

Fact sheet about Klasik Keyifler (KK)



Who are we and how did we start?

KK was founded in 2008 by violinist Ellen Jewett and Turkish guide/historian Husam Suleymangil (a married couple). Our aim was to bring our personal worlds of chamber music and tourism together by organizing concerts in unique historical and archeological venues.

Our musical events have taken place in caves, ancient oil presses, living rooms, underground museums, town squares, a medieval caravansary and hospital, Byzantine churches and monasteries, an Ottoman medrese, art galleries and modern concert halls . We are a registered Turkish NGO and have a number of members paying monthly dues to the association. Our advisory board consists of Turkish and foreign artists and academics, as well as local businesses owners. Our musical activities have take place throughout Türkiye in Ankara, Istanbul and in locations on the Aegean, and from 2008 until 2022 our main focus was the Cappadocia Music Festival in central Anatolia. Mehmet Gökhan Bağcı was a co-director between 2018-2023 and Ozan Tunca, Ceren Türkmenoğlu and Cem Önertürk joined the artistic board of advisors for the 2025/26 season. KK formally moved the association base to the Çanakkale region (north Aegean) along with our 1926 Steinway piano.



KK in numbers since 2008:

- 9 festivals in Cappadocia
- 1 festival in Şirince
- 2 digital festivals (covid period)
- 192 concerts
- 42 master classes
- 55 open rehearsals
- 63 lectures/workshops
- 173 faculty
- 880 participant students
- over 15.000 audience
- more then 25.000 views on YouTube

About the KK Young Artist program:

An academy program is integrated into our festival programming. Since 2008 KK has invited young musicians to workshops ranging in age from 12- 30 from Turkey, Germany, Italy, Canada, Spain, US, Afghanistan, France, Syria, Russia, Columbia, Japan, England, and Iran. In addition to private lessons and public master classes with internationally renowned professors

and performers, KK places a main emphasis on chamber music repertoire. We believe some of the best teaching and learning comes through playing together, and most participant students perform alongside faculty at some point during their attendance. We also are passionate about the belief that collaborative work with living composers can form a link from our time to the interpretations of works of the past. KK starts with the premise that the current music world is

a highly competitive one, both in the conservatories and on the concert stage. We aim to cultivate a rigorous performing environment that is also at the same time non-hierarchical and

non-competitive, allowing young performers to experiment with alternative perspectives. These include supplemental classes on improvisation, folk idioms and different tuning systems,

body awareness and breathing techniques.

About the Composer's Cauldron:

These workshops provide a forum for young composers 1) to refine their compositions under the guidance of internationally renowned composers; 2) to work with performers dedicated to

contemporary performance practices; 3) to hear their music played and recorded by great players in amazing venues. Each season different guest composition teachers share their insights and experiences with selected participants by teaching private lessons and also by leading colloquiums on extended techniques alongside guest performers. Open rehearsals are offered for both the guest teachers' works as well as the new compositions emerging from the participating composers. Composers have the opportunity to delve into the rich traditions of Turkish classical and folk music. They also can explore exciting new trends in contemporary music by incorporating traditional musical material into the language of western composition.

About the KK Music Village; Programs for Kids

KK has organized 3 music camps in Sirince near Izmir. The main concept of this program is to develop each child's imagination by stimulating an inner love for music. The aims of these varied courses include strengthening a sense of rhythm and a capacity for listening, as well as developing creativity, concentration, nonverbal communication, determination, inner balance, self-confidence, and cooperation with others. Participants will also learn a bit about the science

of music, and will make various simple instruments out of common materials found at home.

A

main emphasis is placed on musical and dance improvisation which can be essential for establishing deeper correlations between the mind and body movements. It is not necessary for participants to play an instrument, but they can bring one if they choose and many instruments will be available to try. Throughout these music making and group improvisation sessions, they will experience the thrill of playing together through our game-oriented curriculum. We believe that the children will return home communicating more intensely with their ears, eyes, bodies and minds.



About our financing strategies and sponsors:

Our funding has come from a variety of sources including in-kind donations from local institutions such as Cappadocia University and venue sponsors in various museums, Turkish Cultural Ministry and local municipalities, boutique hotel sponsors, local business cash sponsors, Embassy grants (US and Holland), grants from NGOs such as Goethe, French, Dutch Institutes, Afghanistan National Institute of Music, Engle Family Foundation, RET International, Cultures in Harmony, Ricciotti Ensemble, academic partnerships (Bilkent University, Cornell University, University of Maryland, Ithaca College), partnership with Ada Music Records, ticket sales, tuition from students, instrument sponsors, monthly dues from members, the foundation of a US based tax-exempt (501c3) Chamber Music Exchange (CME), and organizing tours to festival events.



Our Strengths:

Well-respected in the Turkish music community for providing a platform for emerging young performers and composers;

High quality artistic value for the cost (according to dollar);

Sophisticated tourism infrastructure for potentially diverse audiences- ranging in daily costs from 20\$-200\$ (including room and 3 meals);

2 million annual visitors to the Cappadocia region; (pre pandemic)

14-years experience building collaborative local networks and establishing new venues for concerts;

Strong partnerships with many Turkish and foreign universities.

Our Weakness

Current lack of government support for Western art;

Rapid devaluation of Turkish currency against dollar and Euro presents challenges with foreign

artists' costs;

Budget does not adequately cover PR, fund-raising and staff costs; Over-dependence on volunteer staff; Lack of training for outreach/audience-building programs.



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