuz* (more on the meaning of that title later). He concluded with three pieces by Astor Piazzolla: *Jeanne y Paul*, *Ausencias*, and *Zita*.

At least to my ears, a common thread running through most of the program (with the exception of the Bach) is a romantic cast to the music — literally, in the case of Mertz, a preeminent Romantic 19th century composer, to post-Romantic Albéniz, to the fairytale-inspired Domeniconi, to the tango-infused music of Piazzolla. Even the *Heroic Turkish Folk Songs* share in this, but I'll elaborate later.

Celil's style and technique highlight the emotional content of melody perfectly because he has perfect control over dynamics and articulation at any tempo, regardless of the musical texture — heavy with chords, counterpoint, or sparse.

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Grisha to bring flamenco fire

TGS favorite will blaze in Nov. 11 performance

By Dennis Aberle

TGS is bringing one of our favorite musicians, Grisha Goryachev, to Durham on Nov. 11 at 7 p.m. at The Church of the Good Shepherd, 3741 Garrett Road.

This will mark his fourth appearance with TGS. The last time Grisha played for us, nearly three years ago, we were still doing virtual concerts through Konnectclub, so it will be very exciting to see his extraordinary talent in a live setting.

Tickets are \$25 and \$20 for TGS members in good standing (at the door or [pay online](#), with a discount code sent to members by email).



Grisha in Dec. 5, 2020, online concert for TGS.

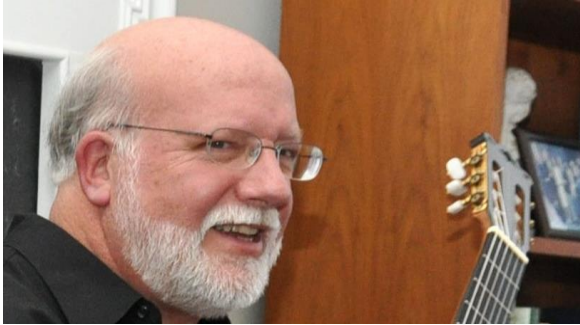
In addition, at 10 a.m. to 12:30 p.m. on the day of the concert, Grisha will hold a flamenco workshop for members at the home of TGS President Randy Reed, 105 Highland Drive, Chapel Hill. Tickets \$40.

Here is some biographical information about our performer:

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A repeat TGS open mic

Plan on attending (and consider performing) at noon Dec. 9 at Gourmet Kingdom Chinese Restaurant, 301 E. Main St., Carrboro. See "Prez Sez" on page 2 for details.



Prez Sez

Dear folks: It is our honor, pleasure, and great fortune to be able to invite you to marvel at the artistry of one of the world's greatest living flamenco guitarists, **Grisha Goryachev**.

I know — right off the bat, it seems odd to have a famous flamenco guitarist with a Russian name, but, hey, did you know that some of the biggest fans of flamenco outside Spain are Germans?

This is, after all, 2023, when, for instance, a restaurant in Atlantic Beach named Amos Mosquito's (where Selde and I ate last night) has added a sushi item on their menu.

Those of you who were lucky enough to witness Grisha's online performance for TGS during COVID lockdown in December 2020 couldn't fail to appreciate, even on your home computer screen, just how amazing a talent he is.

And even if you haven't seen Grisha there or in his 2013 appearance with TGS and you have yet to be astounded by his virtuosity and sensitive interpretations — now you can see him live and in person, on Nov. 11 at 7 p.m. at The Church of the Good Shepherd in Durham (see "Grisha to Bring Flamenco Fire" on page 1 for more details). And that's not all: Grisha has graciously consented to share his knowledge and insights with us in a very special clinic.

So, all members, please bring your guitar to what we're calling the **Grisha Flamenco Clinic**. It's a three-hour masterclass on flamenco techniques, starting at 10 a.m. on the morning before Grisha's concert, at my house (105 Highland Drive, Chapel Hill).

It will be an unforgettable learning experience. Whatever your skill level, Grisha can help you improve your *rasgueados*, scale speed, and arpeggio speed. And you can soak in the true *duende* (untranslatable, but generally

denoting musical, expression, heart, or soul — combined with awareness of one's mortality) from one of the world's recognized experts in the art of flamenco.

