

# CONNECTICUT POST

CONNECTICUT POST

SUNDAY, APRIL 4, 2004

96 PAGES • \$1.75

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Milford classical guitarist Duruoz gets Manhattan debut



Contributed photo

Hitting the big time: Classical guitarist Cem Duruoz of Milford will make his Manhattan recital debut at Carnegie Hall's Weill Recital Hall on April 12.

## Striking the right chord

By PHYLLIS A.S. BOROS  
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As every accomplished musician knows, it takes a lot more than practice, practice, practice to get to Carnegie Hall.

It also takes enormous talent, focus and perseverance.

Just ask the Turkish-born Cem Duruoz, a classical guitarist from Milford.

On April 12 at 8 p.m., the 36-year-old soloist will make his Manhattan recital debut at Carnegie Hall's 268-seat Weill Recital Hall.

And he will do so as the winner of the nonprofit Artists International Special Presentation Award, conducted annually through auditions as a way to give emerging artists concert opportunities.

The concert is co-hosted by the Moon and Stars Project, a nonprofit organization that promotes cultural exchanges between the United States and Turkey.

Performing at Carnegie Hall — considered by many as America's premiere classical music venue since its opening in 1891 — is still considered a major accomplishment for classical soloists, said the guitarist, whose given name is pronounced "Gem."

"Historically, it's a hall which has had a significant effect on so many people's careers," said Duruoz, who teaches guitar privately and at Wesleyan University.

"There's a worldwide prestigious connotation to performing there. It's an honor. In addition to being so beautiful, it's an important place to play."

► Please see DURUOZ on F4

## CONNECTICUT POST ARTS & TRAVEL

### Duruoz to play Manhattan

Continued from F1

For young musicians, performing at Carnegie Hall has become synonymous with growing success, he added.

Duruoz immigrated to the United States in 1990 to study at California's Stanford University, where he received a master's degree in composition. He later went on to receive a graduate diploma in guitar performance at the Juilliard School in New York and a master's in music degree in guitar at the San Francisco Conservatory.

The musician said that although he is ecstatic about his April 12 concert, he doesn't anticipate that he'll be terribly nervous.

"I imagine I'll be slightly more nervous than normal, but not significantly," the musician said, laughing.

"I believe that preparation is key to any successful concert — at least 80 per cent of the challenge. Nervousness regarding the size and type of the venue might account for 20 per cent. But I've had several opportunities to play" the pieces on the April 12 program, Duruoz said.

(The guitarist performed many of the works locally at a recent concert sponsored by the Milford Fine Arts Council.)

Duruoz won the Artists International competition last May and has had the past 11 months to prepare a program of his own choosing and to

practice the works.

The musician has created a program that reflects various musical styles and periods and career interests.

Duruoz said his intention is to showcase the instrument's enormous flexibility and the myriad sounds and flavors that it is capable of producing.

On the bill are works that are "contemporary, Baroque and selections from the standard repertoire," as well as a world premiere by a friend from Duruoz' days at Juilliard.

Featured will be Variations on "Les Folies d'Espagne" Opus 45 by Mauro Giuliani (1781-1829); Viol Pieces in A minor by Marin Marais (1656-1728); "Milonga del Angel" and "Verano Porteno" by Astor Piazzolla (1921-1992); Four Short Pieces for Guitar by David Hahn (born 1956); Prelude, Fugue and Allegro by J.S. Bach (1685-1750); "Depiction of a Surgery" by Marin Marais; and several traditional Argentine tangos.

A highlight for Duruoz will be the premiere of "Childhood" Suite (La Suite Enfantine), written especially for the musician by Philip Lasser (born 1963).

The piece, which runs about 16 minutes, was inspired by Lasser's infant daughter and has an impressionistic feel, Duruoz said.

The musician, who moved from California to Connecticut about eight months ago to teach at Wesleyan, said he was

spurred on in his love for the guitar in his native Turkey by a slightly older male cousin. (The cousin, who now lives in Norway also went on to become a professional guitarist.)

