

Guitar Soundings

A PUBLICATION OF THE SEATTLE CLASSIC GUITAR SOCIETY

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SPECIAL PDF EDITION 3

Due to the coronavirus pandemic, this issue of the SCGS Newsletter will be available in PDF format only. No printed copies will be created or mailed out due to the various business closures and social/physical distancing requirements aimed at mitigating the spread of the virus in Washington state.

Announcing the SCGS Fall 2020

At Home Concert Series and other events!



Tues., Sept. 15, 7:00 pm, Zoom Online Open Mic

Sat., Oct. 3, 7:00 pm – Bokyoung Byun online concert

**Mon., Oct. 12, 7:00 pm, All Members Meeting, with Matt & Cathlyn Klassen,
special guests**

Sat., Nov. 14, 7:00 pm, Michael Nicolella online concert

Tues., Nov. 17, 7:00 pm, Zoom Online Open Mic

Sat., Dec. 12, 7:00 pm, Online Holiday Concert



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“Music in the soul can be heard by the universe.” – Lao Tzu

Dear Friends of SCGS,

We hope that you are all staying safe and well! As we move into the fall, SCGS is excited to present concerts and events that you may enjoy from the comfort of your home. This fall, please join us as we usher in **SCGS at Home**, a new series of live stream concerts from the extraordinary classical guitarists **Bokyoung Byun (October 3)** and **Michael Nicoella (November 14.)** The live stream, free will donation concerts will be available with just a click on the SCGS website, www.seattleguitar.org. Both concerts will be on **Saturday evenings, 7:00 pm PT**, and will be available to view for the following 22 hours.

The wonderful Emcee **Ellen Wanless** will bring the warmth and intimacy of C&P Coffee Company’s *Unplugged* to your living room, with two **Zoom Open Mics** on **Tuesday evenings at 7 pm, September 15 and November 17.** Contact scgs@seattleguitar.org to sign up to perform, or to simply enjoy listening to fellow guitarists share their music with the community.

Come and be a part of the **SCGS Zoom All Members Meeting** on **Monday, October 12, at 7:00 pm PT**, with special guests **Matt and Cathlyn Klassen.** This free concert will showcase the Klassens in a diverse and colorful program on guitar, theorbo, and baroque guitar, with music by J.S. Bach, Modest Mussorgsky, and more.

Come and celebrate with the Seattle Classic Guitar Society at the Online Annual Holiday Fundraiser Concert on Saturday, December 12, 7:00 pm PT! The theme for the 2020 Holiday Concert is “Hope, Joy, and Peace.” The evening will feature virtual performances by guitarists throughout the Pacific Northwest, the Guitar Orchestra of Seattle directed by Mark Hilliard Wilson, and an opportunity to be a part of a play-along video for all levels. The proceeds go to help the SCGS bring concerts, classes, and events to the Seattle area. A portion of your free will donation will be contributed to the Phinney Ridge Lutheran Food Bank.

Please visit www.seattleguitar.org for more information about all these events and the online links.

On behalf of the SCGS Board, we are excited to share music and community with all, even as we stay physically distant. Thank you for being a part of our mission.

With gratitude,
Hilary Field
Executive Director, SCGS



SCGS FALL 2020 AT HOME CONCERT SERIES



During this time of pandemic and ongoing social distancing, SCGS is still committed to bringing concert artists and guitar events to our membership and community. Until such a time in the future when it is safe to host concerts in local venues with live audiences, the next best thing is being able to see some great concerts and performers from the comfort of your own home. SCGS has started a new concert series called “SCGS At Home”. We hope you will join us online, enjoy the music and support these artists. For more information, obtain free will donation tickets, and watch the live stream, please visit:

www.seattleguitar.org

BOKYUNG BYUN – OCTOBER 3, 2020, 7:00 PM – ONLINE



SCGS is thrilled to bring **Bokyung Byun**, one of the brightest young stars of the classical guitar, and **Michael Nicoletta**, Seattle’s own guitar virtuoso, to our brand new online concert series!

