



Guitar Soundings

A publication of the Seattle Classic Guitar Society

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SCGS 2009-2010 INTERNATIONAL CONCERT SERIES CONCLUDES WITH DAVID RUSSELL

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

(Tickets can be purchased by phone or in person at the Rosewood Guitar, 8402 Greenwood Ave. N. Seattle 206-297-8788 which is due to reopen mid March. Tickets will also be available at the door the evening of the concert or through Ticket Master)



DAVID RUSSELL - SPAIN (VIA SCOTLAND)

SATURDAY, APRIL 24, 2010 - 7:30 PM

Classical guitarist, David Russell, is a Seattle favorite and Grammy Award Winner in 2005 for his CD, *Aire Latino*, in the category of best instrumental soloist in classical music. David Russell is world renowned for his superb musicianship and inspired artistry, having earned the highest praise from audiences and critics alike. In recognition of his great talent and his international career, he was named a Fellow of The Royal Academy of Music in London in 1997.

In May 2003 he was bestowed the great honor of being made "adopted son" of Es Migjorn, the town in Minorca where he grew up. Later the town named a street after him, "Avinguda David Russell". In November 2003 he was given the Medal of Honor of the Conservatory of the Balearics. After winning the Grammy Award, the town of Nigrán in Spain where he resides, gave him the silver medal of the town in an emotional ceremony.

During his studies at the Royal Academy, Mr. Russell won twice the Julian Bream Guitar Prize. Later he won numerous international competitions, including the Andrés Segovia Competition, the José Ramírez Competition and Spain's prestigious Francisco Tárrega Competition. David Russell spends his time touring the world, appearing regularly at prestigious halls in main cities, such as New York, London, Tokyo, Los Angeles, Madrid, Toronto or Rome. Concertgoers everywhere are in awe of Mr. Russell's musical genius and inspired by his captivating stage presence. His love of his craft resonates through his flawless and seemingly effortless performance. The attention to detail and provocative lyrical phrasing suggest an innate understanding of what each individual composer was working to achieve, bringing to each piece a sense of adventure.

In May 2005 he received a homage from the music conservatory of Vigo, culminating with the opening of the new Auditorium, to which they gave the name "Auditorio David Russell". Since 1995 David Russell has an exclusive recording contract with Telarc International, with whom he has recorded twelve CDs up to now, among them *Aire Latino*, which received a Grammy Award in 2005.

ROSEWOOD GUITAR TO REOPEN MID MARCH

We're happy to announce the Rosewood Guitar will reopen mid March having been closed since November 2009 due to the Greenwood Arson.

2009-2010 FRYE ART MUSEUM GUITAR SERIES

Gabriel Bianco - Sat. March 27, 2010
Chroma Duo - Sat. May 8, 2010

Concerts start at 2pm, arrive early to get a free ticket at the front desk.

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(David Russell - continued from page 1)

The New York Times wrote about his performance: "... Mr. Russell made his mastery evident without ever deviating from an approach that places musical values above mere display. It was apparent to the audience throughout the recital that Mr. Russell possesses a talent of extraordinary dimension".

MASTER CLASS WITH DAVID RUSSELL

Sunday, April 25th, 2010 - 10:00 AM

Cornish College of the Arts
Poncho Concert Hall
710 E. Roy Street
Seattle, WA 98121

Parking on East Boylston, there will be signs directing you to the parking location.

Performers: If interested in performing, please send an email to Virginia Ryan at v_ryan8@Q.com (note underscore between v and ryan. Include your name, bio and piece you will be performing. A decision will be made by April 10, 2010.

Auditors: \$12.00 to attend



Seattle Classic Guitar Society

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

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(206) 297-8788



8402 Greenwood Avenue N.
Seattle, WA 98103

www.rosewoodguitar.com

2009-2010 FRYE ART MUSEUM CONCERT SERIES CONTINUES



GABRIEL BIANCO

SATURDAY, MARCH 27, 2010

www.gabrielbianco.com

Having performed concerts regularly for the last five years, Gabriel Bianco has earned first prize in multiple international competitions in Austria (Vienna), Germany (Koblenz), France (Ile de Ré and Barbezieux), Poland (Tychy) and Portugal (Sernancelhe). His most recent win at the 2008 Guitar Foundation of America Competition has earned him the coveted 50-concert tour in the United States, Mexico, and Canada with additional concerts in China, Colombia, and Brazil.

