



Guitar Soundings

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2010-11 INTERNATIONAL CONCERT SERIES CONCLUDES WITH

MARCIN DYLLA

All performances take place at the Illsley Ball Nordstrom Recital Hall at Benaroya Hall

MARCIN DYLLA - SATURDAY, MAY 7, 2011, 7:30 PM



The Seattle Classic Guitar Society is thrilled to present Marcin Dylla in the final concert of the 2010-2011 International Concert Series. Hailed by the Washington Post as “one of the most gifted guitarists on the planet”, Polish guitarist Marcin Dylla is a rare phenomenon in the recent history of the classical guitar. He is considered by many music critics to be one of the most outstanding classical guitar players today. He has earned this position, among others, to the unparalleled number of awards he has won at various international music competitions. From 1996-2007 he was awarded first prize an astounding 19 times at the most prestigious international guitar competitions in Europe and in the USA. The most recent triumph was winning the first place Gold Medal at the 2007 Guitar Foundation of America International Competition in Los Angeles, considered by many as the most prestigious guitar competition in the world. This win was followed by a tour of over 50 cities in North America, Mexico and Canada, plus a live recital video recording for Mel Bay publications and a CD recording for Naxos that reached the top 10 bestselling Naxos recordings in 2008. His live

recital DVD, *Wawel Royal Castle at Dusk*, was nominated for a 2010 Fryderyk Award, (Poland’s equivalent to the American Grammy), in the category of Solo Classical Music Album of the Year.

Born on June 6, 1976 in Chorzów, Poland, Marcin started to learn to play the guitar at the age of 8 at the State School of Music in Ruda Śląska. Between 1995-2000 he studied at the State Academy of Music in Katowice in the guitar class of Ms. Wanda Palacz. He continued his musical education in schools abroad: Musical Academy in Basel with professor Oscar Ghiglia, Musical Academy in Freiburg with professor Sonja Prunnbauer, and Musical Conservatory in Maastricht with Carlo Marchione.

2010-2011 INTERNATIONAL CONCERT SERIES

Marcin Dylla - Sat. May 7, 2011, 7:30 PM

Tickets for the International Guitar Concert Series may be purchased through the Rosewood Guitar store at 206-297-8788 or the Benaroya Box Office at 206-215-4747



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MARCIN DYLLA - MASTER CLASS - SUNDAY, MAY 8TH, 10:00 AM

JOIN US IN AUDITING THE MARCIN DYLLA – MASTER CLASS – SUNDAY, MARCH 8TH, 10:00 AM. The master class will be held at Cornish College of the Arts in the Poncho Concert Hall at 710 East Roy Street. Join us in auditing the class - there's a \$12.00 fee to audit the class and free parking is available around the corner from Cornish on Boylston Ave East under a condo building.

THE MASTER CLASS

For those of you slogging away with you scales and arpeggios in the middle of the night, looking over at your dog or cat that lets out a sigh, then promptly walks out of the room, I have bad news for you. Your tone is like a sick frog on its last croak and you have no rhythm!

But do not fret, with the bad comes the good and I plan to show you the light! Or at least I am going to offer a possible solution that someone else will lead you to the promised land of good tone and faster scales. Who is that person you ask? That would be none other than one of the amazing artists that you just saw in concert at Benaroya Hall sponsored by the Seattle Classic Guitar Society.

If you're not following my drift, then allow me to explain. Each year the Seattle Classic Guitar Society brings in artists from around the globe to perform at Illsley Ball Nordstrom Recital Hall, at Benaroya Hall. Typically the guitar society contracts with the artist to teach a master class during their visit to Seattle. Each class is an opportunity to hear three to four students perform a piece of music in front of an audience and then receive feedback from the artist. Essentially it is like sitting in on a live guitar lesson.

There are two ways to participate. If you would like to perform for the artist then look for information in the guitar society newsletter where you will find details pertaining to performers fees, venue, date and time, then submit your information to the president of the guitar society, Virginia Ryan, at: v_ryan8@q.com. Some master classes can be very popular and difficult to obtain a performers slot. Typically, the guitar society is looking for students that are working towards an advanced level on guitar and can perform an intermediate to advanced piece of music. Not only is it a great way to build performing experience but it is also a fantastic opportunity to get insight on the technique and musicianship from some of the best classical guitarists around the world.

Each master class performer needs an audience and if you do not feel ready for the big stage, then I encourage auditing the class. As the proverbial fly on the wall, it is beneficial to watch a student improve their piece as the teacher guides them through the various technical and musical hurdles. One can glean all kinds of information from hand position, tone and phrasing, to good practice habits. Not only can you learn by watching, you are also welcome to ask direct questions of the artist. In fact we encourage it, as this is a great opportunity to ask someone like David Russell why his tone is so sweet and yours still sounds like that croaking frog.