Praised by *Classical Guitar Magazine* as “confident and quite extraordinary,” Korean guitarist, **Bokyung Byun** enjoys a reputation as one of the most sought-after guitarists of her generation. Ms. Byun holds the distinction of being the first female winner of the prestigious JoAnn Falletta International Guitar Concerto Competition, where Falletta herself described Byun’s performance as “stunning, showcasing her gorgeous tone, immaculate technique, and sophisticated musicianship. She is a winner in every sense of the word.” This win is among many wherein Ms. Byun excelled in the competitive circuit, including first-prize finishes at the Frances Walton Competition, the Montreal International Classical Guitar Competition, and the Philadelphia Classical Guitar Competition.

A bevy of orchestras, festivals, workshops, and guitar societies look to Ms. Byun for solo performances and masterclasses. In recent seasons, Ms. Byun has performed as a soloist with orchestras, including the Buffalo Philharmonic, the Utah Symphony, West Los Angeles Symphony, New Juilliard Ensemble, the Aspen Music Festival Orchestra, among others. Her solo recital highlights include performances at the Kumho Young Artist Series, Philadelphia Guitar Festival, Aspen-Salida Concert Series, Toronto Guitar Weekend, Guitar Montréal, Ellnora | The Guitar Festival and San Diego Guitar Festival.

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Committed to expanding the role of a 21st-century musician, Ms. Byun is the co-founder of Sounding Board: The New Music Initiative for Guitarists and Composers. The project focuses on promoting collaborative relationships between composers and performers to create new works for guitar, and its inaugural festival in Besançon, France in 2019 has been praised as “extraordinary, in the strict sense of the word,” by La Presse de Gray.

Born in Seoul, Korea, Bokyung Byun began playing guitar at the age of six. She is now based in Los Angeles, where she is pursuing a doctoral degree at the University of Southern California as the recipient of the prestigious International Artist Fellowship. She holds Bachelor of Music and Master of Music degrees from The Juilliard School.

“Bokyung Byun’s performance in the competition was stunning, showcasing her gorgeous tone, immaculate technique and sophisticated musicianship. She is a winner in every sense of the word!”

-JoAnn Falletta, Music Director of Buffalo Philharmonic Orchestra, June 15, 2018

“I consider Bokyung Byun to be one of the most phenomenal guitarists of her generation. She has amazing technical abilities, a powerful and luscious sound, and a profound sense of musical interpretation. I’m a fan!”

-William Kanengiser, Los Angeles Guitar Quartet (LAGQ), December 29, 2018

Please visit www.bokyungbyun.com for more information.

MICHAEL NICOLELLA – NOVEMBER 14, 2020, 7:00 PM – ONLINE



With a repertoire spanning from J.S. Bach and Domenico Scarlatti to Jimi Hendrix and Elliott Carter, Michael Nicolella is recognized as one of America’s most innovative classical guitar virtuosos. Described by Classical Guitar magazine as: “one of the contemporary guitar’s most gifted stars” and by Guitar Player as a: “classical iconoclast (who) continues to push the boundaries of the genre as both a composer and player,” he has received wide critical acclaim for his performances, recordings and compositions. As a concert artist, Michael has performed throughout North America, Europe and Japan as solo recitalist, chamber musician and soloist with orchestra.

Nicolella blurs the lines between musical styles and disciplines. He is part of a growing trend in classical music to revitalize the role of the composer/performer. As a concert artist he frequently programs his own works for guitar in solo, chamber and orchestral settings. His most recent orchestral piece, “Flame of the Blue Star of Twilight” (for soprano, guitar and orchestra), received its premiere performance by the Northwest Symphony Orchestra with soprano Alexandra Picard. Known for his creative programming, he has introduced electric guitar into his “classical” programs and extended the repertoire and audience of his instrument not only with his own compositions and transcriptions, but also by premiering and commissioning works by some of today’s most exciting emerging composers. In reference to his abilities on the classical and electric guitar,

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noted guitar composer, scholar and critic John Duarte stated in an issue of "Gramophone" magazine that: "Others have 'crossed the track' in one direction or the other but none has done so with the technical and/or musical success as Nicolella, who, chameleon-like, achieves comparable distinction in both fields".