In the past five years, Duruoz has given numerous recitals in the United States, Peru, Turkey, Brazil and Greece. He also enjoys performing with symphony orchestras; he will be featured May 7-8 at two concerts with the Antalya State Symphony Orchestra in Turkey.

He also has two recordings to his credit on Centaur Records: *Contemporary Music for Guitar* (2002) and *Pieces de Viole, Marin Marais (Arrangements by Duruoz)* (2001).

Performing and sharing his love for the guitar is what gives Duruoz enormous joy.

"I just love getting people excited in this instrument," he said, smiling.

Milford classical guitarist Cem Duruoz will make his New York debut April 12 at 8 p.m. at Weill Recital Hall at Carnegie Hall, the corner of 57th Street and 7th Avenue in Manhattan. Tickets are \$20, \$15 for students and senior citizens.

To purchase tickets in advance, visit [www.carnegiehall.org](http://www.carnegiehall.org) or call (212) 247-7800. Tickets also will be available one hour prior to the performance at the Weill Recital Hall box office.

Additional information on Duruoz is available from his Web site at [www.duruoz.com](http://www.duruoz.com).

# CEM DURUÖZ, GUITARIST (PRONOUNCED “GEM”)

105 Arlington Street, West Haven, CT 06516, USA. Tel: (203) 543 8099.  
Web: www.duruoz.com, www.piecesdeviole.com, E-Mail: gem@duruoz.com

## RESUME

### PERFORMANCES IN RECITALS

<b>International Istanbul Festival</b> , Istanbul, TURKEY	2005
<b>Academia Nacional de Música, Guitar Series</b> , Cochabamba, BOLIVIA	2005
<b>International Guitar Festival, “Ramón Roteta”</b> , Hondarribia, SPAIN	2005
<b>CRR International Guitar Festival</b> , Istanbul, TURKEY	2005
<b>Carnegie Hall/Weill Recital Hall Debut</b> , New York, NY, USA	2004
<b>Arizona State University, Guitar Series</b> , Tempe, AZ, USA	2004
<b>La Guitarra California Festival</b> , San Luis Obispo, CA, USA	2003
<b>ICPNA Guitar Festival</b> , Lima, PERU	2003
<b>Eskisehir Festival</b> , Eskisehir, TURKEY	2002
<b>Old First Concerts</b> , San Francisco, CA, USA	2002
<b>South Bay Guitar Society</b> , San Jose, CA, USA	2002
<b>SESC/Pró-Música Guitar Festival</b> , Caxias do Sul, BRAZIL	2001
<b>Paros Music Festival</b> , Paros, GREECE	2001
<b>Earplay New Music Ensemble, Guest Soloist</b> , Stanford, CA, USA	2000

### PERFORMANCES WITH ORCHESTRAS

<b>Presidential Symphony Orchestra</b> , Ankara, TURKEY	2004
<b>Borusan Chamber Orchestra</b> , Istanbul, TURKEY	1997
<b>Stanford Chamber Orchestra</b> , Stanford, CA, USA	1993

### PROFESSIONAL CD RECORDINGS

<b>Desde El Alma, Tango Classics (KRC 2001)</b> , Karınca Records, TURKEY	2005
Tangos, vales and milongas from Argentina, arranged for solo guitar by Duruöz.	
<b>Contemporary Music for Guitar (CRC 2563)</b> , Centaur Records, USA	2002
New music written for Cem Duruöz and works by Walton and Davidovsky.	
<b>Pièces de Viole, Marin Marais (Arr. Duruöz) (CRC 2498)</b> , Centaur Records, USA	2001
Guitar transcriptions of works for bass viol ( <i>viola da gamba</i> ) and continuo.	

