



Guitar Soundings

A PUBLICATION OF THE SEATTLE CLASSIC GUITAR SOCIETY

Volume 59, Number #3

Established 1958

May/June 2018

WEDNESDAY, MAY 9TH IS GIVEBIG DAY!



Get Ready for GiveBIG!

Wednesday, May 9th, 2018

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GiveBIG website: <http://www.givebigseattle.org/>

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(Schedule your gift today and it will be processed on May 9th.)

What is GiveBIG?

GiveBIG is a unique, one-day, online charitable giving event encouraging residents of King County to give locally. Contributions are partially matched by a “stretch pool” provided by The Seattle Foundation and GiveBIG sponsors. The goal of GiveBIG is to raise money for the community while introducing charitably minded people to hundreds of excellent and efficient nonprofits on The Seattle Foundation’s Giving Center that make our region a healthier and more vital place to live.



2017–2018 INTERNATIONAL CONCERT SERIES

May 5, 2018 – Jérémy Jouve

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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SCGS 2017–2018 INTERNATIONAL CONCERT SERIES

CONCLUDES WITH JÉRÉMY JOUVE

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

JÉRÉMY JOUVE (FRANCE) – SAT. MAY 5TH, 7:30 PM



The Seattle Classic Guitar Society is thrilled to present acclaimed French guitarist, Jérémie Jouve, on our International Concert Series this year.

An active ambassador of classical guitar around the world, Jérémie Jouve is continuing his international tours and his recordings with one objective: to attune classical guitar with modernity.

His musical training, at the Ecole Normale de Musique, then later at the Conservatoire Supérieur de Paris (CNSMDP) where he studied with great masters, among them Alberto Ponce and Roland Dyens, steered him toward a deep love and respect of manuscripts, an unending search for a beautiful sound, and a thorough understanding of the architecture of the pieces he chooses to interpret.

Even with this extraordinary trajectory – conservatory prize at age 13, first European tour at age 16, the only guitarist to be accepted into the advanced study “perfectionnement” course of CNSMDP, and winner of the Guitar Foundation of America International Guitar Competition in Mexico at age 24 – the artistry of Jérémie Jouve has kept a strong stamp of sincerity.

The GFA in 2003 opened the door to a five month North American tour as well as to a first recording with Naxos, followed by two CDs dedicated to the demanding works for solo guitar by Joaquín Rodrigo. Then came a DVD with Mel Bay of a live concert recording (2009), and another CD, this time in duo with flute for Reference Recording, which was nominated for a Grammy Award in 2014. These recordings illustrate his strong desire to highlight the rich repertoire of classical guitar. He has undertaken, in fact, an intense work

researching manuscripts in order to find the essence of the pieces and the soul of the composers; trying to call attention to both his instrument and the original compositions.

This work brought him the gratitude of Cécilia Rodrigo, daughter of the famed composer, who wrote “What formidable technique, what poetry in your interpretations! I am extremely thankful for your work. my father, Joaquín Rodrigo, would have been very proud of you”.

Jérémie Jouve’s most recent album “Cavalcade”, the fruit of an inspiring collaboration with composer Mathias Duplessy, marks a new direction in his career. Jouve is an advocate of the existing repertoire which he hopes to expand and enrich, this time in the domain of contemporary music. The pieces put forth by Jérémie Jouve in this album play a leading role in the creation of new repertoire, a music without borders; mixing flamenco, music of India, and with Ravelian accents. This music is in the image of classical guitar that he hopes to embody: free.

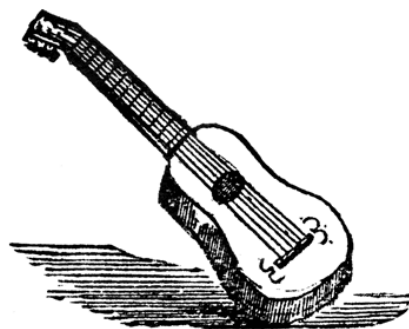
Vast like the night and light, the depth and elegance of Jérémie Jouve hopes to lead us toward a limitless horizon where classicism and modernity interplay.

JÉRÉMY JOUVE MASTER CLASS

SUNDAY, MAY 6TH, 2018 – 10:00 AM – BRECHEMIN

AUDITORIUM – UW MUSIC DEPARTMENT

The Jérémie Jouve Master Class will be held on Sunday, May 6, 2018 at the University of Washington Music Department, in Brechemin Auditorium at 10:00 AM. 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.