Michael's latest recording, a double album of his arrangement of the *Complete Bach Cello Suites* was described as a "monumental achievement" by *Soundboard* magazine and as "performances that show the suites in an entirely new light" by the *Seattle Times*. His previous four critically acclaimed releases were albums of contemporary music for classical and electric guitar. Three solo albums ("*Ten Years Passed*," "*Shard*" and "*Push*") all featured works composed by Nicolella (including an electric guitar concerto and a classical guitar concerto); as well as music written for Nicolella and recent masterworks. The album "*Transit*," is a 45-minute magnum opus written for Nicolella by composer John Fitz Rogers for electric guitar and computer generated sound. A frequent performer with the Seattle Symphony, Nicolella has also performed and collaborated with a wide range of ensembles and artists including: Northwest Symphony Orchestra, Seattle Opera, Symphony Tacoma, Seattle Modern Orchestra, Merce Cunningham Dance Company, violinist Gil Shaham, Broadway legends Bernadette Peters and Brian Stokes Mitchell, jazz vocalist Johnaye Kendrick and the Seattle Guitar Trio, which performed Michael's groundbreaking arrangement of Stravinsky's "Rite of Spring."

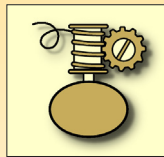
Michael is a graduate of Yale University, Berklee College of Music and the Accademia Chigiana in Siena, Italy. He is on the faculty of Cornish College of the Arts in Seattle.

"Since the passing of Andres Segovia the guitar world has needed an advocate ... perhaps Michael Nicolella is that person... an artist with eclectic tastes and a contemplative bent...extraordinary...powerful" – THE WASHINGTON POST

Please visit www.nicolella.com for more information.

Seattle Classic Guitar Society

ONLINE OPEN MICS



zoom open mic nights

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Tuesday, September 15th – 7:00 pm

Tuesday, November 17th – 7:00 pm

If you are interested in performing, listening, or would like more information, please send an email to scgs@seattleguitar.org.



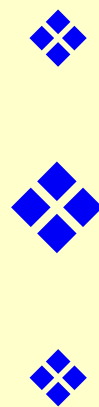
SCGS - Online All-Members Meeting

Monday, October 12th

7:00 PM – Online

Special guest performance by Matt & Cathlyn Klassen

Save the date! Details to come.



SCGS 2020 Online Annual Holiday

Fund-Raising Concert

Saturday, December 12th

7:00 PM - Online



SCGS will present a virtualonline hosted concert of video performances by SCGS members, Guitar Orchestra of Seattle and a video play-along that everyone can participate in. The theme for the SCGS 2020 Holiday Fund-Raising Concert is "Hope, Joy and Peace".

We will post details soon on how to participate: www.seattleguitar.org



REMEMBERING JULIAN BREAM

Julian Alexander Bream CBE (July 15, 1933 – August 14, 2020)

This Summer, the guitar world was deeply saddened with the passing of one of the greatest guitarists of the 20th – 21st centuries who influenced and touched so many of us. His contributions included elevating the classical guitar and lute in the world's great concert halls, expanding the guitar repertoire with numerous transcriptions and commissioning contemporary composers to write significant serious works for the guitar. In addition to his several dozen recordings, he was nominated 20 times for the Grammy Award and won 4 of those Grammy Awards. Please see his website and the other article links listed at the end of this article to learn more about the very remarkable Julian Bream. For this article of remembrance, we wanted to share a few words from our SCGS members. – *J. Papkoff*

From Mark Hilliard Wilson:

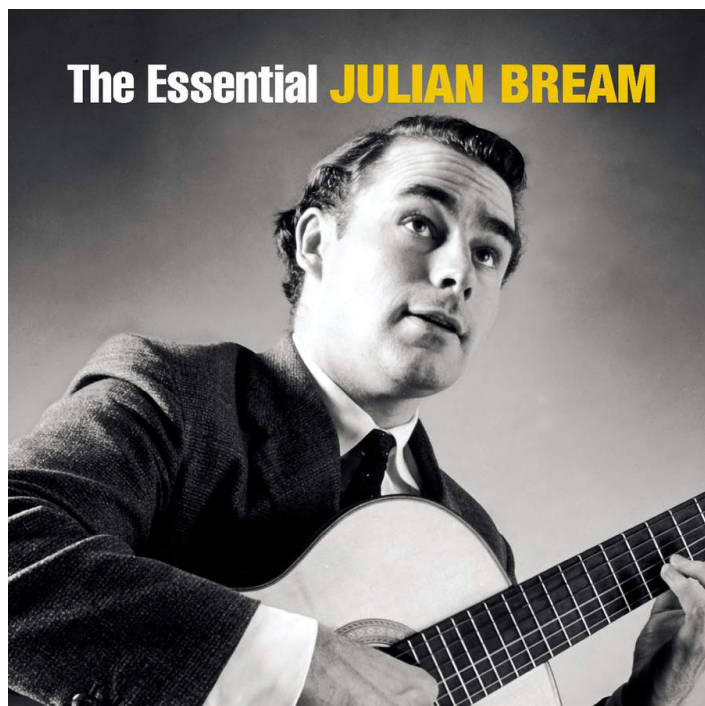
Julian Bream

https://www.youtube.com/playlist?list=PLN8qlqOAlmHd1wm-IVdc70DgeKminEn_o

August 14, 2020

Personally, today is a major passage. Segovia is given so much credit for the rebirth of the classical guitar, but my ears and taste were shaped in a very fundamental way by the recordings of Julian Bream and also John Williams. There are many many other great artists that influenced my thought and playing, and so many new young players continue to redefine standards in profound ways and inspire me, but going back to these recordings of Bream is to return to many heart felt conversations of Bream's Dionysian brilliance, and William's Apollonian precision, of how Bream championed the true voice of modern guitar with commissions from Britten, Walton, Rawsthorne, Maxwell Davies, Takemitsu, the Brouwer Sonata 1990, among some 60 or 60 commissions.

I think I was about 12 when Julian Bream came into our house, via the pressed grooves on the vinyl of the Art of the Spanish Guitar (1970). I guess he would have been about 37 or 38 when he made this and a quick guess would be that this was his 7th or eighth record. (Upon looking this up I see it's somewhere around 19th or 20th?) I don't think I was on the most remote periphery of the reach of the classical guitar but listening to Bream as a teenage kid in a small town in Idaho, I was not far from those most remote margins. Six years later I returned in earnest to this record as I graduated from High school and dedicated my life to the guitar. Initially I wanted to



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be a jazz guitarist, similar to Bream, and my record collection that ran from wall to wall in my tiny apartment was about evenly divided between jazz and classical with about 25% of it being classical guitar. Bream's 20th Century Guitar <http://www.julianbreamguitar.com/20th-century-guitar.html> was a bump in learning and listening and understanding what an artist does. This guy wrote his Doctoral thesis on this! <https://escholarship.org/uc/item/5rg2n57t> But the solitary art of the guitar truly exploded to new realms for me with the duo records Bream released with John Williams. Together, Together again, <http://www.julianbreamguitar.com/julian---john--together---with-john-williams-.html> <https://youtu.be/TXGqsyBtq38>

So many lessons, imagined and real, when listening to these two icons play, and wondering about their friendship and the way they talked about music.

The commissions from great composers, the ground breaking records the editions of music, and then !Guitarra! The Guitar in Spain and <https://vimeo.com/ondemand/guitarra> The hysterical shots of him playing Asturias in the back of the VW van, clearly inspiring a certain Lexus commercial 10 years later.

I was only able to see him play once, in Tacoma in 1993, a time when it felt all things good were coming together and some falling a part. I am happy to report it was an outstanding concert and one that still inspires.

The world of the classical guitar has changed so much, The annual Guitar Foundation of America <https://www.guitarfoundation.org> fosters stunning competitions of pre teens, outstanding high school players and of course is the main platform for all professionals in the world of the classical guitar. Whether, composers, lectures, or performers, whether world class leading artists or the young student, we all have a legacy deeply enriched by what Julian Bream did with his life.

Today I only listen to Julian Bream.

From Michael Partington:

Bream was one of the first players I heard when I started learning classical guitar in the mid 70's, and his distinctive and committed playing is still as much of an inspiration now as it was then. The depth of detail in his interpretations had a profound effect on me, and his example as a musician and pioneer for the guitar, through commissions, premieres, recordings and programming, will always be a gold standard to which I aspire. There is no guitarist to whom I feel I owe such a debt of gratitude, and it's hard to imagine another that will leave such a rich legacy for us.

From Bob Hamm:

Renowned Northwest luthier, Jeff Elliott, not only repaired Bream's famous 1973 Romanillos guitar, but made a guitar in 1986 that Bream bought and used for a period. Jeff told me that he knew much more about the guitar building process than any performer. Julian Bream actively sought out and inspired a long list of luthiers whose careers were lifted by the association with him.