Gabriel Bianco is certainly no stranger to the spotlight. He has already performed in over 30 music festivals across the world in France, Germany, Czech Republic, Poland, Austria, Spain, Italy, Hungary, Romania, Portugal, Slovakia, and Thailand. At the age of 12, he performed for French television (Mezzo), and later appeared on Romanian television (TVR Cultura).

Born into a family of musicians, Gabriel received an early start on the guitar, receiving lessons with his father at age 5. A few years later, he began his studies in Paris with Ramon de Herrera at the Conservatoire National de Région, Conservatoire Supérieur de Paris and later at the Conservatoire National Supérieur de Musique et de Danse de Paris where he received the highest performance distinction under the teaching of Olivier Chas-sain. Since 2005 Gabriel has studied with French virtuoso Judicael Perroy. Bianco's first major recording will be released 2009 by the Naxos label. He plays on Savarez Strings.

GUITAR ORCHESTRA - CELEBRATING THE 70'S!

Come celebrate the ethereal twelve-tone music of Reginald Smith Brindle, the hedonism of Popular music from the 1970's and a piece written by director, Mark Wilson, that is a tribute to this period featuring as much as he can fit in 5 minutes of music for 12 guitars. Also, an arrangement of "Comfortably Numb" by Pink Floyd, and music referencing everything from "Free Bird", "Stairway to Heaven" to pop hits like "Thunder Island" and "Movin' Out". We will also take a look at parts of the gargantuan work Wilson wrote dedicated to the cultures of the Silk Road.

Mark Hilliard Wilson is the conductor, composer, arranger and musical coach to the Guitar Orchestra of Seattle; also known as GuitarChestra. Wilson runs the Guitar Orchestra as a workshop, open to all levels of classical guitarists. The goal of the workshops are to get the (solo) classical guitarist out of his or her basement, bedroom, living room and into the fraternity of fellow guitarist so we can all make music together. Wilson has run 30 workshops over the last 10 years, often writing most of the music performed. There is always a specific focus of the music; some of which have been programs exploring the cultures of the Silk Road, Latin America, Spain along with obscure composers from the late 18th century such as Jan Kritic Neruda and Johann David Henichen. Some of the venues Guitar Orchestra has played are Nordstrom Recital hall, Victoria Conservatory in British Columbia, Soundbridge, Phinney Neighborhood Center, and the annual Seattle Classic Guitar Society Holiday Concert at the Seattle Mennonite Church.

Location: Phinney Neighborhood Association, Room 5 on Saturdays 10am-12:00 noon 4/3, 4/17, 5/1, 5/15 and at Rosewood Guitar 4/10, 4/24, 5/8, 5/22. Class Fee: \$200

For more information contact Mark at: mhilliardwilson@gmail.com or call him at: 206-301-9165

NOTES FROM GÖRAN SÖLLSCHER'S MASTER CLASS, JANUARY 24TH, 2010

by Ellen Wanless



Göran Söllscher - photo by Dean Ritz

an F#. Minh tried, and tried again, and softly commented that it was hard. “Ya, okay, did I say it was easy?” Further on, Göran paused to go over a passage in which Minh had cut some of the notes short. “The short notes, if you miss one, you get a new one very quickly. The long notes we have to listen to for quite a while.” Minh played the phrase again, “Ya, wow! I like that.”

Minh continued moving through the piece phrase by phrase. It was wonderful to watch this student, during this brief bit of time, develop a keener sensibility to the subtle nuances of this piece. It was as if the morning started out in shades of grey, and under the soft-spoken but firm guidance of Mr. Söllscher, the student drew color into the room.

Ali Rahmani, a music student at the University of Washington, played the Prelude from J.S. Bach's Third Cello Suite. Göran began this lesson by saying that Bach is very difficult to teach because his music can be played in so many different ways. He told Ali “You have to find your own approach” and then stepped off the stage to listen more clearly while Ali played the beginning phrase. Explaining that this phrase is “the first thing you say, like ‘Hello, I’m here!’, he urged Ali to “really practice that line. It’s just a scale, but so much more. Make it interesting”.

Fingering was a key concern in this lesson. Göran didn’t care for the fingering written in by the editor. He stopped frequently to suggest changes. Pointing to a phrase he said “that’s Rodrigo fingering, let’s see what we can do”

Time, patience, and listening. Again and again, these are the underlying lessons in each master class that I have attended. Göran Söllscher’s approach as a teacher was rich with a gentle quality like a candle-lit lantern, lighting up the path as we walked along, softly illuminating what was previously dark and inaccessible.