### MASTER-CLASSES AND LECTURES

<b>Centro Patiño</b> , Cochabamba, BOLIVIA	2005
<b>Long Island Guitar Festival</b> , Long Island, NY, USA	2004
<b>ICPNA Guitar Festival</b> , Lima, PERU	2003
<b>SESC/Pró-Música Guitar Festival</b> , Caxias do Sul, BRAZIL	2001

### EDUCATION

**The Juilliard School**, *GD in Guitar*, New York, NY, USA  
**Stanford University**, *MA in Composition*, Stanford, CA, USA  
**San Francisco Conservatory**, *MM in Guitar*, San Francisco, CA, USA

**“Committed playing and devotion to beauty of sound and thought.”**

Paros Life, Greece

**"There were gorgeous moments of sudden quietude and serenity; Mr. Duruöz would tastefully wait for just the right moment to slow down the tempo, giving the music special cadential moments."**

New York Concert Review, USA

**“Plays with confidence, style, elegance and fine musicality.”**

Sharon Isbin, USA

**"A sonority so pure and so clear; just like his last name."**

The Republic (Cumhuriyet), Turkey

**"His playing is artful and widely expressive."**

Classics Today, USA

**"Masterful command of color and tenuto."**

Guitarra Magazine, USA

**"Committed and exemplary performance."**

Classical Guitar, UK

**“You demonstrated once more how amazing the human body and mind are.”**

N. H. (Audience), Turkey

**“His control of the guitar was beyond just playing it, it was giving life to the instrument.”**

M. S. (Audience), USA

# NEW YORK

## CONCERT REVIEW



**Cem Duruoz**, guitar  
Weill Recital Hall at Carnegie Hall  
April 12, 2004



Cem Duruoz, in his excellent New York Recital Debut, proved that he is more than a very good guitarist; he is also a good arranger and a particularly fine communicator with his audience. He spoke frequently, providing some background on the composers and works, and his manner with the audience, like his stage presence while performing, was calm and poised.

Mr. Duruoz presented a varied program—not too much Baroque, not too much of the Spanish genre. He opened with Variations on Les Folies d'Espagne, Op. 45 by Mauro Giuliani (perhaps an ancestor of the former mayor?), and strummed his guitar gracefully and elegantly. The following Viol Pieces in A minor (works for viola da gamba) by Marin Marais were beautifully arranged by Mr. Duruoz. In his words to the audience, Mr. Duruoz mentioned that Marais himself had expressed interest in the piece being transcribed for guitar, and Marais would have been pleased with this idiomatic transcription. There were gorgeous moments of sudden quietude and serenity; Mr. Duruoz would tastefully wait for just the right moment to slow down the tempo, giving the music special cadential moments.

In Astor Piazzolla's Milonga del Angel and Verano Porteno, Mr. Duruoz provided both ambiance and integrity to the score. Harmonics, non-chord tones and portamenti were played with finesse. David Hahn's Four Short Pieces for Guitar, a great addition to the instrument's contemporary repertoire, was given a soothingly hypnotic reading. In Bach's Prelude, Fugue and

Allegro, Mr. Duruoz gave clarity to the intricacies of counterpoint, and he brought out lovely suspensions without micro-managing tempi.

The World Premiere of Philip Lasser's Childhood Suite (La Suite Enfantine) was a great success. This well-crafted work is in six movements, and it lovingly depicts the world through the eyes of a child. It has French influences (Lasser studied with Boulanger and Diamond—a kind of Frenchman), but the combination of diatonicism and chromaticism, along with a healthy mix of repetition and contrast, contribute to the work's originality. The storytelling is picturesque and always endearing. Duruoz's modest stage manner was perfectly suited to this piece, and, aside from the fact that his lower strings were slipping a bit out of tune, he played this challenging work with complete confidence.

Marin Marais's music returned to the program with a marvelous arrangement of his work entitled Depiction of a Surgery. Mr. Duruoz arranged the piece for guitar and also skillfully narrated the work in French. A musical description of seventeenth-century kidney stone removal (an extremely painful and risky procedure back then, as you might imagine) would, you might think, reflect the emotion and pain one would have during such circumstances, but the music was mostly pleasant French Baroque fare. If Vivaldi or Biber had written music for this procedure, I would have probably related to it more. The traditional tangos at the end of the program were pure fun, although—and this is not a negative—Duruoz's playing was somewhat understated, and he maintained the calm, cool approach that is his trademark.