The big misconception that everyone seems to have comes from the event title, "*Master Class.*" I have met so many people that say they hear the words *master* and *class* and then believe they are going to have to bring their guitar and play in front of a room full of guitarists. Once more, they believe the class is for a "*master*" or at least someone who is at a very high level. None of this is true. On the contrary, everyone is welcome to come and audit the class and there is even no need to be able to play if you are auditing. For those that are guitar aficionados and come to our concerts to simply enjoy the guitar, the master classes are an extra bonus to spend some time watching the artist in a small venue. It can be a real treat to hear the artist talking about what they love to do and bringing that to someone who is aspiring to get to the next level. Furthermore, one can gain insight into listening to guitar with a more informed ear as the artist explains the finer points of phrasing to a budding performer.

So what are you waiting for? The guitar society is bringing in Marcin Dylla on May 7th for the last international concert series performance of the season. Marcin will teach a master class the following day, Sunday May 8th. Details are below.

What: Marcin Dylla Master Class

When: Sunday, May 8th, 10:00 AM till around 1:00 PM

Where: Poncho Hall at Cornish College of the Arts 710 East Roy St., Seattle 98102

Tickets: \$12 at the door (to audit the class)

See you at the next master class!

– Jason Williams –

EVELYN'S CORNER - INTERVIEW WITH MICHAEL PARTINGTON

Who knew that Michael Partington was a closet opera star?

I got the story over coffee at the newly-restored Green Bean Cafe. Michael – in case you don't know – is a wonderful storyteller, and he had me laughing out loud and my eyes tearing up. Especially when he told me about his up-coming Opera debut. (Michael was featured as the guitarist in "The Barber of Seville" with the Seattle Opera, which opened on January 15, 2011.) His stories still make me smile: Can you picture Michael trying to climb a ladder up from the orchestra pit during rehearsal, with his guitar strapped on his chest? (It didn't work, so they had him pass it out of the pit and up to someone who treated it as if it were a tennis racket, giving our Mr. Partington a serious heart attack. They finally, at his request, designed a nice safe set of stairs for him.)

But wait, there's more! Imagine him getting his staging directions mixed up and kneeling on the wrong knee – and doing his very best to play his guitar anyway, with his arms and shoulders twisted every which-way. (He demonstrated. It was pretty funny.) Michael's summary of his opera experience up to this point? "It's a good thing they're paying me for this!"

We did try to discuss some serious things. His beginnings with the classical guitar, for example. Turns out (according to his mother) that probably the reason he chose guitar in the first place was to avoid the very frightening, hand-whacking piano teacher his older brother was saddled with. All right, I confess: he made me laugh with this story, too. I couldn't help but picture him as a little six-year-old boy, frantically trying to convince Mom and Dad that he really, really, REALLY LOVES THE GUITAR.

Still grinning, I moved on to some of the questions on my list:

Who are your biggest influences? He answered without a moment's hesitation: Julian Bream and Eduardo Fernandez. They play real music! They play thought-provoking music! They make the audience work! He thought for a moment, trying to put it into words. "Too many guitarists play light music. It's like this: if you give your audience too much candy, they won't eat their vegetables!" He feels that guitarists – and classical musicians in general – should strive to give the audience music that they have to pay attention to and put some effort into. Vegetables. Not candy. (But then he said that perhaps a tiny bit of candy would be okay.)

In line with this belief, he told me he puts each potential addition to his repertoire through a test: is the piece something that Bream would play? Or Fernandez? If so, it makes the cut. He rarely strays from this philosophy.

What are your thoughts about the Seattle classical guitar scene? "It's very rich. We are so lucky to have the Rosewood." He sees the Rosewood as the center of the community, fostering growth and interactions between guitarists who otherwise wouldn't meet each other. He is actively trying to get his University of Washington guitar program more integrated with the greater guitar community; having them play at the Guitar Society Holiday Concert is such an effort

What do you like to do when you aren't playing the guitar? "Practice!" He laughed. "Practice some more! And I like to play softball. And read. And play video games." Video games? What? Our Maestro Partington? He says first-person shooters are a great way to relieve the stress caused by our demanding instrument. So great a stress-reliever, in fact, that he does not allow himself to actually have a video console in his home because the games can be terribly addicting.

Our time was running out. Was there anything else he could think of? "Hey!" he said, starting to clear the table of our coffee mugs, "I'm going to be on the cover of Classical Guitar Magazine next month!" He said there will also be an article. How exciting is that? I hope that Bill at the Rosewood is stocking up on that issue...

Thank you, Michael, for this great interview. I truly enjoyed getting to know you a little better. Good luck at the Opera!