The first student to perform was Minh T. Nguyen, a student at the University of Puget Sound. He played the Fandango from Joaquín Rodrigo’s “Tres Piezas Españolas”. While listening to Minh play, I found myself wondering what Göran Söllscher would bring to his, and thus our, attention. First off, he wanted to get some wrong notes tended to. The incorrect notes “weren’t bad, but he [Rodrigo] didn’t write them”. With Rodrigo, he explained, if you play a harmonious chord you should be suspicious because his chords are usually discordant. He played the passage correctly. “Ya, that’s much more ugly you know, so it’s quite nice”.

As student and teacher traversed through the piece together, Göran’s gentle manner and obvious delight in the music seemed to actually put Minh at ease. Returning to a fortissimo phrase Göran asked Minh to play it really loud. He listened and then requested “make it sound really ugly”. Listening again he asked, “Can you make it worse?” Minh played again, searching for the sound Göran was asking him to develop. Göran explained that by playing it “loud and ugly” you get the contrasts that are so striking in Rodrigo’s piece.

At another point Göran asked for a vibrato on

and he played the phrase searching for fingering that allowed for a smoother run. When he couldn't find it easily, he demonstrated how he often just plays the chords in a phrase, which usually leads to an understanding of what to do. Quietly, he summed this up with the words "really, there are a thousand ways to play. I can only show you two, and I'm sure you will find something much nicer".

As he and Ali worked through this piece phrase by phrase, he interrupted with gold mines of subtleties. "We tend to stop here because of the shift, but that's a reason, not an excuse. Stop when you get to the fantastic chord." He urged Ali to develop a smooth sound for smooth passages, so that when there really is a pause the audience will feel it.

There are so many chords, with the same rhythm, but "every chord means something if you start to listen. Try to get the colors, you can have your own colors, but get some..."

Again he stepped off the stage to listen while the student played, played again, faltered and stopped. Looking directly at the student, Göran quietly but resolutely stated "Again! I never give up!" As Ali played through two passages, Göran guided him "Yes! crescendo... yes, more! even more! come on... come on...". I could almost see a ribbon of courage connecting the student to the teacher as he did play yes! with more color, yes! even more! And it was so enchanting to sit there on a rainy Sunday morning to watch what had been invisible become possible.

Time demanded that we move on and make way for the third and final student. Estaban Urbina, another UW music student, played Fernando Sor's Opus 28, "Introduction et Variations Sur L'Air: Marlborough". "Ah!" Göran sounded delighted, "'For He's a Jolly Good Fellow', a familiar tune. Everyone in Sor's audience would have known it." And I wonder what it must have been like for an audience to have a familiarity with a genre of music that has become esoteric in our time. This recalled to mind Göran's performance the night before of two Beatles' pieces. How delightful it was to step into tunes so familiar and well-loved and experience those arrangements of them.

This lesson started off on a humorous foot, for apparently Estaban's sheet music had some unusual marks on it. "What has happened here, did a car run over your music?" Göran asked. "No," Estaban nearly whispered, "it's my shoe mark". Puzzled, Göran suggested that he could have simply written his name at the top. Estaban clarified "I was mad at the music". "Oh, I know the feeling", said the master musician. Ah, that a skilled practitioner can relate to that sense of utter frustration and bewilderment at a piece that lies tantalizingly beyond our stumbling and stiff fingers.

Estaban played with a very serious demeanor. Göran addressed this through the back door by saying that he doesn't know the French story behind this French version of the folk tune, but "let's pretend the soldier has returned from the war, and so it's a happy tune". The student played again, and Göran interrupted, "yes, and you even have to look a little bit happy". Throughout this lesson Göran reminded the student to "keep the happy playing". Each time, the student smiled, lightened up, and yes!, that made a difference and Göran was pleased. "Don't forget that, that's the most important."

Another musical lesson concerned rests, those dramatic moments of silence that make such a difference and yet can be so unnerving to play. Apparently, Estaban rushed through some. Göran approached this by saying "it's a lot of work to write down all those rests... I think it's what he [Sor] wants". This recalled to mind Paul Gailbraith's words from an earlier master class, "A musician learns how to play a rest, rather than just creating an empty pause."

Moving on, we came to a pianissimo moment. Again explaining this through a different angle, Göran described how, in order to be heard "if you have to whisper, you have to articulate more clearly". This goes for music too, play the soft parts slowly, exactly, without losing the melody. Göran demonstrated first by playing too loud, then he played the same phrase ponticello, then softly.