Mr. Duruoz recently appeared in festivals in Brazil, Greece, Peru, Turkey and the USA, and as soloist with the Turkish Presidential Symphony Orchestra. Mr. Duruoz has recorded two CDs: "Pieces de Viole", which received critical acclaim in international magazines such as American Record Guide, Fanfare, Classics Today, Classical Guitar and BBC Music, and his CD: Contemporary Music for Guitar, both released by Centaur Records. He was born in Turkey, and he won First-Prize in the Turkish National Guitar Competition at the age of seventeen. He completed graduate studies at the Juilliard School with Sharon Isbin.

—Anthony Aibel

# CONCERT BIOGRAPHY

“More than a very good guitarist; also a good arranger and a particularly fine communicator with his audience.” wrote New York Concert Review –one of the many accolades that guitarist *Cem Duruöz* has received from critics.

Mr. Duruöz’ recent concert appearances include his *Carnegie Hall Debut Recital* at the Weill Recital Hall in New York, performances of Rodrigo’s *Concierto de Aranjuez* with the *Presidential Symphony Orchestra* in Turkey and recitals at the *Hondarribia Guitar Festival* in France, the *Istanbul Guitar Festival* In Turkey and Redwood Arts Council Series in the USA. His 2004-2005 season performances will include a French Baroque concert at the prestigious *Istanbul Festival*, a repeat appearance with a tango concert at *La Guitarra California Festival* in the USA as well as recitals and master-classes in Poland, Turkey, Connecticut and California.

His performances of early music on the contemporary guitar and his commissions from emerging composers are examples of Mr. Duruöz’ interest in all musical periods and his contributions to the guitar repertoire. His first solo CD *Pièces de Viole*, which consists of his transcriptions of gamba music by French baroque composer *Marin Marais*, has received critical acclaim in international magazines such as *American Record Guide*, *Fanfare*, *Classics Today*, *Classical Guitar* and *BBC Music* after being released by Centaur Records (CRC 2498, [www.piecesdeviole.com](http://www.piecesdeviole.com)).

Mr. Duruöz’ enthusiasm for contemporary music, on the other hand, led to his second CD “*Contemporary Music for Guitar*” (Centaur CRC 2563), which includes new works written for him by a young generation of composers *Tiffany Sevilla*, *Jody Rockmaker*, *David Hahn*, *Nicky Hind* and *Bijor Hoinic* as well as masterpieces of the guitar repertoire by *Walton* and *Davidovsky*. His interest in world music gave rise to ongoing collaborations with Argentine bandoneonist *Coco Trivisonno* as well as to his new solo CD *Desde El Alma – Tango Classics*, released under *Karinca* label.

Turkish born guitarist Cem Duruöz, (or “Gem” as pronounced in his native tongue) began his training with *Safa Gürbüç* and continued with *Ahmet Kanneçi*. He won the first prize in the Turkish National Guitar Competition at the age of seventeen. Subsequently he participated in the master-classes of *John Duarte*, *Oscar Ghiglia* and *Eliot Fisk* in Europe as a recipient of scholarship awards from the Italian and English Governments. In 1990, he moved to the United States and matriculated at Stanford University as a composition student. He later completed his graduate guitar studies at The Juilliard School with *Sharon Isbin*. He performed in Argentina, Brazil, Peru, Bolivia, Japan, France, Greece, and throughout Turkey and the USA. As an enthusiastic educator, Cem Duruöz has been conducting master-classes throughout the world and teaching guitar performance at Wesleyan University in the USA.

For more information please visit Mr. Duruöz’ web site: [www.duruoz.com](http://www.duruoz.com).

## SHORT BIOGRAPHY

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Mr. Duruöz’ recent concert appearances include his *Carnegie Hall Debut Recital* at the Weill Recital Hall in New York, performances of Rodrigo’s *Concierto de Aranjuez* with the *Presidential Symphony Orchestra* in Turkey and recitals at the *Hondarribia Guitar Festival* in France, the *Istanbul Guitar Festival* In Turkey and Redwood Arts Council Series in the USA. His 2004-2005 season performances will include a French Baroque concert at the prestigious *Istanbul Festival*, a repeat appearance with a tango concert at *La Guitarra California Festival* in the USA as well as recitals and master-classes in Poland, Turkey, California and Connecticut.