Events Calendar:

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

Thursday, May 3, 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, May 5, 7:30 PM, Seattle, WA

Jérémy Jouve in concert on the SCGS International Series, 7:30p.m. 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, May 6, 10:00 AM, Seattle, WA

Jérémy Jouve will present a Master Class sponsored by SCGS at the University of Washington Music Department, Brechemin Hall. Auditors: \$10.00 to attend.

Sunday, May 6, 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: www.store.dustystrings.com/t-3-ms-jms-asbestyoucan.aspx. or contact: asbestyoucan@outlook.com

Friday–Sunday, May 11–13, La Conner, WA

Join us for the **2nd Annual La Conner Guitar Festival!** Listen to, Play, and Shop for some of the most incredible instruments in the world, and meet the luthiers that created them! Plus incredible concerts, workshops & more! Sponsored by Fretboard Journal <http://laconnerguitarfestival.com/>

Tuesday, May 15, 7:00–9:00 PM, West Seattle, WA

Unplugged ~ A Musical Gathering!

An informal venue for acoustic instrumentalists and singers of all stripes. West Seattle, at the C&P Coffeehouse, 5612 California Ave. SW. About 5 blocks south of the Alaska Junction. The C-Line bus stops just across the street.

Sunday, May 20, 2 PM, Tacoma, WA

Michael Partington will perform Rodrigo's *Concierto de Aranjuez* with Tacoma Youth Symphony, Paul-Elliott Cobbs directing. Rialto Theater, 310 S 9th St, Tacoma, WA 98402. For more information visit www.tysamusic.org

Friday, May 25, 11:30 AM, Seattle, WA

Guitar Orchestra of Seattle performs music by Led Zeppelin, Penguin Cafe Orchestra, William Beuavais and Aaron Copland. Fischer Green stage at the Seattle Center. sponsored by KBCS 92.3 FM

Submit items for the Events Calendar at: SCGSNewsletter@hotmail.com
Submission deadline for the July–August issue is June 10th, 2018.

Friday, May 25, 6:20 PM, Seattle, WA

Mark Wilson will be joined by bandoneon and flutist Mirta Wymersberg in a short set of tangos, Satie, and sonic glimpses of Catalonia. Folklife Cafe at the south end of McCaw Hall.

Monday, May 28, 5:45 PM, Seattle, WA

Ecco Chamber Ensemble will play from their socially conscious program of the last year. Featuring Gabriel Faure, Garcia Lorca, Mark Hilliard Wilson and more. Center Theater in the lower level of the Armory at the Seattle Center.

Monday, May 28, 6:30–8:30 PM, Seattle, WA

SCGS Open Mic at Phinney Ridge Neighborhood Center, 6532 Phinney Avenue North – Seattle, WA 98103 – in Room #5.

Sunday, June 3, 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: www.store.dustystrings.com/t-3-ms-jms-asbestyoucan.aspx. or contact: asbestyoucan@outlook.com

Thursday, June 7, 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.

Friday, June 8, 7:00 PM, Seattle, WA

Guitar Orchestra of Seattle performs music by Led Zeppelin, Penguin Cafe Orchestra, William Beuavais and Aaron Copland. Choccolati Cafe, 8319 Greenwood Ave. N.

Friday, June 15, 8:00 PM, KING FM 98.1

Mark Hilliard Wilson on KING FM.

Mark will talk about his various projects and concerts with the Guitar orchestra of Seattle, Ecco Chamber and solo projects.

Tuesday, June 19, 7:00–9:00 PM, West Seattle, WA

Unplugged ~ A Musical Gathering!

An informal venue for acoustic instrumentalists and singers of all stripes. West Seattle, at the C&P Coffeehouse, 5612 California Ave. SW. About 5 blocks south of the Alaska Junction. The C-Line bus stops just across the street.

Wednesday, June 20, 7:00 PM, Seattle, WA

Guitar Orchestra of Seattle performs music by Led Zeppelin, Penguin Cafe Orchestra, William Beuavais and Aaron Copland. Naked City Brewery and Tap House, 8564 Greenwood Ave. N.