Then, please consider sharing your own playing with all the rest of us in a **second TGS Open Mic/Luncheon** special play-in event this season. Contact [Dennis Aberle](#) to get added to the roster. I will sit this one out, so that will free up 20 minutes right there, HA!

This will be on Dec. 9 at noon at Gourmet Kingdom Chinese Restaurant at 301 E. Main St., Carrboro. It's a follow-up to our very successful season-opening performances there by nine members on Aug. 26 (see "A Musical Offering," *TGS News*, September/October 2023). All who played at the first session are invited back, and this time, member Len White plans to join us. Len had to cancel last time but he is getting Mario Castelnuovo-Tedesco's *Tarantella* ready to share with us.

Show up hungry, and be prepared to not only hear great performances but also eat great food from what many folks are calling the best-kept secret for fine Chinese cuisine in the Triangle. And please say hello to our host, David Yu. This time, he will have two wait staffers to help him meet our multitude of food demands.

Finally, it is with sadness that I report of the passing of a dear friend to our little community. Dr. Robert William Chadwick passed away at age 93 on Oct. 13 after a full life of scientific discovery.

Bob's biggest guitaristic achievement was performing *Recuerdos de la Alhambra* at one of our early meetings at RTI. As an early secretary on our board, Bob helped bring consistency and organization to our fledgling club.

Dr. Chadwick was considered an international expert in the field of pesticide toxicology and metabolism. He authored over 50 peer-reviewed scientific journal articles and book chapters, several special government reports, and numerous abstracts and presentations of his scientific research. He especially distinguished himself through exploring the toxicological interactions of pesticides with xenobiotics, the role of intestinal metabolism, and the role of age in toxicological response. His research saves lives! Visit [this link](#) to learn more. ■

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Partner with TGS in fostering appreciation of guitar music with your tax-deductible membership and additional contributions.



Strings & Splinters

By Allen Watsky

Humidification: Too much of a good thing?

As winter approaches, we're always considering the best means of humidifying our guitars to prevent cracking.

The best method is room humidification using an evaporative humidifier. If you're traveling or for some reason cannot room humidify, an in-case humidifier pack is an acceptable substitute. Both [D'Addario](#) (formerly Planet Waves) and [Boveda](#) have products that will take the worry out of winter.

The necessity of humidifying can lead to over-humidifying, which will temporarily affect the sound and response of an instrument. Levels of 50% or more are unnecessary; any percentage above 40% will prevent damage and won't leave a sensitive instrument sounding like it has a head cold.

Excessive in-case humidification can in extreme circumstances slightly back-bow the neck, so be moderate and monitor the in-case humidity with a hygrometer. Digital models cost as little as \$20 and are often sold as two-packs. With two units, you can track your in-case humidity as well as storage room humidity.

Room humidity is a real issue, especially if you're maintaining a rigorous practice schedule, as your instrument will be on your lap, not in the case.

Some years ago, I was contacted by a client who was concerned about a crack in her Contreras guitar. Upon examination, I discovered that the back crack her instrument displayed was caused by excess moisture. Her Dampit-type humidifier had been dripping and, having saturated the label, eventually saturated the back as well, cracking it.

An amusing side note to that discovery was a carpet mite infestation. The small insects were actually making a meal of the Contreras label!

So don't be that guitarist! Moderation in all things!

Evaluating a guitar's response and tone

I'm always reminding people that issues of response are more critical to a performer than "sound." At a certain price point, most guitars will produce enough volume to satisfy at least a small audience. Beyond volume and general setup we need to evaluate response.

In my student days, \$3,000 was the starting point for a conservatory-class instrument. Currently, we're seeing \$5,000–\$6,000 as entry level. That will buy you an instrument that is loud enough, one that's been constructed of aged timber for stability and adjusted to play in tempered tuning.

Beyond that, as regards tone, we're in a subjective realm. If you play two guitars of the same model constructed by the same builder, there will be differences in harmonic content. Bass response, midrange content, and high frequency will be in different balance due to panel rigidity and mass. We might be willing to accept either, but there will be differences.

Choices do need to be made, but once that choice is made, you're going to be left with the need to accept the fact that your guitar is in fact just that, a guitar. To the audience, your guitar is a vehicle for your artistry, nothing more.

