



Guitar Soundings

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SCGS 2019–2020 INTERNATIONAL CONCERT SERIES PRESENTS JUDICAËL PERROY

All performances take place at the Illsley Ball Nordstrom Recital Hall at Benaroya Hall, 7:30 PM



JUDICAËL PERROY (FRANCE)

SATURDAY, MAY 2ND, 7:30 PM

Judicaël Perroy is widely known as an extraordinary virtuoso classical guitarist and musician with several prizes to his credit. In 1997 he captured the prestigious first prize of the 15th Guitar Foundation of America International Competition and Convention awarding him a tour of the United States and Canada with more than sixty concerts and master classes.

Born in 1973 in Paris, he began playing the guitar at age 7 attending the Conservatoire Municipal Inter-districts of Paris. He studied with Delia Estrada and Raymond Gratien at the Ecole Nationale d'Aulnay-sous-Bois where he graduated with honors. At age 11, he performed as soloist in two concertos by Vivaldi with Ensemble Instrumental du Mans, under the direction of André Girard and continued his musical studies with Roberto Aussel and Daniel Lavalie. At 14, he won second prize at the International Guitar Competition of Ile de France. In 1992, he won the grand prize and audience prize at the 15th Concours International de Guitare René Bartoli by unanimous jury decision. In 1994, he received Licence de Concert from Ecole Normale de Musique in Paris from Alberto Ponce's class and later that year he was awarded the 1st prize at the 7th International Competition of Bourg-Madame where the final vote was by the general public without any jury. In 1996, he was the first prize winner of his graduating class at the National Conservatory of Music and Dance in Paris (Paris Conservatoire).

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JUDICAËL PERROY

2019–2020 INTERNATIONAL CONCERT SERIES

MICHAEL PARTINGTON – March 21, 2020 – 7:30 PM

JUDICAËL PERROY – May 2, 2020 – 7:30 PM

Tickets for the International Guitar Concert Series may be purchased at Rosewood Guitar Store: 206-297-8788, Benaroya Box Office: 206-215-4747 or online at: www.seattleguitar.org

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Judicaël's current discography includes eight albums and one DVD. He recorded an all-Bach CD for Naxos label which includes an impressive and unprecedented performance of Bach's second keyboard partita transcription on the classical guitar. In 2016, he recorded a CD of Ponce's music (Naxos) which features the premiere of Sonata no. 2.

Mr. Perroy has held teaching positions at Ecole Nationale de Musique d'Aulnay-sous-Bois and Ecole Nationale de Musique Blanc-Mesnil (1995 to 2004). In the winter of 2000, he was chosen to substitute for the chair of guitar department, Steven Robinson, at Stetson University. In 2017, Judicaël was appointed to the faculty at the San Francisco Conservatory of Music. He continues to hold a teaching position in Lille's APPSEA (Association de préfiguration du Pôle supérieur d'enseignements artistiques) Nord-Pas-de-Calais, France.

MICHAEL PARTINGTON CONCERT – SCGS INTERNATIONAL SERIES

SATURDAY, MARCH 21ST, 7:30 PM



Michael Partington is one of the most engaging of the new generation of concert players. Praised by Classical Guitar Magazine for his "lyricism, intensity and clear technical command," this award-winning British guitarist has performed internationally as a soloist and with ensemble to unanimous critical praise. Audiences are put at ease by his charming stage manner and captivated by his musical interpretations. His innate rhythmic understanding and sense for tonal color combine to form some of the most memorable phrasing to be heard on the guitar.

Mr. Partington has appeared throughout the USA, UK, Canada, Russia and Scandinavia in solo recital, with orchestra and in chamber ensembles. His North American appearances include the first solo guitar recital in Seattle's Benaroya Hall, as well as Town Hall and Meany Theater in Seattle, Austin, Los Angeles, New Haven, Phoenix, Portland, Reno, San Francisco, Vancouver and many others.

He has released 8 solo CDs for Rosewood Recordings, and is also featured on releases on the Cadenza Music and Present Sounds labels.