From Jessica Papkoff:

One of the first classical guitar records my mother bought for me when I was 12 or 13 years old was Julian Bream's "Rodrigo, Vivaldi and Britten". I fell in love with all of the music on it, and was especially intrigued with the Britten pieces from the Gloriana suite. I remember thinking the album art was a little weird with the ceramic lute but the music was wonderful. My other favorite Bream album was "Julian Bream plays Villa-Lobos" which has the HVL concerto and all 5 Préludes on it. I loved the cover art on this recording. It was colorful and clever, much like Mr. Bream's playing. I must have been influenced by this album to have made it a personal goal to someday play all 5 of the HVL Préludes on a concert which I eventually did. I was fortunate to have heard Julian Bream in concert several times, met him backstage briefly where he kindly autographed the concert program. Now, there are so many things I am just learning about him but he was for me one of the three giants of my classical guitar world. The other two being Segovia and Williams. I'm grateful to have shared some of the same living time as Mr. Bream and that his recordings helped connect me to the world of music and the guitar.



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Julian Bream website

<http://www.julianbreamguitar.com/home.html>

NPR

<https://www.npr.org/2020/08/17/903139491/julian-bream-the-classical-guitar-giant-with-the-soul-of-a-jazz-player>

NY Times

<https://www.nytimes.com/2020/08/14/arts/music/julian-bream-dead.html>

The Guardian UK

<https://www.theguardian.com/global/2020/aug/14/julian-bream-obituary>



Julian Alexander Bream CBE (July 15, 1933 – August 14, 2020)

GUITAR ORCHESTRA

Guitar Orchestra of Seattle is excited to embark on a virtual Guitar Orchestra project with a powerful new piece by Thomas Flippin called “Beyond Ferguson”.

If you are interested in collaborating remotely and participating in the virtual Guitar Orchestra, please contact Mark Hilliard Wilson at: weissismyvice@gmail.com. Mark will send you a part with the tempo and instructions on how to send a recording file. Mark has also set up some coaching tracks for anyone who is interested in playing along with him on their part.

MEMBER NEWS

JEREMIAH LAWSON

Seattle guitarist, prolific composer and music writer, Jeremiah Lawson, has been very busy composing and writing. Check out his blogspot at: <https://wenatcheethehatchet.blogspot.com>

Jeremiah’s music is self-published and online now:

<https://www.sheetmusicplus.com/publishers/jeremiah-lawson-sheet-music/3016382>

VIRTUAL GUITAR ORCHESTRA - GLOBAL CLASSICAL GUITAR INITIATIVE

The VGO released it’s latest virtual video of Sergio Assad’s composition, “Scient, Safe and Sane” that includes several SCGS members playing in it – Kevin Callahan, Stella Stephanie Kosim and Jessica Papkoff. Take a look/listen and see if you can find us!

200 Guitarists from 40 Countries: Virtual Guitar Orchestra plays Assad’s “Scient, Safe and Sane”

<https://www.youtube.com/watch?v=MXotkK7M1fk>

For more info on VGO and how to participate in future projects, visit their website:

<https://virtualguitarorchestra.com/>



Visit SCGS online at: www.seattleguitar.org

SCGS Membership and Member Renewals available online now!
(Go to the SCGS website and click “Join SCGS”. It’s quick and easy!)

Donate Online to SCGS!
(Go to the SCGS website, click “Donations”, and then click the “Make a Donation Online” button.)

Visit SCGS on Facebook!

 <http://www.facebook.com/seattleclassicguitarsociety/> 

 Follow SCGS on Twitter! | <https://twitter.com/SeaGuitarSoc> 







EXPAND YOUR MUSICAL HORIZONS

COMPOSER CORNER

by Jessica Papkoff

Amidst all of the turmoil our country is dealing with, the arts have been especially hit hard. At the same time, with more focus on diversity and racial equity, there is a much greater acknowledgement and interest in supporting, learning about, and performing music by black composers and women composers. A few months ago our local classical radio station, KING-FM, devoted much of its weekly broadcast time to playing the works of black composers and I absolutely loved listening to so many wonderful pieces I had never heard before instead of the usual familiar fare. Hearing these compositions, most for the first time, was a wonderfully welcome and ear-opening experience. In addition, several music organizations presented online lecture/concerts featuring some of these composers too. What struck me was not only how good this music is but also, in the case of Florence Price and William Grant Still, so very American. Their music is a wonderful national treasure and fortunately is getting played, published, recorded and broadcast more frequently now.