Being interested in early music, Mr. Duruöz (www.duruoz.com) transcribed and recorded some of the gamba music by French baroque composer *Marin Marais* in his first solo CD “*Pièces de Viole*”, which received critical acclaim in international magazines such as *American Record Guide*, *Fanfare*, *Classics Today*, *Classical Guitar* and *BBC Music* (Centaur CRC 2498, www.piecesdeviole.com). On the other hand, being a contemporary music enthusiast, he commissioned new works from emerging composers and recorded them in his second CD “*Contemporary Music for Guitar*” (Centaur CRC 2563), along with masterpieces of the guitar repertoire by *Walton* and *Davidovsky*. His new solo CD *Desde El Alma – Tango Classics* has been released under *Karinca* label.

Turkish born guitarist Cem Duruöz, (or “Gem” as pronounced in his native tongue) won the first prize in the Turkish National Guitar Competition at the age of seventeen. After moving to the United States he completed his graduate guitar studies at The Juilliard School with *Sharon Isbin*. He performed in Japan, Argentina, Brazil, Peru, France, Greece, and throughout Turkey and the USA. As an enthusiastic educator, Cem Duruöz has been conducting master-classes throughout the world and teaching guitar performance at Wesleyan University in the USA.

## CONCISE BIOGRAPHY

“More than a very good guitarist; also a good arranger and a particularly fine communicator with his audience.” wrote New York Concert Review –one of the many accolades that guitarist *Cem Duruöz* has received from critics.

Mr. Duruöz (www.duruoz.com) has recently given his *Carnegie Hall Debut Recital* at the Weill Recital Hall in New York, appeared in festivals in Brazil, Peru, Greece, France, Turkey and the USA and performed Rodrigo’s *Concierto de Aranjuez* with the *Presidential Symphony Orchestra* in Turkey. During the 2004-2005 season he will perform and conduct master-classes in Turkey, Poland and the USA.

He has recorded three solo CDs: *Pièces de Viole*, which received critical acclaim in international magazines such as *American Record Guide*, *Fanfare*, *Classics Today*, *Classical Guitar* and *BBC Music*, and *Contemporary Music for Guitar*, both released by Centaur Records as well as his new solo CD *Desde El Alma – Tango Classics* released under *Karinca* label.

Turkish born guitarist Cem Duruöz (or “Gem” as pronounced in his native tongue) won the first prize in the Turkish National Guitar Competition at the age of seventeen and completed his graduate studies at The Juilliard School with *Sharon Isbin*. As an enthusiastic educator, Cem Duruöz has been conducting master-classes throughout the world and teaching guitar performance at Wesleyan University in the USA.



The newsletter of the international community of Paros

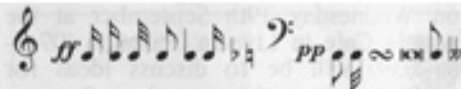
# Paros Life

previously **The Foreigner**



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0945-169793  
on the seafront  
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**KASTRO Real Estate Agency**  
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## Rudolf Jansen & Christa Pfeiler

The Paros Municipality is organising a classical music concert with pianist Rudolf Jansen and mezzo soprano Christa Pfeiler to be held at the Archilochos Hall on Monday, 24th September at 8pm. Contact Irini Kyriazanou or Marina Stergiou of DEPA at Paros Town Hall (tel: 22860) for further info.

## Paros Classical Music Festival 2001

### CLASSICAL CONCERT REVIEWS

#### Cem Duruöz, guitar

8th Aug - at the Hall of the Archilochos Society  
by Jeff Carson



Amid the cacophony emerging from Paros' summertime shops, clubs, and bars, it is discouragingly easy to forget that the guitar - the real guitar - is an instrument capable of the most delicate profundity. Cem Duruöz gave a demonstration of this that had his audience - nearly a full house - dreamy, but also intellectually alert, for hours afterwards. The word 'demonstration' is inadequate for such committed playing and devotion to beauty of sound and thought.