MICHAEL PARTINGTON MASTER CLASS

SUNDAY, MARCH 22ND, 2020 - 10:00 AM - BRECHEMIN AUDITORIUM - UW SCHOOL OF MUSIC

The deadline to apply for both the Michael Partington master class and the David Marshall Scholarship for the master class is Monday, March 9th. Selected players and scholarship recipients will be notified Monday, March 16th.

JUDICAËL PERROY MASTER CLASS

SUNDAY, MAY 3RD, 2020 - 10:00 AM - BRECHEMIN AUDITORIUM - UW SCHOOL OF MUSIC

The deadline to apply for both the Judicaël Perroy master class and the David Marshall Scholarship for the master class is Monday, April 20th. Selected players and scholarship recipients will be notified Monday, April 27th.

All master classes are held at the University of Washington School of Music, in Brechemin Auditorium at 10:00 AM. We will be scheduling four performers. The performance fee is \$40 per player. If you are interested in performing in the master class and/or applying to the David Marshall Scholarship Fund to cover the fee, please submit online or send a completed application form (PDF or Email Text) to: SCGS@seattleguitar.org. The master class is open to auditors, and the fee to attend is \$10.00. University of Washington students may audit the class for free.



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CULTURE

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A&
OFFICE OF ARTS & CULTURE
SEATTLE

2019–2020 FRYE ART MUSEUM GUITAR SERIES

JON YERBY – Saturday, April 18, 2020 – 2:00 PM



Concluding the Frye Guitar Series this season will be Jon Yerby. Born in Celle, Germany, Dr. Jon Paul Yerby has performed across four continents and served on the faculty of five major Universities. An acclaimed recitalist and chamber musician, Jon has performed with the Park City Beethoven Festival, ICPNA International Guitar Festival in Peru, The Utah Opera, and tours annually throughout the United States and Europe. He has also served as a guest artist at the University of Wittenberg-Halle in Leipzig, Germany.

Jon's teachers and mentors include such luminaries as Eliot Fisk, Oscar Ghiglia, John Gibbons, Tom Johnson, Adam Holzman, and Bruce Holzman. Dr. Yerby holds degrees in Classical Guitar Performance from The University of Texas at Austin (BM), New England Conservatory (MM), and Florida State University (DMA).

Jon also collaborates with dance artist Alexandra Bradshaw Yerby as the duo '7&1,' creating original pieces featuring contemporary dance with live guitar. In February, 2017, Yerby was commissioned to perform the Bach Chaconne as part of a solo dance piece with New York's famed Limón Dance Company. Yerby is currently working on his first documentary film score for the film Love Evolved, a feature length documentary film portraying the scientific quest to understand inner peace, by Dr. Steven Pierce, MD.

2019–2020 FRYE ART MUSEUM GUITAR SERIES INFORMATION

With the generous support of the Frye Art Museum, member donations, and grants, these concerts are free to the public, while the artist fees are paid by the Seattle Classic Guitar Society. The Frye Art Museum is located at 704 Terry Avenue, Seattle, WA 98104-2019. Website: www.fryemuseum.org

TICKETS

Event & Ticket Info: <https://www.fryemuseum.org/calendar/>

Frye Art Museum: 206.432.8200

Tickets are free and can now be reserved in advance, limit of 2 per person. Please refer to the individual event listing on the Frye Art Museum's Event Calendar online for ticketing and policies. Reserved tickets can be picked up on the day of the program at the desk in the foyer outside the auditorium. Frye Museum Members can pick up their tickets at 1:00 p.m. All other reserved tickets can be picked up at 1:30 p.m. There is no late seating, so please arrive at least 15 minutes before the performance begins. Any unclaimed tickets (regardless of reservations) will be released to standby 10 minutes before the program begins.

PARKING AT THE FRYE ART MUSEUM

Due to a new construction project, the free parking lots directly across the street from the Frye Art Museum are no longer available. Paid public street parking is available along Terry Ave, 9th Ave, Columbia St, Marion St, and Cherry St. but is limited to 2 hours. There are also several paid parking lots near the museum including the Cabrini Tower Parking Garage at 1010 Marion St., Impark Lot at 815 9th Ave., and the Swedish Hospital Marion & Minor Garage. Other paid parking lots are available throughout First Hill.