Events Calendar continued on page 5 >>>

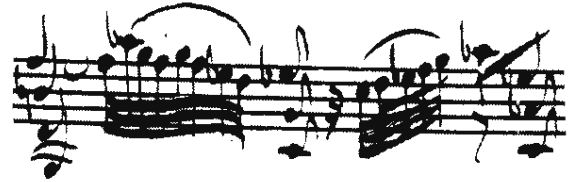
Friday, June 29 - Sunday July 1, Seattle, WA
University of Washington Youth Guitar Workshop, including concerts, classes, lectures and clinics, featuring Michael Partington, Jon Yerby, Michael Millham, and special guest Connie Sheu of the Pasadena Conservatory. For more information email Michael Partington at guitar@uw.edu
Website: <http://music.washington.edu/summerguitar>

Friday, June 29, 7:30 PM, Seattle, WA
UW Youth Workshop Faculty Concert, featuring Connie Sheu and Jon Yerby. Brechemin Auditorium, UW School of Music.

Saturday, June 30, 7:30 PM, Seattle, WA
UW Youth Workshop Faculty Concert, featuring Michael Partington and Michael Millham. Brechemin Auditorium, UW School of Music.

Sunday, July 1, 12:00 PM, Seattle, WA
UW Youth Workshop Student Concert, featuring large and small ensembles. Brechemin Auditorium, UW School of Music.

Monthly:
First Friday of the month, 6:00–6:30 PM, Seattle, Washington 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.



2018 NORTHWEST GUITAR FESTIVAL COMPETITION WINNERS

The 27th annual Northwest Guitar Festival was held on April 6th–8th at Gonzaga University in Spokane, WA this year. Winners of the Adult Guitar Competition were: Simon Farintosh (Victoria, BC) - 1st, Michael Ibsen (Vancouver, BC) - 2nd, Griffin Linklater (Vancouver, BC) - 3rd, Brandon Azbill (Bend, OR) - 4th. Congratulations to all!



24 PRELUDES AND FUGUES BY NIKITA KOSHKIN – REVIEWED

24 Preludes and Fugues by Nikita Koshkin

Published by Editions Margaux

Volume 1

Nos. 1-12

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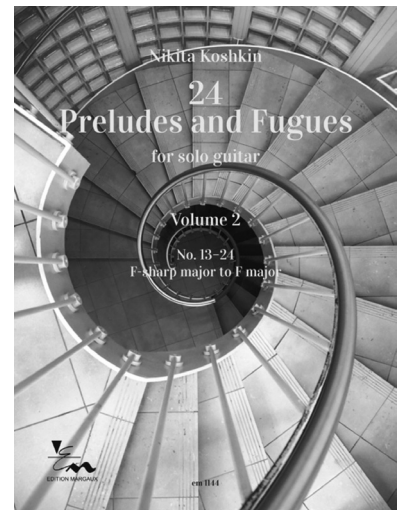
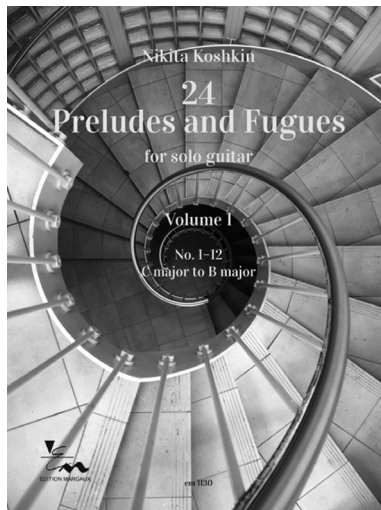
Volume 2

ISBN: 978-3-7333-1826-0

ISMN: M-2032-3251-3

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Review by Jeremiah Lawson



Polyphonic music has been written for the guitar for as long as there has been the guitar. Individual fugues, with or without preludes, are easy to find from Brouwer, Bogdanovic, Biberian, Ourkouzounov, Ponce and others. Yet throughout the 20th century sets of preludes and fugues for guitar (solo or duo) were composed and published by non-guitarists such as Mario Castelnuovo-Tedesco, Friedrich Zehm and Igor Rekhin and of these only the Castelnuovo-Tedesco's cycle has gained a stable place in the concert repertoire. Only last year did we finally get a published cycle of preludes and fugues for solo guitar composed by a guitarist with Nikita Koshkin's cycle.

There are no left or right hand instructions in either volume of this cycle, but it should go without saying that preludes and fugues for solo guitar are not for the faint of heart or for inexperienced guitarists. On the whole the preludes display Koshkin's gift for lively character pieces and the fugues are, on the whole, possessed of subjects that have memorable, even singable lines, though the subjects can be wide-ranging.