Cem began with two Albeniz pieces,

which accustomed us to the lack of amplification and put us in a romantically receptive mood. He followed with his own transcription of a suite by Marin Marais, who wrote mostly for viola da gamba in the early eighteenth century. Marais himself suggested these be transcribed for guitar, and the pieces as Cem played them seemed written for it. Marais has become deservedly popular again because of the excellent film about him, 'Tout les matins du monde'.

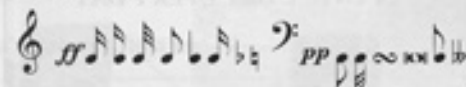
After the intermission Cem played expertly some Bach, which requires keeping several fleet musical lines distinct and even, and followed this with arrangements of folk songs from Turkey. A Turk, he understands these intimately; and if you know Greek (or Balkan) folk music, then you felt immediately at home with their unusual rhythms and melodic turns.

Surely the most unusual pieces on the program were the two selections from Marais' 'Le Tableau de l'Operation de le Taille', which describe the course of a surgical operation. Cem recited the titles of the sections as he played, and they were chilling indeed.

Appropriate to the climate, Cem closed with four tangos; he has studied and played much in Argentina and has a special affinity for these pieces, whose sophisticated indigenous rhythms cannot be picked up in a day. The second two, by Astor Piazzolla, have now been accepted as 'classical music' everywhere, and were full of beguiling melody that concealed their technical difficulty.

The encore was, naturally, more Marais. And it goes on: I'm listening to Cem's CD recording of Marais as I write this.

This was a perfect conclusion to the Paros Music Festival 2001, which was founded by Nancy Goldenberg. And we owe a debt of thanks to Spyros Mitroyiannis, Giorgos Kavallis, Loni Oikonomou, and Elizabeth Carson for their contributions.



# CEM DURUÖZ, GUITAR

## SAMPLE RECITAL PROGRAM (Not final, might be adjusted and changed depending on venue)

Variations sur “Les Folies d’Espagne”, Op. 45 \_\_\_\_\_ Mauro Giuliani  
(1781-1829)

“Pièces de Viole”, in E minor\* \_\_\_\_\_ Marin Marais  
*Tombeau pour Mr. de Ste Colombe* (1656-1728)  
*Fugue Gaie*

Asturias \_\_\_\_\_ Isaac Albéniz  
(1860-1909)

En los Trigales \_\_\_\_\_ Joaquín Rodrigo  
Fandango (1903-1999)

Milonga del Angel \_\_\_\_\_ Astor Piazzolla  
Verano Porteño (1921-1992)

### INTERMISSION

#### Featured international emerging composer

Turkish Folksong Arrangements \_\_\_\_\_ Carlo Domeniconi  
(b. 1947)

Four Short Pieces for Guitar\*\* \_\_\_\_\_ David Hahn  
(b. 1956)

Prelude Fugue and Allegro, BWV 998 \_\_\_\_\_ Johann-Sebastian Bach  
(1685-1750)

Depiction of a Surgery (character piece)\* \_\_\_\_\_ Marin Marais  
Recovery\*

*narrated by Cem Duruöz*

#### Traditional Argentine Tangos

\*Transcribed by Cem Duruöz. Recorded in his CD “Pièces de Viole” released by Centaur Records (CRC 2498).

\*\* Recorded in his CD “Contemporary Music for Guitar” released by Centaur Records (CRC 2563).

# CEM DURUÖZ, GUITAR

## CONCERTO REPERTOIRE

Concierto de Aranjuez \_\_\_\_\_ J. Rodrigo

For season tangos for guitar and string orchestra (arr. Duruöz) \_\_\_\_\_ A. Piazzolla

Concerto for Guitar, Bandoneon and Chamber Orchestra (possibly with Jorge “Coco” Trivisonno, bandoneon) \_\_\_\_\_ A. Piazzolla

Adios Nonino and other arrangements for guitar, bandoneon and string orchestra (arr. Trivisonno, with Jorge “Coco” Trivisonno, bandoneon) \_\_\_\_\_ A. Piazzolla