2020 NORTHWEST AND PLU GUITAR FESTIVAL

Friday–Sunday, March 27–29, 2020

Pacific Lutheran University, Tacoma, WA

Elizabeth Brown & Stephen Howland, directors

Pacific Lutheran University is pleased to announce the joint Northwest Guitar Festival and tenth annual PLU Guitar Festival, taking place Friday-Sunday, March 27-29, 2020. This amazing 3 day festival includes concerts, classes, and youth and adult competitions.

GUEST ARTISTS

Matthew Anderson, Neil and Tamara Caulkins, Leon Christian, Mario Diaz and Cameron O’Conner Duo, Alexander Dunn, Hilary Field, Duo Tenebroso (David Franzen and Kristen Waligora), Sam Krahn, Scott Kritzer, Jessica Papkoff, James Reid, Sebastian Robles, and a Festival Guitar Orchestra directed by Mark Hilliard Wilson.

SCHEDULE

All events take place in the Mary Baker Russell Music Center. The 2020 Northwest and PLU Guitar Festival starts Friday morning, March 27, 2020 at 10:00am and concludes Sunday afternoon, March 29, 2020 at 5:00pm.

REGISTER

Register now to save your spot!

Tuition for the entire festival is \$150.00, which includes admission to all events. Daily fee is \$60.00

To register: <http://northwestguitarfestival.org/registration/>

Registration is open for the 2020 NW/PLU Guitar Festival, and being taken through an online service, OpusEvent. You may make your reservation using the 2020 NW/PLU Guitar Fest Registration button on the webpage: <http://northwestguitarfestival.org/registration/>. This is a third-party service that will ask you to sign up for a free account and it’s quick and easy to do.



The Annual

NORTHWEST GUITAR FESTIVAL

Since 1991

Bringing guitarists together

All events take place at Pacific Lutheran University, in the Mary Baker Russell Music Center, with concerts held in the exquisite Lagerquist Concert Hall. The 2020 Northwest and PLU Guitar Festival is supported in part by the Seattle Classic Guitar Society, James Reid, and the Rosewood Guitar.

PERFORM IN THE FESTIVAL GUITAR ORCHESTRA

All registrants are encouraged to participate, from amateurs to professionals. This is a great opportunity to have fun, meet fellow guitarists and enjoy the camaraderie that is such an enduring element of the Northwest Festival. Mark Hilliard Wilson, director of the Guitar Orchestra of Seattle, will be the director.

INFORMATION

For more info, and to register for the festival:
<http://northwestguitarfestival.org/>

Friday March 27

9:30-10:00 – Registration – Main Lobby
10:00-11:30 – Guitar Orchestra, Mark Wilson – LCH
12:00-1:00 – Afternoon Concert, Duo Tenebroso – LCH
1:00-2:30 – Break
2:15 – Senior Competition Orientation Meeting
2:30 – Senior Competition Semi-finals – LCH
2:30-3:30 – Lecture Recital, “The Music of Egberto Gismonti for ten-string guitar,” Matthew Anderson
3:30-4:30 – Roundtable on Recording, led by Neil & Tamara Caulkins
4:30-5:30 – Lecture Recital, Sam Krahn will perform the world premiere of flux-mirror 4 for classical guitar and live electronics. After the performance he will discuss his process of using microtones, improvisation, and computers in his recent compositions for guitar.
7:30 – Evening concert, Hilary Field, Alexander Dunn – LCH

Saturday March 28

9:00-9:45 – Workshop, “The Perfect Practice,” Scott Kritzer
10:00-11:30 – Guitar Orchestra, Mark Wilson – LCH
12:00-1:00 – Noon concert, Sebastian Robles & Jessica Papkoff – LCH
1:00-1:30 – Break
1:30-3:00 – Masterclass, Alexander Dunn
1:30-3:00 – Masterclass, Cameron O’Connor
1:15-1:30 – Youth Competition Orientation Meeting
1:30-3:30 – Youth Competition Semi-finals
3:30-4:30 – Afternoon concert, James Reid and Leon Christian – LCH
5:00-6:00 – Youth Competition Finals – LCH
8:00 – Evening concert, Mario Diaz & Cameron O’Connor Duo – LCH