Koshkin's approach to the fugue is not a parochial one such as appears in 19th and early 20th century pedagogy; his approach is more in keeping with a tradition of fugal writing from Russia and the Ukraine that spans from Vsevolod Zaderatsky, through to Dmitri Shostakovich and Rodion Shchedrin, and more contemporary cycles by Igor Rekhin or Nikolai Kapustin. For instance, in Koshkin's F minor fugue the subject is answered in the second voice at the tritone rather than the fifth or fourth traditionally prescribed in Western fugues, but answers at the tritone can be found as far back as Anton Reicha's 36 Fugues. Given the limitations of the instrument, Koshkin implies four and five voiced textures through successive presentations of subjects while retaining, generally, three perceptible lines in most of his works.

While all of the cycle is of good quality several preludes and fugues stand out for particular mention. From volume 1, the A minor prelude and fugue has a charmingly ominous mood and its fugal subject offers stretto work in prime and inversion. D major features a pastoral prelude that is interrupted as it works toward a conclusion by a fugue that is scored as a single voice but that has five presentations of its subject and two middle entries before it resolves into a climax that finally completes the pastoral prelude as a coda. The preludes and fugues in B minor, A major and F sharp minor are excellent.

From volume 2 the B flat minor prelude and fugue is vivid and aggressive, while the prelude and fugue in A flat major features a double fugue. The aforementioned F minor entry has a grim yet paradoxically bubbly prelude and a funereal fugue that culminates in a stretto of the freely inverted subject. The C minor entry opens with a dark, aggressive waltz followed by a fugue that evokes "Round Midnight" by mood rather than quotation. The prelude and fugue in B flat major has a fugue that begins as a Petrushka-like waltz and ends in a duple-rhythm march.

As yet this cycle has not been recorded or premiered in its entirety. Excerpts are online in video form performed by Asya Selyutina, and Marina Krupkina. While there is a precedent in Russian polyphonic music for grand cyclical designs there's nothing in Koshkin's volumes requiring a guitarist to play all or nothing of the cycle. Here's hoping that guitarists take up these works, which help to establish that fugal writing for the guitar is idiomatic and practical, however challenging. Seeing as cycles of preludes and fugues have also been composed for the guitar by Gerard Drozd and German Dzhaparidze the possibilities of fugal writing for solo guitar are only now starting to be explored. May they be explored further. Koshkin's work is a formidable beginning for what I hope will be the start of a new era in polyphonic music for the guitar.

For additional exploration and analysis of these works and other writings, please visit Jeremiah Lawson's blog, *WenatcheeTheHatchet*, at: <http://wenatcheethehatchet.blogspot.com/>

SCGS PHINNEY RIDGE OPEN MIC IN SEATTLE

4th Monday of the Month or as noted, 6:30–8:30 PM

Phinney Ridge Neighborhood Center – in Room #5 or #3 as noted
6532 Phinney Avenue North, Seattle, WA 98103

This is a fun opportunity for classical guitarists of all ages and playing levels to gain experience performing and meet other classical guitarists. Sign-up sheet in the room, time slots are 5-10 minutes, with multiple slots per person usually. If you have questions please email: SCGSNewsletter@hotmail.com

2018 Open Mic dates:

Jan. 22, Feb. 26, Mar. 26, Apr. 23, May 28, Sept. 24, Oct. 22,
Nov. 26, (No Open Mic in June-July-Aug or December)

SNOHOMISH OPEN MIC

Please note, the Snohomish Open Mic had its last session in April and will not be continuing. Thanks to Tom Berghan for hosting and making a go of it.

WEST SEATTLE OPEN MIC

Unplugged ~ A Musical Gathering!

An informal venue in a cozy coffeehouse for acoustic instrumentalists and singers of all stripes: Classical, Early Music, Jazz, Folk, Composers, et. al.

When: 3rd Tuesdays, 7–9pm (except December).

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

Why: Practice Performing. Widen Your Audience. 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 Nancy at: nbonning@msn.com



MEMBER SUBMISSIONS WELCOME!

If you would like to contribute an article or information about your 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 10th, 2018. 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.

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

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Seattle Classic Guitar Society *Membership Application*

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

Name: _____
Address: _____
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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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Donations:

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- \$500 Patron
- Other amount: \$_____

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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.

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