D Major and A Major Concertos \_\_\_\_\_ A. Vivaldi

Concerto in D Major \_\_\_\_\_ M. Castelnuovo-Tedesco

**Any other concerto, per advance request.**

## CEM DURUÖZ' COLLABORATIONS WITH OTHER PERFORMERS

Cem Duruöz regularly collaborates with various performers such as bandoneonist *Jorge “Coco” Trivisonno* and gambist *John Dornenburg*, by inviting them to be a guest artist in his programs as well as doing full recitals and chamber music concerts together. These collaborations can be summarized as follows:

- Guitar/Bandoneon (Orchestral): Guitar/Bandoneon concerto by Astor Piazzolla as well as various Piazzolla works arranged for guitar/bandoneon and chamber orchestra.
- Guitar/Bandoneon (Recital): Program of traditional tangos from Argentina and works of Piazzolla arranged for guitar/bandoneon duo, solo guitar and solo bandoneon.
- Guitar/Gamba/Harpsichord: Program of Versailles Palace composers such as Marais, Forqueray and Couperin. Solo works as well as duets and trios with this innovative instrumental combination.
- Guitar/Voice (female): Program of *Opera Arias*, and *World Music*.
- Guitar/Voice (male and female): Full program of *Argentine Tango Music* from various tango composers such as Troilo, Piazzolla and Gardel.
- Guitar/Flute: *Histoire du Tango* by Astor Piazzolla, as well as various contemporary works.



"There is no doubt "Desde El Alma" Tangos for Guitar, is a masterpiece.

Cem Duruöz confidently interprets and gives expression to the old tangos as well as the modern ones. His elaborate and fine technique brings precision to every moment and his impeccable artistry lends great support to our tango."

*Coco Trivisonno - Bandoneonist*

Tangos: Gallo Ciego, La Mariposa, La Bordona, La Cumparsita, Malena, Verano Porteño,  
La Ultima Curda, Nostalgias, A Fuego Lento  
Milongas: Azabache, Milonga del Angel, Payadora  
Valses: Desde El Alma, Corazón de Oro

## Marin Marais – Pièces de Viole (arr. Duruöz)



"Stylish, elegant, and unexpectedly idiomatic."

*American Record Guide*

E minor Suite, Book 2, including *Tombeau pour Mr. de Ste. Colombe*

B minor Suite, Book 2, including *Tombeau pour Mr. de Lully*

*Le Tableau de l'Opération de la Taille*, and *Les Relevailles*, Book 5

*Chaconne en Rondeau*, Book 2

*Marche à la Turque*, Book 5

# PIECES DE VIOLE – MARIN MARAIS

CRC2498

*"Stylish, elegant, and unexpectedly idiomatic... These attractive solo guitar arrangements of gamba and continuo works by Marin Marais are expertly performed here by guitarist Cem Duruöz."*

American Record Guide

*"Duruöz has a fine feeling for the rendering of the ornaments that bring this music to life... This is an attractive program that should be of particular interest to guitarists looking to expand their Baroque repertoire."*

Fanfare

*"The playing is artful and widely expressive -especially notable is the carefully nuanced Tombeau pour Mr. de Ste. Colombe- and Duruöz's articulation is invariably clean and clear, his ornamentation well chosen and tasteful."*

Classics Today

*"Duruöz captures the essence of the originals while at the same time giving a contemporary edge to this repertoire. On the whole, the transcriptions are extremely effective... This is an enterprising project."*

BBC Music

July/August 2001

\$6.95

Canada \$9.95



# American Record Guide

INDEPENDENT CRITICS REVIEWING CLASSICAL  
RECORDINGS AND MUSIC IN CONCERT

**MARAIS:** *2 Suites; Tableau de l'Operation de la Taille; Les Relevailles; Chaconne en Rondeau; Marche a la Turque*  
Cem Duruoz, g—Centaur 2498—63 minutes

These attractive solo guitar arrangements of gamba and continuo works by Marin Marais are expertly performed here by guitarist Cem Duruoz. In transcribing the works for guitar, Duruoz follows Marais's suggestion in the preface to his Third Book of Pieces for Viola da Gamba that the pieces may be played on other instruments, guitar included. The results are stylish, elegant, and unexpectedly idiomatic. Duruoz plays here on a modern instrument with a thoroughly modern technique and tonal palette. This darkness of tone is far from the shimmering, airy quality that one often associates with this music, whether bowed or plucked. But perhaps because of the melancholy that underlies so much of Marais's music, I find it very effective.