Sunday March 29

9:00-9:45 – Workshop, “The Perfect Practice,” Scott Kritzer
10:00-11:30 – Guitar Orchestra, Mark Wilson – LCH
11:30-1:00 – Break
1:00-2:00 – Afternoon concert, Guitar Orchestra
2:30-5:00 – Senior Competition finals

24 PRELUDES AND FUGUES FOR SOLO GUITAR, VOLUME 1

composed by Nikita Koshkin

performed by Asya Selyutina

December 2019

NAXOS 8.579058

CYCLING MODES: GUITAR SONATAS 1-5

composed by Atanas Ourkouzounov

performed by Kostas Tosidis

December 2019

NAXOS 8.574117



At his PostClassic blog on January 6, 2011, Kyle Gann published “Language-Spinners and Image-Cutters”, in which he discussed his discovery of the music of Nicolas Medtner, whose work he described in terms of “language-spinner”. This type of composer has a well-defined musical language and musical style. Gann wrote, “ Like Bruckner and his symphonies, Medtner pretty much had one sonata in him and wrote it 14 times, and I don’t mean to disparage either composer in the least, for I yield to no one in my Bruckner worship.” As a contrast, Gann described the “image-cutter” composer as the kind that, like Morton Feldman or Beethoven, made each work unique in some way, writing: “Within his well-defined idiom, Feldman could create a striking image for each piece that set it apart from the rest of his output. Or to take a competitor with whom Medtner would have been all too familiar, Beethoven’s Sonatas do not dissolve into Beethoven-language. I could be in a mood to hear Op. 111, or Op. 90, in which Op. 53 or Op. 57 would just not fill the bill. It’s not true of every Beethoven’s sonata, but the best of them each define a small (or large) world. At an extreme opposite the “language-spinner” of Bruckner or Medtner, Gann proposed that Conlon Nancarrow and Busoni rarely ever repeated themselves at the price of being more obscure than composers who managed to develop their own language and a unique identity for most of their pieces.

Gann’s duality between “language-spinner” and “image-cutter” is a useful way to frame two recent releases by Naxos of contemporary guitar music. Asya Selyutina’s 24 Preludes and Fugues for Solo Guitar, Volume 1 by Nikita Koshkin is a good example of a musical “image-cutter”, while Cycling Modes, Kostas Tosidis’ new recording of five guitar sonatas of Atanas Ourkouzounov is a good example of Gann’s “language-spinner” category. Both discs are fantastic, and reveal ways in which contemporary guitar music has, in Gann’s parlance, image-cutters and language-spinners exploring the outer limits of what is musically possible using extended techniques and tonal yet post-tonal music.

Koshkin’s music is vividly imagistic and narrative, most famously in “Usher Waltz” and The Prince’s Toys suite. The influence of Stravinsky and Shostakovich is evident in his work. The influence of Shostakovich is particularly evident in the passacaglia in Prelude and Fugue in C sharp minor, as well as Prelude and Fugue in G sharp minor, the funeral march prelude and the violent chromatic fugue

seem to echo the second and third movements of the Shostakovich Seventh String Quartet. Yet Koshkin’s cycle also features jazz and blues influences such as his pastoral Prelude and Fugue in E major. Despite the brevity of the preludes Koshkin uses some complex forms. The Prelude and Fugue in D major can be heard as a kind of sonata exposition for which the fugue is a developmental episode that leads to a truncated recapitulation by reprising the opening theme of the prelude. His Prelude in E major can be seen as a sonata movement in miniature. All of the works are given superb performances by Asya Selyutina and I am looking forward to her recording Volume 2.