After your new tool has been acquired, you will notice that it may sound a bit brash or "fizzy." That will change rather quickly. A new instrument, over the first six months, will clarify and relax into a smoother-sounding tool. If it is used four to six hours a day, that sonic progress will be reasonably brisk.

Although it takes years for an instrument to have a mature sound, an acceptable clarification can be achieved in a few months. What we can expect to hear is increased clarity and fundamental notes rather than excess overtones.

Cedar will produce more bass than spruce initially. But after the breaking-in period, spruce will compete quite favorably with cedar. And spruce, generally speaking, keeps on developing; cedar does not. Spruce also has the advantage of being more repairable, as it's less prone to fiber compression.

This is the tip of an iceberg!

We'll address issues of intonation and the ramifications of a new instrument "settling" in the next issue.

— Allen Watsky is a classical guitarist and owner of [Al Watsky Fretted Instrument Service](#) in Weaverville, N.C., north of Asheville. TGS News readers who would like him to address in "Strings & Splinters" particular matters of instrument repair, construction, and selection are invited to email him at awatsky@gmail.com. ■

Grisha to bring flamenco fire

(continued from page 1)

A native of St. Petersburg, Russia, Grisha is renowned for his extraordinary musical sensitivity and technical virtuosity in both classical and flamenco styles. He is one of very few guitarists who is reviving the tradition of solo flamenco guitar in a concert setting that was practiced by legendary flamenco masters such as Ramón Montoya and Sabicas.

Grisha began to play the guitar at the age of 6, studying first with his father, Dmitry, an acknowledged master guitar teacher. Following his debut at the age of 9, Grisha enjoyed an extensive career as a child prodigy, performing before large audiences in major cities in the then Soviet Union.

In 1991, Grisha was awarded second prize in the Danny Kaye International Childrens Awards in the Hague, Netherlands. Later that year, he performed at the United Nations headquarters in New York City. Afterward, he toured Scandinavia and performed for the royalty of Iceland.

In 1993, Grisha was chosen to represent his native city in the Days of St. Petersburg in Jerusalem Festival, and in 1994, he performed at the Festival International de Colmar held in memory of Andres Segovia in Colmar, France.

Following a tour of Spain, Grisha was invited to play for flamenco legend Paco de Lucía, who soon after personally supported his application for an American visa (awarded in 1997 on the basis of “extraordinary ability”).

Since coming to the United States, Grisha has continued his love affair with flamenco while deepening his involvement with the classical style. His repertoire includes classical solos, chamber music, guitar concertos, and flamenco solos by such composers as de Lucía, Vicente Amigo, Manolo Sanlúcar, and Rafael Riqueni. As the flamenco repertoire is mostly unpublished, Grisha has transcribed it by ear from recordings.

Grisha strives to keep alive older flamenco masterpieces by performing them in concerts. He exposes the audiences to some of the best guitar compositions flamenco has to offer. Instead of merely copying, he creates his own interpretations of these pieces, using dynamics and tone colors usually associated with classical music.

In 2005 Grisha received a special prize for the Best Performance of Spanish Music at the Sixth International Classical Guitar Competition Julian Arcás in Almería,

Spain. As a winner of this prize, Grisha performed recitals in Spain at the Festival de Música Española de Cádiz and the Festival de Música de Jimena de la Frontera.

Grisha received his bachelor’s, master’s, and doctor of musical arts degrees from the New England Conservatory of Music in Boston, where he studied under famous guitar virtuoso Eliot Fisk. He was one of the 30 people in 2006 to become a fellow of the prestigious Paul and Daisy Soros Fellowship, recognizing him as exceptional in his chosen field.

Grisha’s YouTube videos have collected over 2 million views. He has recorded two CDs, *Alma Flamenca* and *Homenaje a Sabicas*. ■



Also of note...

Raleigh guitarist **Ed Stephenson** and the **Raleigh Symphony** perform Joaquín Rodrigo’s *Concierto de Aranjuez* on Oct. 28 at 7 p.m., at Jones Auditorium, 3800 Hillsborough St., at Meredith College. Also on this program, titled “Sketches of Spain: A Celebration of Spanish Composers,” are works by Édouard Lalo, Manuel de Falla, Emmanuel Chabrier, and Jules Massenet. Tickets are \$27 adults age 26–64; \$22 seniors (age 65 and over) and students (age 16–25); \$10 children (age 6–15); and children age 5 and under admitted free with an adult, student, or senior.