And the clock ticked inexorably to the end of the master class, and the student is not done, and Göran is not done, and we are not done, yet the lesson is over. And we are left with the gentle, but firm motto "Again! I never give up!" to push us ever forwards into the meticulous minutes and hours of note by note, rest by rest, fleshing out our own understanding of each piece we decide to play. Until yes! it is possible that a little bit of our own colors infuse the music, and yes! it is possible that this is nice.

Events Calendar:

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

Tuesday, March 16, 7:30 PM, Bristol, UK

Michael Partington will perform a solo concert at Clifton College. For more information visit www.michaelpartington.com

Friday, March 19, 7:30 PM, Sherborne, UK

Michael Partington will perform a solo concert at Cheap St. Church in Sherborne, Dorset, UK. For more information visit www.michaelpartington.com

Saturday, March 20, 7:30 PM, Derby, UK

Michael Partington will perform a solo concert for the Derby Classical Guitar Society. For more information visit www.derbycgs.org.uk

Saturday, March 20, 7:30 PM, Seattle, WA

Elizabeth C. D. Brown performs Vivaldi's Lute Concerto in D major with Baroque Northwest. The program, "Back to Basics: Baroque Northwest does the Standards" also features music by Bach, Handel and Telemann. Trinity Episcopal Church, Parish Hall, 609 8th Ave. (at James), Seattle, WA. Tickets: \$25-General, \$20-Seniors/EMA, \$10-Students. Information: 206-368-0735 or: www.baroquenorthwest.com/

Wednesday, March 24, 5:00 PM, Seattle, WA

Michael Partington will perform a solo program for Happy Hour Concerts at Gethsemane Lutheran Church, 911 Stewart St. Admission is free, doors open with refreshments at 5:00, concert begins at 5:30. For more information visit: www.urbanfaith.org/events.php

Friday, March 26, 7:30 PM, Seattle, WA

SCGS Open Mic at MCNW (Music Center of the Northwest), 901 North 96th St., in the Baptist Church. Please note the new time and location.

Saturday, March 27, 2:00 PM, Seattle, WA

Gabriel Bianco performs as part of the SCGS Fyre Art Museum series. Tickets are free, available starting at 1:00 on the day of the performance.

Saturday, March 27, 8:00 PM, Los Angeles, CA

Michael Partington will perform a solo concert at Trilogy Guitars, Playa Del Ray. For more information visit: www.michaelpartington.com

Sunday, April 11, 4:00 PM, Seattle, WA

Michael Partington will perform duets with Icelandic guitarist Ögmundur Thor Johannesson on the Mostly Nordic chamber series. Ögmundur will also perform solo works for guitar by Icelandic composers. Nordic Heritage Museum, 3014 NW 67th Street, Seattle 98117. Tickets \$45/40 (including smörgåsbord!) or \$25 (con-

cert only). For more information visit: www.nordicmuseum.org/events.aspx#mostlynordic

Sunday, April 11, 10 AM, Victoria, BC Canada

Michael Nicoletta conducts the Canadian premiere of his piece "La Vals Eterna" for guitar ensemble at the Northwest Guitar Festival.

Fri. and Sat., April 23rd and 24th, 8:00 PM Tacoma, WA

Meredith Connie and Erica Coutsouridis (flute and guitar duo) perform music composed by them for the show "Mobilize" with the Barefoot Dance Company. Jan Collum Studio - Merlino Arts Building, 508 6th Avenue, Tacoma, WA 98402 <http://www.barefootcollective.org>

April 23-May 2, Seattle, WA

Fridays at 8:00 PM, Saturdays at 2:00 PM & 8:00 PM, Sundays at 2:00 PM

Elizabeth C. D. Brown (early guitars) performs "Pulcinella Vendicato," a Baroque Marionette Opera from Naples by Carter Family Marionettes, under the musical direction of Margriet Tindemans. Giovanni Paisiello's musical composition of this popular libretto by Francesco Cerlone was received with universal pleasure by audiences of Naples during the Carnival festivities of the 18th century, but has never before been seen in North America.

Tickets: \$25-\$28-general

Call: 1(800)838-3006, www.nwpuppet.org/pulcinella.html

Friday, April 23, 8:00 PM, Seattle, WA

What Is The Word: New Music by David Hahn. Choral settings of poetry by Sylvia Plath & Samuel Beckett, Chamber Music, works for solo guitar & electronic music at Phinney Ridge Lutheran Church. 7500 Greenwood Avenue, Seattle, WA. Tickets: \$15-General, \$10-Seniors and Students, 12 and under free. For more info: 206-525-3784.