To that note, here are very brief biographies of Florence Price and William Grant Still. I strongly recommend finding their music on YouTube or a music streaming service and giving them a listen. Both were remarkable people. Their music I find highly enjoyable and although they did not write for the guitar, it might be worth looking into their piano pieces to see if some of them can be arranged for the guitar.

FLORENCE PRICE (1887 - 1953)

<http://www.florenceprice.org/new-page-1>

Info from the Florence Price website:

“Florence Price was born in a racially-integrated community in Little Rock, Arkansas in 1887 where, at the age of four, she played in her first piano recital and her first composition was published at the age of eleven, all under her mother’s guidance. Price graduated as high school valedictorian at age 14 and left Little Rock in 1904 to attend the New England Conservatory and, after following her mother’s advice to present herself as being of Mexican descent, earned a bachelor of music degree in 1906, the only one of 2,000 students to pursue a double major (organ and piano performance) studying with Frederick S. Converse (piano), George Whitefield Chadwick (music theory), and Henry M. Dunham (organ). Florence Beatrice (Smith) Price became the first black female composer to have a symphony performed by a major American orchestra when

Music Director Frederick Stock and the Chicago Symphony Orchestra played the world premiere of her Symphony No. 1 in E minor on June 15, 1933.

The discovery of dozens of scores in an Illinois attic in 2009 led to renewed interest in the music of Florence Price, performances and recordings, and critical acclaim. Her music combines a rich and romantic symphonic idiom with the melodic intimacy and emotional intensity of African-American spirituals. As Alex Ross wrote in *The New Yorker*, her music “deserves to be widely heard.”

Florence Price wrote many large and smaller ensemble works, and she also wrote 43 solo piano pieces. Some of these are available on the IMSLP website and from G. Schirmer who acquired her entire catalog of music in 2018 and has published many for the first time.

G. Schirmer/Wise Music - Florence Price music scores:

<https://www.wisemusicclassical.com/composer/4938/Florence-Price/>

Videos:

• **Summer Moon – Piano solo – played by Lara Downes**

<https://www.youtube.com/watch?v=NaQ356SDpzE>

• **Fantasia Negre No. 4 – Piano solo – played by Lara Downes**

<https://www.youtube.com/watch?v=pSmTa8hvd5U>

WILLIAM GRANT STILL (1895 - 1978)

<http://www.williamgrantstillmusic.com/>

Info from the William Grant Still website:

“Long known as the “Dean of African-American Classical Composers,” as well as one of America’s foremost composers, William Grant Still was born in Mississippi to parents who were teachers and musicians. When William was just a few months old, his father died and his mother took him to Little Rock, Arkansas where she taught High School. William’s musical education began with violin lessons and listening to opera recordings. He earned a B.S. degree at Wilberforce University but spent a great deal of his time involved with the university music ensembles and conducting the band. He learned to play most of the instruments and went on to study music at Oberlin Conservatory and then to the New England Conservatory of music where he studied composition with George Chadwick (as did Florence Price) and privately with modernist composer Edgard Varese. His music was recognized and awarded many

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prizes. He eventually moved to Los Angeles and in 1939 married journalist and concert pianist Verna Arvey, who became his principal collaborator.

Amongst his many firsts, Still was the first Afro-American in the United States to have a symphony performed by a major symphony orchestra. He was the first to conduct a major symphony orchestra in the United States, when in 1936, he directed the Los Angeles Philharmonic Orchestra in his compositions at the Hollywood Bowl. He was the first Afro-American to conduct a major symphony orchestra in the Deep South in 1955, when he directed the New Orleans Philharmonic at Southern University. He was the first of his race to conduct a White radio orchestra in New York City. He was the first to have an opera produced by a major company in the United States, when in 1949, his *Troubled Island* was done at the City Center of Music and Drama in New York City. He was the first to have an opera televised over a national network. With these firsts, Still was a pioneer, but, in a larger sense, he pioneered because he was able to create music capable of interesting the greatest conductors of the day: truly serious music, but with a definite American flavor.

Still wrote over 150 compositions (well over 200 if his lost early works could be counted), including operas, ballets, symphonies, chamber works, and arrangements of folk themes, especially Negro spirituals, plus instrumental, choral and solo vocal works.”