The guitar sonatas of Atanas Ourkouzounov are intense and demanding works, and I love all of them. His work draws deeply from Balkan folk music and composers such as Bartok, as well as from jazz influences such as Corea and Ellington. His work makes use of extended techniques in which rapid registral and timbral shifts between ordinary tone, pizzicato, harmonics and ponticello sounds produce and delineate his themes. His music is full of breakneck melodies harmonized in minor sevenths and seconds in a modally mercurial language alternating between explosive uptempo themes and pensive, spacious arias.

A particularly vivid example of how Ourkouzounov combines timbral and registral shifts to create propulsive dancing music for the instrument is the second movement of Sonata No. 3, Cycling Modes. The opening theme is a scherzo with a melody running in parallel fourths across conventional tones and natural harmonics throughout the higher register of the instrument. While Ourkouzounov’s harmonic, melodic and rhythmic language is complex and demands a lot of attention from performer and listener once you’re accustomed to his musical language you hear that this complexity is offset by elegantly simple and direct forms; Ourkouzounov uses simple ternary and binary forms as well as rondo and sometimes fugal textures to maintain an underlying structural simplicity that organizes the wildly complex surface details and textures of his music.

Kostas Tosidis has done a remarkable job bringing each of Ourkouzounov’s sonatas to life. For those who aren’t already accustomed to the composer’s musical language it might be advisable to listen to each of the sonatas individually with breaks between them. I admire Ourkouzounov’s musical language a great deal but Ourkouzounov’s work can resemble the work of Haydn, if you’re not already accustomed to hearing the differences in each work you might get a sense that, per Kyle Gann’s comment about “language-spinner” composers, that the five Ourkouzounov sonatas are like one big sonata composed in a kind of installment plan.

Koshkin’s 24 Preludes and Fugues for Solo Guitar can be regarded as his magnum opus. The Ourkouzounov guitar sonatas deserve a place alongside the Angelo Gilardino and Dusan Bogdanovic cycles as a substantial contribution to the solo guitar sonata literature. I have written in more detail about the Koshkin preludes and fugues on a case by case basis at: <http://wenatcheethehatchet.blogspot.com/>. Both of these recordings are must-own albums and, thanks to being released through Naxos, there’s no worries about them being expensive or hard to find. ~ *Jeremiah Lawson*

Events Calendar:

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

Monday, March 2, 8:30 PM, Corvallis, OR

Hilary Field in a solo concert for the Corvallis Guitar Society Odd Fellows Hall, 223 SW 2nd St, Corvallis, OR 97333
www.corvallisguitarsociety.org

Thursday, March 5, 7:30 PM, Bellevue, WA

The Eastside Open Mic is held the first Thursday of each month at 7:30 p.m. in downtown Bellevue, in the Carlyle Condominium clubhouse at 1264 Bellevue Way NE, Bellevue, WA.

Saturday, March 7, 2:00 PM, Seattle, WA

Hilary Field, Jill Carlsen, and Emily Riesser, guitar, voice, and recorder Frye Art Museum, 704 Terry Ave, Seattle, WA 98104 Free admission, www.fryemuseum.org

Sunday, March 8, 4:00 PM, Bainbridge Island, WA

Michael Nicolella performs as soloist with the Bainbridge Island Youth Symphony in Concerto RV 93 by Antonio Vivaldi, at Grace Episcopal Church, 8595 NE Day Rd, Bainbridge Island, WA

Tuesday, March 17, 7:00–9:00 PM, West Seattle, WA

Unplugged ~ A Musical Gathering!

An informal gathering of musicians in the cozy C&P Coffeehouse in West Seattle. Located at 5612 California Ave. SW. About 5 blocks south of the Alaska Junction. The C-Line bus stops just across the street.

Saturday, March 21, 10:30 AM PM, Bellevue, WA

SEGE (Seattle Eastside Guitar Ensemble) will perform an all J. S. Bach concert at the Crossroads Mall as part of the “Bach In The Subways” celebration of J. S. Bach’s birthday. Crossroads Mall, 15600 NE 8th St, Bellevue, WA 98008. Market Stage, Free!