The **University of North Carolina Guitar Ensemble**, directed by Billy Stewart, performs its fall recital Nov. 19 at 5:30 p.m. at Person Hall, 181 E. Cameron Ave., on the UNC-Chapel Hill campus. Free.

The **East Carolina University Guitar Ensemble** performs its fall recital on Dec. 4 at 7:30 p.m. in the A.J. Fletcher

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Ask a Pro

The Sigh, to sing on a single string, part 1

By Randy Reed

Dear guitarists who wish to sing:

All fine musicians sing with their instruments, and all we can hope for as artists is to touch someone meaningfully with our voice. We find fulfillment in the shared experience of life reflected back in the eyes of our loved ones. (*This article is dedicated to my dear friend Bob Chadwick who recently passed*).

Imagine our guitar with just one string: our fairly thick third string (it is thicker than the fourth string!). To use our inner voice to make this string sing, we need perfectly coordinated timing between our hands/fingers to create perfectly connected notes played in true *legato*.

The **On-Off** exercise emphasizes this coordinated approach, plucking as you fret and plucking as you lift so that the notes touch as you “sing out” your synchronized movements. Use your ears, not your eyes, to sync up the exact timings in this pattern in first position: 1, 0, 1, 0, 1, 0, 1, 0, 1, 0, four times on each finger: 1, 0, 2, 0, 3, 0, 4, 0.

Fret on the tips of your fingers, but allow for the natural curvature of your fingers such that your “outer” fingers, 1 and 4, curve toward the center like bull’s horns, for instance. Thus, LH1 is fretting on the side of the finger closest to the thumb, and LH4 is fretting on the side farthest from the thumb.

Not only that, but make a point to move your left arm to guide your fingertips to land very close to the fret wire and yet still have some of the wood of the fretboard showing between flesh and metal. That little separation can be as thin as a razor blade, but do not let the flesh climb up on that fret wire because the clarity of the tone will be dampened if that separation is not present. Or, put differently, if your fingertip does touch the fret, the vibration of the string will be dampened, and there will be loss of clarity in the tone.

Sexy stuff, huh? I could go on for hours.

Back to our workshop: Now play each pair in 2s, then master this pattern all in first position with each of the four LH fingers fretting the same numbered frets: 1, 0, 2, 0, 3, 0, 4, 0, 4, 0, 3, 0, 2, 0, 1, 0. Notice the two halves, one climbing up to the fourth fret and the other starting there and falling down in symmetry. Play long, continuous notes in even, slow durations.

Once you have control over your synched-up timing, let’s climb up the neck in search of smaller frets. Ha! Guaranteed, right?

Finger/Fret Pairs: These six pairs work all combinations of the LH fingers as: 1, 2, 1, 3, 1, 4, 2, 3, 2, 4, 3, 4. I used to teach these pairs with each finger on a separate fret, all playing by position on frets 7, 8, 9, and 10, but now I have beginning students play at position 7, where the frets are smaller on the third string but in a two-fret span on all pairs, except 1 and 4 play in a three-fret span.

The next thing we need to do is get good at sliding up and down the string/neck.

My **2 . 4 . 6 . 8** exercise takes those six finger-fret pairs and moves them up the string at frets 2, 4, 6, and 8, and if we are playing two-fret melodies in 2s on five of the six pairs, we will play out on these frets: 2, 3, 2, 3, 4, 5, 4, 5, 6, 7, 6, 7, 8, 9, 8, 9, but that is two fingers moving up the neck such that the lower-numbered finger stays in contact with the string and sides up the neck at — you guessed it — frets 2, 4, 6, and 8. With the pairs 1 . 2, 1 . 3, 1 . 4. It is in positions 2, 4, 6, and 8, but with the other three pairs it is just sliding second and then third fingers up to frets 2, 4, 6, and 8.

Send me any questions and stay tuned for Part 2 as we get into real melodies, melodies that sigh. ■

Also of note...

(continued from page 4)

Hall on the ECU campus in Greenville. Free. Live streaming of the concert is [available](#).

Bluegrass guitar virtuoso **Billy Strings** [performs](#) Dec. 6 at 7:30 p.m. at the Greensboro Coliseum Complex, 1921 W. Gate City Blvd. in Greensboro. Tickets \$49.50 and up.