– Evelyn Arvey



SCGS MEMBER NEWS

MICHAEL NICOLELLA TO TEACH SUMMER GUITAR SEMINAR AT CORNISH COLLEGE OF THE ARTS



Michael Nicolella will be teaching an inspiring week of private instruction, masterclasses, ensemble playing, workshops and performances at Cornish College of the Arts in Seattle this Summer. The seminar is geared towards those ages 12-19, playing at an intermediate to advanced level on classical guitar and comfortable reading notated music. The program runs from August 1-5; 10am-4pm M-F. Price is \$395 with some scholarships available. Cornish College of the Arts offers a Summer Music program that affords students ages 12 and up the opportunity to study with the renowned Cornish music faculty in a series of week long intensive workshops, designed especially for the aspiring young musician.

For more information contact: summermusic@cornish.edu or visit: www.cornish.edu/summer

SCGS MEMBERS; ANDERSON, CLEMENTS, PAKKOFF & VIERSCHILLING PERFORMED IN A QUARTET AS PART OF THEIR RECENT SEATTLE CONCERT.



R-L: Matthew Anderson, Bill Clements, Robert Vierschilling, Jessica Pakkoff

Events Calendar:

Events are also listed on our website: www.SeattleGuitar.org

Saturday, May 7, 7:30 PM, Seattle, WA

Marcin Dylla in concert on the Seattle Classic Guitar Society International Series, 7:30 pm at Illsley Ball Nordstrom Recital Hall, Benaroya Hall, 3rd and Union, downtown Seattle. For information and advance tickets contact the Rosewood Guitar, 206-297-8788 or the Benaroya Box Office, 206-215-4747.

Saturday, May 7, 7.30 PM, Union, WA

Michael Partington will perform a solo concert at the Anna's Bay Center for Music, Harmony Hill Retreat Center. For more information visit www.annasbay.org

Sunday, May 8, 10:00 AM, Seattle, WA

Marcin Dylla will present a Master Class at the Cornish College of the Arts, Poncho Concert Hall, 710 E. Roy Street, Seattle, WA 98121. Auditors: \$12.00 to attend.

Tuesday, May 10, Dayton, OH

Michael Nicolella teaches a master class at Wright State University.

Wednesday, May 11, 7:30 PM, Dayton, OH

Michael Nicolella performs solo and with orchestra at Wright State University. Solo works by Bach, Tedesco Beaser and a performance of Nicolella's "Guitar Concerto" for classic guitar and orchestra.

Sunday, May 15, 4.30 PM, Bainbridge Island, WA

Michael Partington will perform a duo concert with flutist Jeff Cohan at the Bloedel Reserve. For more information visit www.bloedelreserve.org

Friday, May 20, 7.30 PM, Seattle, WA

Students of Michael Partington present a concert of chamber music with guitar. Brechemin Auditorium, University of Washington. Admission \$5. For more info visit www.music.washington.edu

Friday, May 27, 7:30 PM, Seattle, WA

SCGS Open Mic at MCNW (Music Center of the Northwest), 901 North 96th St., in the Baptist Church.

Friday, June 24, 7:30 PM, Seattle, WA

SCGS Open Mic at MCNW (Music Center of the Northwest), 901 North 96th St., in the Baptist Church.



Submit items for the Events Calendar to Jessica Pakkoff at SCGSNewsletter@hotmail.com or call (206) 365-0845. Submission deadline for the July-August issue is June 10th, 2011.

SCGS OPEN MIC INFO FOR 2011

The SCGS Open Mic is held at 7:30 p.m. on the fourth Friday of each month at the Music Center of the Northwest located in the Baptist Church at 901 North 96th Street (on the southeast corner of Linden and 96th street, one block west of Aurora Avenue). (Note: The November open mic will be on the 3rd Friday to accommodate the Thanksgiving holiday and there will be no open mic in December.)

EASTSIDE CLASSICAL GUITAR GET-TOGETHERS

Eastside Get-Togethers (open mic) are on the first Thursday of each month on the Eastside in Bellevue, WA. All levels welcome. For more information please contact: nbonning@msn.com or phone Nancy at 425-454-0186

MEMBER SUBMISSIONS WELCOME!

If you would like to contribute an article, recording review or information about upcoming concerts to Guitar Soundings, please contact the main office at (206) 365-0845 or send e-mail to SCGSNewsletter@hotmail.com. Submission deadline for the July-August issue is June 10, 2011.



Seattle Classic Guitar Society

A nonprofit organization promoting the art of the classic guitar in the Puget Sound area.

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My employer will match my gift!
(Please enclose matching gift form.)

What does membership do for me?

Membership in the SCGS gives you discounts on tickets to all our concerts, a one-year subscription to Guitar Soundings, guaranteed notification of events, free attendance to our Summer Picnic and Member Concerts, and periodic opportunities to perform. Your support also helps us to bring the finest international artists to perform in the Seattle area and support local artists year after year.

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