Friday, April 23, 7:30 PM, Seattle, WA

SCGS Open Mic at MCNW (Music Center of the Northwest), 901 North 96th St., in the Baptist Church. Please note the new time and location.

Saturday, April 24, 7:30 PM, Seattle, WA.

David Russell performs at Illsley Ball Nordstrom Recital Hall at Benaroya Hall as a part of the 2009-2010 SCGS International Concert Series. Tickets available at the door, Ticket Master or SCGS.

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David Russell will present a Master Class at the Cornish College of the Arts, Poncho Concert Hall, 710 E. Roy Street, Seattle, WA 98121. If interested in performing, please send an email to Virginia Ryan at v_ryan8@Q.com. Auditors: \$12.00 to attend

Submit items for the Events Calendar to Jessica Papkoff at SCGSNewsletter@hotmail.com or call (206) 365-0845.

Submission deadline for the next issue is April 15th, 2010.

Sunday, May 1, 1:15 PM Seattle, WA

Michael Nicolella performs in the May Day new music marathon at Town Hall, at Eighth Avenue and Seneca Street

Sunday, May 1, 7:30 PM Yakima, WA

Michael Nicolella performs with Cuban music ensemble Charanga Danzon at The Seasons.

Saturday, May 8, 2:00 PM, Seattle, WA

Chroma Duo performs as part of the SCGS Fyre Art Museum series. Tickets are free, available starting at 1:00 on the day of the performance.

Sunday, May 9, 7:00 PM, Tacoma, WA

The PLU Guitar Orchestra and Ensemble, under the direction of Elizabeth C. D. Brown, performs music by American composers. Featuring works by Mark Anthony Cruz, Michael Karmon, Stephen Funk Pearson and traditional American music. Mary Baker Russell Music Center: Lagerquist Concert Hall. Tickets: \$8-general, \$5-senior, \$3-alumni, complimentary-18 and under. Information: 253-535-7787 or www.plu.edu/~music/events-may.html

Friday, May 14, 7:30 PM, Seattle, WA

UW Guitar Ensemble. Students of Michael Partington performs works for solo, duo trio and quartet that reflect the influence of folk and popular music in classical compositions and arrangements. Featuring music by Goss, Khanneci, Chobanian, Kanengiser and others. Admission \$5. For more information visit: www.music.washington.edu/home/

Friday, May 21, 7:30 PM,

Ali Rahmani performs works by J.S. Bach, J.k. Mertz, Barrios, Torroba, Leo Brouwer and others. Brechemin Auditorium, University of Washington. Admission is free. For more information visit www.music.washington.edu/events.

IMPORTANT SCGS OPEN MIC CHANGES!!!

The SCGS Open Mic will be held 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). They will continue to be on the fourth Friday of each month (except November and December) but will begin at the new time of 7:30 PM.

The dates for the open mic in 2010 are as follows:

3/26, 4/23, 5/28, 6/25, 7/23, 8/27, 9/24, 10/22, 11/19

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. \$3 donation to cover space rental. For more information please contact: nbonning@msn.com or phone Nancy at 425-454-0186

NORTHWEST GUITAR FESTIVAL AND COMPETITION

Northwest Guitar Festival and Competition

April 9-11, 2010

Alexander Dunn, Director

Victoria Conservatory of Music Victoria BC, Canada

Special Guest - Pepe Romero

Western Canada's finest artists, composers and teachers gather to celebrate the diversity of the guitar in one of North America's most beautiful cities. Three days of concerts, classes, lectures, and the Northwest Competition! For information and registration, please visit the festival website at http://www.vcm.bc.ca/009_VictoriaConse/2600_NWGuitarFest.html

Artists Alexander Dunn, Janet Grohovac, Stephen Lochbaum, Victoria Guitar Trio, Duo Verdejo, Oberon Trio, Continuum Consort, Peter Zaenker, Stephen Boswell, Ray Nurse, John Oliver, Michael Nicolella, Randy Pile, Robert Ward

Participants • \$135CAD*

Competitors • \$160CAD* (price includes the ticket for Pepe Romero)

*NOTE: There will be a \$20CAD non-refundable registration fee applied to all registrations.

For more details, please see the NW Guitar Festival info on MySpace.com: <http://www.myspace.com/nwgf2010>

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 May/June issue and your taxes is April 15, 2010.



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☐ My Employer will match my gift (please enclose matching 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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