The **Meredith College Guitar Class** performs its showcase recital on Dec. 7 at 7 p.m. in the Carswell Concert Hall of the Wainwright Music Building on the college’s campus in Raleigh. Free.

Flamenco rumba band the **Gipsy Kings**, featuring guitarist-vocalist **Nicolas Reyes** and guitarist **Tonino Baliardo**, perform at the [Steven Tanger Center](#) for the Performing Arts, 300 N. Elm St. in Greensboro, on Dec. 12 at 8 p.m. Tickets \$47.99 and up.

The duo of area jazz guitarist **Scott Sawyer** and pianist **Keith Waters** [perform](#) Dec. 16 at Sharp Nine Gallery Jazz Club, 4608 Industry Lane, Suite L, Durham. Tickets \$25. ■

Kaya's consummate artistry

(continued from page 1)

He tends to prefer a *dolce* tone — despite performance on a double-top guitar such as his, with its stronger initial attack upon plucking a string. Celil often plays with his right hand over the sound hole, which contributes to the sweetness of tone, and he applies a wonderful, singing vibrato where the music calls for it. At the other pole of tonal effects, his *rasqueados* can ring out raucously.



Celil Refik Kaya performs on Sept. 23 in Durham (photo by Michael Chua.)

Celil came out on stage in very conservative attire, as if to keep everyone's focus on the guitar and the music. Black tie, suit, shoes, and white shirt. This fit the first half's traditional program. He played the music and accepted the applause with a bow at the end of each composer's set of pieces.

The second half saw a departure from the concert norm in that he opened with helpful explanations of the music to follow, since it was not typical concert program

material — this was composed with many elements of non-Western music, Arabic and Turkish. More in a moment.

The *Fantasia Hongroise* is a virtuosic showpiece that features a theme-with-variations form that Celil returned to in the second half. The introduction starts the piece off slowly and dramatically, followed by a theme in the character of a Hungarian folk dance. Subsequent variations abound in virtuosic, energetic turns that culminate in pyrotechnics that take the left-hand fingers rapidly up and down the fingerboard, a feat that Celil handled with graceful, musical aplomb.

The Bach *Violin Sonata in G Minor* is a mainstay of the guitar repertoire. Indeed, it was one of my very first exposures to Bach as a teenager, especially John Williams's exacting, authoritative performance of the fugue in his mid-1970s recording. Celil is in this same league. In contrast to the recordings of an earlier generation, nowadays, guitarists usually don't simply play a movement out of a sonata or suite but almost always record the entire set. Furthermore, Celil performs the suite in its original, not-so-guitar-friendly key of G minor (rather than the usual A minor), a lower-pitched key that imbues the suite with even more *gravitas*. Celil's guitar technique brought the *Gigue* to violinists' tempi while smoothly and evenly projecting his added bass lines as well.

The Albéniz set of three pieces are foundations of the Andrés Segovia Spanish repertoire. While a post-Romantic composer with nationalistic strains in his music, Albéniz wrote highly expressive melodies, certainly on display in the first two pieces, *Mallorca* and *Capricho Catalán*. Celil conveyed the yearning and nostalgic mood inherent in both. The high-energy *Torre Bermeja* ("vermillion tower" — apparently, a defensive structure in the southern tip of Spain) closed out the first half. Celil's transcription and performance made this piece sound as if surely originally written for the guitar and not the piano.

Celil opened up the second half by briefly discussing the unusual piece *Baghdad*, by contemporary guitarist composer Carlo Domeniconi, which is the first movement of a suite that Domeniconi called *Sinbad, a Fairy Tale for Solo Guitar*. This music does indeed evoke a distant time and land. The composer described this opening work as an "oriental Toccata," one requiring rapid finger work. The entire suite runs an hour; Celil

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Kaya's consummate artistry

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can be excused for not excluding the remaining excellent parts of his program in order to play the entire suite!

As one would expect, this piece has a strongly exotic, Arabic flavor, including parts where Celil executed unusual microtonal passages by bending strings (not in the way of a blues player but rather by pre-bending the strings with left-hand fingers before plucking, to sound intervals less than a semitone). These passages evoked the sound of the ancient — and still played — fretless oud.