Duruoz combines a knowledge of French baroque style with dramatic intensity in interpretation. The intensity is particularly apparent in the passionate, focussed reading of the 'Tombeau pour Mr de Ste Colombe', Marais's homage to his teacher and the expressive core of the Suite in E minor. Duruoz gives the anguished rhetorical gestures a bold treatment through his striking use of dynamics, especially the sudden outburst toward the end of the seven-minute lament. This expressive extroversion is in evidence elsewhere on the recording, as in the Allemande to the Suite in A minor, stressing the inherently dramatic character of this music.

By far the most novel pieces on the recording are 'Le Tableau de l'Operation de la Taille'

and 'Les Relevailles', which depict—I am not making this up—a gallstone operation and the patient's later recovery. This program is realized with the help of a narrator, in French, of course. As odd as the pieces are with the narrator, it is clear that Marais's music would be positively inscrutable without it, especially the bizarre effects in 'Le Tableau', evoking the moment of incision and removal of the stone.

These strange pieces may not be for everyone, but most will want to hear them at least once for their entertainment value and for the insight they supply into a type of baroque music drama that is little known or heard nowadays. The rest of the program is sure to please, especially as a thoughtful modern treatment of Marais's music.

RINGS

American Record Guide

Contemporary Music for Guitar



CRC 2563



Cem Duruöz, Guitar

"Throughout this disc, Duruöz's versatility is amply demonstrated, as his laudable proselytising on behalf of contemporary music."

*Classical Guitar*

W. Walton – *Five Bagatelles* (1972)

M. Davidovsky – *Synchronisms No. 10 for Guitar and Tape* (1992)

T. Sevilla – *Dreamscapes* (1995)<sup>1,2</sup>

N. Hind – *Crossings for Guitar and Live Electronics* (2000)<sup>1,2</sup>

J. Rockmaker – *Mood Swing* (1994)<sup>1,2</sup>

B. Hoinic – *Prelude* (1997)<sup>1,2</sup>

D. Hahn – *4 Short Pieces* (1997)<sup>2</sup>

<sup>1</sup>Written for Cem Duruöz. <sup>2</sup>World premiere recording.

# CONTEMPORARY MUSIC FOR GUITAR

**CRC2563**

*"Throughout this disc, Duruöz's versatility is amply demonstrated, as his laudable proselytizing on behalf of contemporary music."*

Classical Guitar

*"With a masterful command of color and tenuto (his reading of the Alla Cubana from the Bagatelles is magic), Duruöz breathes life into an extremely dense program. His disc of Contemporary music overflows with color from the bouncy brightness of his Allegro from the Walton Bagatelles to the understated cool of the Pink Floyd meets Steve Reich gem that is Nicky Hind's Crossings for Guitar and Live Electronics."*

Guitarra Magazine

*"The originality of this recording lies in the paradoxical blending of unity and variety. Mr. Duruöz uses a whole range of sounds, colors, techniques and styles, exploiting to full extent the immense diversity of contemporary music for guitar. The rich interplay of contrast between the different works creates a magically captivating atmosphere."*

Anouk Spicher-Thommen, music critic

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 The Aaron Shearer Master Class

Teaching Techniques of Jesus Silva

Master Class with Manuel Lopez Ramos

The John Williams Master Class

AST Guitar Symposium 1979  
 by Ron Franklin

Lily Afshar Master Class at CCPA  
 By Pamela Kimmel

Lily Afshar  
 - Possession

Edoardo Catemario  
 - Guitar XXth  
 - Italian Virtuoso

Benjamin Verdery  
 Soepa  
 Ufonia

Beau Benson with the Northeast Texas Symphony

Cavatina Duo  
 - Guitar & Flute

Randall Avers  
 - Vistas

Cem Duruoz  
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Denis Azabagic  
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