Saturday, March 21, 2:00–4:00 PM, Bellevue, WA

SEGE (Seattle Eastside Guitar Ensemble) will perform an all J. S. Bach concert at the Bellevue Arts Museum as part of the “Bach In The Subways” celebration of J. S. Bach’s birthday. SEGE will present ensemble, solo, and duo performances with special guest instruments; theorbo, flute, and French horn. SEGE guitarists: **Robert Baskerville, Tan Che, Scott Chung, Brian Dunbar, Matt Klassen, Cathlyn Klassen, Jessica Papkoff, Chelsea Toledo**. Bellevue Arts Museum lobby. 510 Bellevue Way NE, Bellevue, WA 98004. Free.
www.bellevuearts.org/programs-events/all?d=3-21-2020

Saturday, March 21, 7:30 PM, Seattle, WA

Michael Partington in concert on the SCGS International Series, 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 or online at: www.seattleguitar.org.

Sunday, March 22, 10:00 AM, Seattle, WA

Michael Partington will present a master class sponsored by SCGS at the University of Washington School of Music, Brechemin Hall. Auditors: \$10.00 to attend.

Sunday, March 22, 2:00 PM, Ellensburg, WA

Tamara and Neil Caulkins will perform 19th century guitar duos on historic instruments, for the “Guitar in the Gallery” concert series at Gallery One in Ellensburg, WA. All performances take place in the Eveleth Green Gallery. Entry is by donation (\$10 suggested). No tickets needed. 408 North Pearl Street, Ellensburg WA 98926. www.gallery-one.org/events/guitar-in-the-gallery/

Friday, March 27, 7:30 PM, Tacoma, WA

Hilary Field in a solo concert for the Northwest Guitar Festival, Lagerquist Hall, 868 Wheeler St. S, Tacoma, WA 98444.
www.northwestguitarfestival.org

Saturday, March 28, 12:00 PM, Tacoma, WA

Jessica Papkoff in a solo concert for the Northwest Guitar Festival, Lagerquist Hall, 868 Wheeler St. S, Tacoma, WA 98444.
www.northwestguitarfestival.org

Friday–Sunday, March 27–29, Tacoma, WA

The 2020 Northwest and PLU Guitar Festival will take place at Pacific Lutheran University. Featured artists include: **Matthew Anderson, Neil and Tamara Caulkins, Leon Christian, Mario Diaz and Cameron O’Conner Duo, Alexander Dunn, Hilary Field, Duo Tenebroso (David Franzen and Kristen Waligora), Sam Krahn, Scott Kritzer, Jessica Papkoff, James Reid, Sebastian Robles, and a Festival Guitar Orchestra** directed by Mark Hilliard Wilson. See page 4 of this newsletter for details.

Info & Registration: <http://northwestguitarfestival.org>

2020 NW & PLU Guitar Festival Schedule & Workshops:
www.plu.edu/music/workshops/guitar-festival/home.php

Thursday, April 2, 7:30 PM, Bellevue, WA

The Eastside Open Mic is held the first Thursday of each month at 7:30 p.m. in downtown Bellevue, in the Carlyle Condominium clubhouse at 1264 Bellevue Way NE, Bellevue, WA.

Sunday, April 5, 2:30–4:30 PM, Seattle, WA

“As Best You Can” Guitar Session at Dusty Strings Music School, 3406 Fremont Avenue N. Seattle. Free (\$5 suggested donation). For more info visit: <https://store.dustystings.com/t-3-ms-freemonthly-jams.aspx> or contact: asbestyoucan@outlook.com

Saturday, April 18, 2:00 PM, Seattle, WA

Jon Yerby performs on the SCGS concert series at the Frye Art Museum. 704 Terry Avenue, Seattle, WA 98104-2019. www.fryemuseum.org. Free. Arrive early. **Advance Ticket Info:** <https://fryemuseum.org/calendar/>

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Saturday, April 18, 7:30 PM, Olympia, WA

Hilary Field in a solo concert at New Traditions Fair Trade New Traditions Fair Trade, 300 5th Ave SW, Olympia, WA 98501 newtraditionsfairtrade.com

Tuesday, April 21, 7:00–9:00 PM, West Seattle, WA

Unplugged ~ A Musical Gathering!