Next, Celil played his *Heroic Turkish Folk Songs*, which he premiered last summer. In his arrangements, these folk songs are songs without words. He explained in his short preamble that these songs have long histories, some going back centuries. However, they were inspired by actual events, not imaginary ones as with Domeniconi.

Again, Celil at points used microtonal effects, which during an earlier discussion he noted to me give the flavor of special Turkish scales and rhythms. I would even say that, in playing these pieces, Celil wants us to *experience* hard times, and wants us to *enjoy* them! Not the hard times due to the deprivations and struggles of army life, but from the rhythmic challenges of following music in hard time signatures, like 7/8 (two quarter notes and a dotted quarter note to a measure) or 9/4 (two whole notes and a quarter note)!

This music is fun to listen to, most works have a propulsive drive, and one is actually a romantic ballad (*I Became a Soldier of the Infantry*). I must confess the latter's title doesn't sound very promising, but, as Celil explained, it is a love song about a soldier who goes to basic training and misses his girlfriend. (It dates from the First World War.) This piece has an especially beautiful melody.

The final piece of Celil's original compositions was *Theme and Variations on Yavuz Geliyor Yavuz*, the longest he has composed in this form. This military folk song's title is somewhat cryptic at first glance, even after help from Google Translate and Wikipedia: "Yavuz is coming, Yavuz." ("Yavuz" is a common masculine name that means "inflexible," "resolute," and "ferocious.") In the introduction to his published *Fifteen Turkish Folk Pieces*, Celil clarified that Yavuz was a Turkish battle cruiser of the First World War operating in the Black Sea.

This piece has a rapid ostinato in its 7/8 meter (two quarter notes followed by a dotted quarter) that seems to underscore urgency, as if a Morse code signal. The tempo

slowed in some variations, sped up in others, and then returned to the main theme toward the end, now with a faster and even more resolute drive, accelerating to a resounding *fortissimo rasgueado*.

The concert's program concluded with three tangos by Astor Piazzolla: *Jeanne y Paul*, *Ausencias*, and *Zita*. Piazzolla elevated tangos musically by incorporating complex chords and harmonies influenced by jazz and classical music as well as by his special counterpoint. Celil's arrangements and performance captured the colors and the timbral and rhythmic complexities of this music, all with appropriate *rubato* and wide dynamics.

Celil returned for two rousing encores. The first was a dramatic Argentine piece arranged by one of his mentors in New York City, Jorge Morel: *Misionera*. It features a driving bass line, rapid scale and chord playing, tremolo, and *rasgueados*. Eagerly anticipated by some in the audience, the second, *Las Abejas* by Agustín Barrios, finished the concert with more guitaristic pyrotechnics at blistering speed — a bit like its namesake ("the bees") when stirred up.

All in all, an exceptionally fine program and performance. ■



Kaya autographing merchandise after Sept. 23 concert (photo by Michael Chua).

Musical Selections

Tanz, Saltarello, and Country Dances

Dear folks: This will be my last installment of Renaissance-styled pieces. I have often paired the super-easy *Tanz* found in Frederick Noad's book *The Renaissance Guitar with Saltarello*, also called *La Volta*. This lively dance is the closing piece in the *Six Lute Pieces of the Renaissance* mentioned in my last article.

Saltarello is a lively couples dance featuring jumps/leaps and similarly with the *Volta* dance, which is known for containing repeated parts, as this certainly has. In older music, added repeats were often used as a form of ornamentation and/or to add ornamentation.

So I printed out *Tanz* and then added the Gaspar Sanz-styled ornaments on the third line. This piece is slow enough that one can arrive with the first finger for each of these ornaments and keep going right into *Salterello* without a pause.

Saltarello is attributed to Galileo's dad, Vincenzo Galilei, who was an amazing theorist who invented monody, described the proper treatment of dissonance, and was a pioneer in the systematic study of acoustics, in addition to being a lutenist and composer. No wonder that Galileo turned out so impressively!

I borrowed the different rhythmic treatment of the theme from Charles Duncan in measure 31, which makes the following similar spots in the melody sound like ornaments. In the octave-lowered statement of the theme at measure 65, I added a culminating consequent to the melody that you hear for the first time right here, folks, in measure 70.

Finally, I cadence right into the modern *Tanz* at measure 88 and celebrate the *Tanz* melody, adorned with my usual pandiatonic harmonies that, hopefully, you will enjoy.