As an introduction to his music, I highly recommend listening to these compositions:

- **Symphony No. 1 (The Afro-American Symphony)**
<https://www.youtube.com/watch?v=8hzFcm6HCeI>

- **Summerland – Piano solo – played by Clark Bryan**
https://www.youtube.com/watch?v=Q_nFnqInnE0



DIVERSITY RESOURCES FOR MUSICIANS

Diversity Resources by Ciyadh Wells
<http://www.ciyadhwells.com/resources>

Guitar Music by Black Composers
<http://guitarmusicbyblackcomposers.com/>

The Institute for Composer Diversity
<https://www.composerdiversity.com/>

Oxford Music Online
Women Composers by Time Period with Links
<https://www.oxfordmusiconline.com/page/women-composers-by-time-period>

Hildegard Publishing Company
Black Women Composers
https://www.hildegard.com/resources.php?page=afro_american

Music by Black Composers
<https://www.musicbyblackcomposers.org/resources/living-composers-directory/>

Boulanger Initiative - Women Composers
<https://www.boulangerinitiative.org/>



Events Calendar:

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

With the exception of online concerts and other online streamed events, all SCGS concerts and gatherings are currently canceled or suspended until such a time in the future when such gatherings are safe for groups to attend again.

Tuesday, September 15, 7:00 PM PST

SCGS Virtual Open Mic online via Zoom

If you are interested in performing, listening, or would like more information, please send email to Hilary Field at: scgs@seattleguitar.org Visit the SCGS website for more info. SCGS website: www.seattleguitar.org

Saturday, October 3, 7:00 PM PST

SCGS - At Home Concert Series

SCGS presents Bokyung Byun in our very first online live-streamed concert. Visit the SCGS website for more info and concert links. SCGS website: www.seattleguitar.org

Monday, October 12, 7:00 PM PST

SCGS - All Members Meeting - Online

Annual all-members meeting with special guest performers, Matt & Cathlyn Klassen. Visit the SCGS website for more info. SCGS website: www.seattleguitar.org

Saturday, November 14, 7:00 PM PST

SCGS - At Home Concert Series

SCGS presents Michael Nicoella in an online live-streamed concert. Visit the SCGS website for more info and concert links. SCGS website: www.seattleguitar.org

Tuesday, November 17, 7:00 PM PST

SCGS Virtual Open Mic online via Zoom

If you are interested in performing, listening, or would like more information, please send email to Hilary Field at: scgs@seattleguitar.org Visit the SCGS website for more info. SCGS website: www.seattleguitar.org

Saturday, December 12, 7:00 PM PST

SCGS - 2020 Online Holiday Fund-Raising Concert

More details soon. SCGS will present a virtual online hosted concert of videos by SCGS members and Guitar Orchestra. Visit the SCGS website for more info and concert links. SCGS website: www.seattleguitar.org

Every Sunday and 1st & 3rd Thursdays:

“As Best You Can” Guitar Sessions are meeting by Skype every Sunday from 2:30 to 4:30 pm, and on the first and third Thursdays from 7:30 to 9:00 pm. All styles and genres of guitar music are welcomed! For more information and the Skype link, contact: asbestyoucan@outlook.com

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.

Cathedral’s Vimeo page: vimeo.com/stjamescathedral

Facebook page: facebook.com/stjamesseattle

(If you are unable to participate at that time, the video will be archived for future viewing.)

More Classical Guitar Festivals and Competitions:

<https://www.thisisclassicalguitar.com/classical-guitar-festivals-competitions/>

<https://internationalclassicalguitar.com/>



CLASSICAL GUITAR OPEN MICS

SCGS will host an online open mic via Zoom on July 21st. In the meantime, our traditional open mics are suspended until a time in the future when such gatherings are deemed safe.

SCGS Virtual Open Mic online via Zoom

Tuesday, July 21, 7:00 PM PST

If you are interested in performing, listening, or would like more information, please send email to Hilary Field at: scgs@seattleguitar.org

Upcoming online Open Mic dates:

Tuesday, September 15, 7:00pm

Tuesday, November 17, 7:00pm

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, 5412 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 mics) 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 September–October issue is August 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.

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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.

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Seattle Classic Guitar Society *Membership Application*

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

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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:

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