An informal gathering of musicians in the cozy C&P Coffeehouse in West Seattle. Located at 5612 California Ave. SW. About 5 blocks south of the Alaska Junction. The C-Line bus stops just across the street.

Sunday, April 26, 2:00 PM, Ellensburg, WA

Jessica Papkoff will perform a solo concert on the "Guitar in the Gallery" concert series at Gallery One in Ellensburg, WA. All performances take place in the Eveleth Green Gallery. Entry is by donation (\$10 suggested). No tickets needed. 408 North Pearl Street, Ellensburg WA 98926. www.gallery-one.org/events/guitar-in-the-gallery/

Monthly:

First Friday of the month, 6:00–6:30 PM, Seattle, WA

Mark Hilliard Wilson plays music for meditation at St. James Cathedral every Friday throughout the year. Music of Luys de Narvaez, Sylvius Leopold Weiss, Mark Wilson and more.

CLASSICAL GUITAR OPEN MICS

West Seattle Unplugged!

An informal gathering of musicians in the cozy C&P Coffeehouse in West Seattle.

WHEN: 3rd Tuesdays, 7-9pm (except December).

WHERE: C&P Coffeehouse, 5612 California Ave. SW, West Seattle.

WHY: Practice Performing. Share Your Joy.

QUESTIONS?: Contact Ellen Wanless at: wisteria@drizzle.com

Paid for by the Seattle Classic Guitar Society and the C&P Coffee Company.

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.

Submit items for the Newsletter & Events Calendar at: SCGSNewsletter@hotmail.com Submission deadline for the May–June issue is April 10th, 2020. For articles, space is very limited, no guarantee of inclusion, articles subject to approval first and editing.



Seattle Classic Guitar Society

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

Board of Directors:

Kindred Ritchie – Chair, acting President
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Ellen Wanless – Volunteer Coordinator

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Hilary Field

For more information contact us at:

SCGS
P.O. Box 30167
Seattle, WA 98113
E-mail: SCGS@seattleguitar.org
Phone: 206-365-0845
Website: www.SeattleGuitar.org

Board meetings are monthly, 2nd Monday, 7-9pm. SCGS members may attend by contacting SCGS (see above) to confirm location.

Donations are gladly accepted and are tax deductible; SCGS is a 501(c)3 non-profit organization.

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Rosewood Guitar est. 1975



(206) 297-8788



8402 Greenwood Avenue N.

Seattle, WA 98103

www.rosewoodguitar.com

Please share this Datebook (better yet, get your friend to join SCGS). Or, if you just disposes yourself of it, then recycle.



Place
Stamp
Here

Seattle Classic Guitar Society
P.O. Box 30167
Seattle, WA 98113



Seattle Classic Guitar Society *Membership Application*

Yes! I want to help support the Classic Guitar in Puget Sound!

Name: _____
Address: _____
City: _____ State: _____ Zip: _____
Phone: _____
Email: _____

Please indicate if you are a new or renewing member and membership type. Memberships are for 1 year. Donations are greatly appreciated. All donations are separate from the membership amount and are fully tax-deductible. Donations and Memberships may also be made online at: www.seattleguitar.org.

Membership:

New Member
 Renewal
 \$15 Student/Senior
 \$20 Individual
 \$35 Couple

Donations:

\$50 Friend
 \$100 Contributor
 \$250 Benefactor
 \$500 Patron
 Other amount: \$_____

My employer will match my donation!

(Please enclose matching gift form or use your employer's online process.)

What does membership do for me?

Membership in the SCGS gives you discounts on tickets to the International Concert Series, a one-year subscription to Guitar Soundings newsletter, notification of events via mail and email. Your support also helps us to bring the finest international artists to perform in the Seattle area, educational outreach in schools, open mics and support for local artists year after year.

Please send your check or money-order, made payable to SCGS, to:
P.O. Box 30167, Seattle, WA 98113
Email: scgs@seattleguitar.org / Website: www.seattleguitar.org