There is no better way to cap off *Saltarello* than with the lively *Country Dance* by Jack Duarte!

John W. "Jack" Duarte (1919–2004) had a remarkable career, all focused on our beloved instrument. He was none other than John Williams's guitar and music theory instructor for the three years right before Williams entered the Royal College of Music.

Williams obviously worked with Jack on his special arrangements of J.S. Bach's *First* and *Third Cello Suites* appearing on his first of more than 40 albums. Nobody published more guitar articles and music than Jack Duarte. Duarte's *Country Dance* finishes off a very short suite that he composed.

Our dear departed member Elisabeth Papas Smith, who sponsored a special TGS Sophocles Papas concert, told me that at a Duarte masterclass she attended, Jack referred to pull-off slurs as "snaps" because if they are learned properly, one should be able to hear them snap.

Anyway, I liked this simple dance so much I fleshed it out with fuller chords here and there, added some articulation, additional repeats, and two ornaments at the end. Did you notice the Manuel de Falla-esque harmony in measure 4? Duarte, like Agustín Barrios, composed in many styles.

— Randy Reed, Music Editor

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Direct newsletter comments and inquiries to Paul Bonner, editor@triangleguitar.org. Unless noted otherwise, all contents are copyright 2023 by Triangle Guitar Society Inc.

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Allegro

TANZ

Georg Fuhrmann

position 2 →

mf *Keep bass drone soft throughout.* *mp*

mf

mf

Saltarello (La Volta)

Vincenzo GALILEI

position 2

mf

mf

* Sanz style ornamentation: low, high, low (just 3 notes) is best.

Musical score for guitar, page 2, measures 37-65. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features a variety of techniques including slurs, trills, and fingerings.

Measures 37-42: Measure 37 starts with a mezzo-forte (*m*) dynamic and a 4-measure slur. Measure 42 has a forte (*f*) dynamic and a 3-measure slur.

Measures 43-48: Measure 43 has a mezzo-forte (*m*) dynamic and a 7-measure slur. Measure 48 has a mezzo-forte (*m*) dynamic and a 1-measure slur.

Measures 49-54: Measure 49 has a trill (*tr*) and a 121-measure slur. Measure 50 has a trill (*tr*) and a 131-measure slur. Measure 54 has a mezzo-forte (*mf*) dynamic and a 4-measure slur.

Measures 55-59: Measure 55 has a mezzo-forte (*mf*) dynamic and a 2-measure slur. Measure 59 has a mezzo-forte (*mf*) dynamic and a 2-measure slur.

Measures 60-64: Measure 60 has a trill (*tr*) and a 1-measure slur. Measure 61 has a mezzo-forte (*m*) dynamic and a 4-measure slur. Measure 62 has a trill (*tr*) and a 1-measure slur. Measure 63 has a trill (*tr*) and a 2-measure slur. Measure 64 has a mezzo-forte (*m*) dynamic and a 3-measure slur.

Measures 65-69: Measure 65 has a mezzo-piano (*mp*) dynamic and a 1-measure slur. Measure 66 has a mezzo-piano (*mp*) dynamic and a 3-measure slur. Measure 67 has a mezzo-piano (*mp*) dynamic and a 0-measure slur. Measure 68 has a mezzo-piano (*mp*) dynamic and a 3-measure slur. Measure 69 has a mezzo-piano (*mp*) dynamic and a 4-measure slur.

70 **B2**

4 2 3 1 3 1 3

f

75

tr. *tr.* *tr.* 7

81

tr. *tr.* 2

87 **TANZ (modern)**

4 0 2 2 3 1 2

93

tr. *tr.* ② 4

98

4 3 -3 4 4 1 4 4 4 4

gliss.

Slow rit.

COUNTRY DANCE

John W DUARTE
arr. by R Reed

Allegro

f

Rasgueados w/i

mf *p flesh tone on chords*

nail tone *p flesh tone*

f *nail tone* *full rasg. up strum w/ back of thumb*

pos.5 *3* *2*

pos.5-----pos.2

20

Presto

pos.2

ff

23

pos.2

26

Allegro

f

full rasg.

29

32

flesh

nail

32

36

Slower

mf

mp

8va

H7

H5

36

Seven notes! As you play the 2 harmonics with RH brush across the same 2 strings w/ LH 1.