



Guitar Soundings

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May/June 2019

ZORAN DUKIC PERFORMS MAY 4TH ON THE SCGS 2018-2019 INTERNATIONAL CONCERT SERIES

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

ZORAN DUKIC (CROATIA) – SATURDAY, MAY 4TH, 7:30 PM



SCGS is excited to present virtuoso guitarist Zoran Dukic on our International Series for the first time. Zoran Dukic is one of the most distinguished classical guitarists of our time. Dukic graduated from the Music Academy of Zagreb with Darko Petrinjak, and completed his studies with Hubert Käppel at the Hochschule für Musik in Cologne. In his “tour de force” competition years (1990-1997) he won an astonishing number of competitions. He is the only guitarist to have won both Andrés Segovia competitions in Granada and in Palma de Mallorca. In Madrid’s most heralded Spanish guitar competition, in front of the Royal Family, he was awarded the special prize for the best interpretation of Spanish music – the first time it had ever been

awarded to a non-Spaniard. Showing astounding mastery in a wide variety of musical periods and styles, he has also won competitions dedicated to Fernando Sor, Manuel Ponce, Manuel de Falla, and Francisco Tárrega among others. Though he considers the music by Bach to still be the focal point of his musical life, his premieres are strengthened by his admiration of contemporary expression, including works by Takemitsu, Henze, Reily, Carter, Gubaidulina, and many others. Currently, his carefully balanced programs present a range of music from Bach to Britten, from Sor to Albéniz, from Tárrega to Villa-Lobos and Brouwer.



2018–2019 INTERNATIONAL CONCERT SERIES

May 4, 2019 – Zoran Dukic

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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ZORAN DUKIC MASTER CLASS

SUNDAY, MAY 5TH, 2019 - 10:00 AM - BRECHEMIN AUDITORIUM - UW MUSIC DEPARTMENT

The Zoran Dukic Master Class will be held on Sunday, May 5, 2019 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.



GiveBIG! Support SCGS! Wednesday, May 8th, 2019



GiveBIG website: <http://www.givebig2019.org/>

What is GiveBIG?

GiveBIG is a one-day, online charitable giving event encouraging residents of King County to donate to the region's non-profit organizations. This year's GiveBIG event is sponsored by 501 Commons and Encore Media.

2019 FRYE ART MUSEUM GUITAR SERIES - 704 TERRY AVE, SEATTLE, WA 98104

Please arrive early – Free tickets for these concerts are distributed at 1:00 pm. Enjoy the gallery art and the café.

JAMES KLINE – SATURDAY, MAY 18, 2019, 2:00 PM



Classical guitarist, composer, and innovator of the 19-string arch-harp guitar, **James Kline** is an artist who constantly renews and reinvents himself. As a classical guitarist he studied in Spain under a full scholarship from the Spanish government. There he won a number of international awards, including the Ramirez Prize of Santiago de Compostella and the Tarrega Prize of Benicassim. He holds an ARCM diploma from The Royal College of Music of London and has performed throughout Eastern and Western Europe as well as the United States and Mexico. He has also gained recognition as a composer and was awarded an Individual Artist Grant in music composition from the Marin Arts Council of California.

As a composer, James draws inspiration from a slightly more unusual life experience which includes years working as a commercial fisherman, working as a wilderness guide, extensive travel on four continents, and living among Mexico's Tarahumara Indians. An interest in Renaissance and Baroque music led him to design his own version of the eleven-string arch-guitar, an instrument which combines the best qualities of the lute and the guitar. The urge to expand his horizons and dedicate more time to composing led James to cofound the neo-Celtic group, Bardou, with whom he performs regularly. He has again reinvented his instrument to become the world's only player of the 19-string arch-harp guitar, a combination of lute, guitar, and Celtic harp. A modern-day troubadour, his performances reflect a wonderful diversity of life experience and musical intrigue and are often punctuated with storytelling.

www.elevenstrings.com/

PARKING AT THE FRYE ART MUSEUM

PLEASE NOTE: Due to a new construction project, the free parking lots 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.

2019 NORTHWEST GUITAR FESTIVAL COMPETITION WINNERS

The 28th annual Northwest Guitar Festival was held on April 5th–7th in Seattle, WA at the Phinney Ridge Lutheran Church and at Brechemin Auditorium, UW School of Music. Congratulations to all who participated!

Youth Competition Winners:



From left to right: Derek Choi (1st prize), Taliesin Tenerelli (3rd prize), David Liu (2nd prize).

Adult Competition Winners:



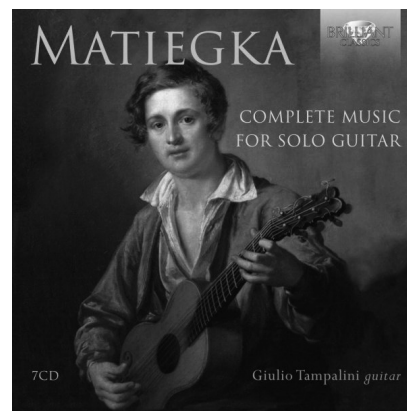
From left to right: Max Shaffer (4th prize), Madeline Okano (3rd prize), Sebastian Robles (1st prize), Brandon Azbill (2nd prize).

REVIEW - MATIEGKA COMPLETE SOLO WORKS CD & COMPLETE SOLO SONATAS SCORE

by Jeremiah Lawson

Matiegka: Complete Music for Solo Guitar
Giulio Tampalini
copyright (c) 2019 Brilliant Classics
EAN code: 5 028421 950846

Wenzeslaus Thomas Matiegka: Complete Solo Guitar Sonatas
Stanley Yates
Copyright (c) 2017 by Stanley Yates
ISBN-13: 978-15-4636-385-9
ISBN-10: 15-4636-385-8



Stanley Yates' edition of the complete solo guitar sonatas of Wenzeslaus Thomas Matiegka has been in print since 2017, so Giulio Tampalini's seven disc box set of Matiegka's complete works for solo guitar has come at a time when there is an edition of Matiegka's sonatas that allows guitarists to study these works in detail. The solo guitar sonatas of Sor and Giuliani are going to retain their pride of place in the early 19th century guitar literature. But for guitarists in English-speaking nations a fuller appreciation of Matiegka's sonatas has not happened yet. I have a few reservations about the box set overall but this is a good presentation of the composer's work and his solo guitar sonatas deserve more performances and study in English language contexts.

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I'm focusing on the sonatas because virtuoso sets of variations in early 19th century literature for the guitar are just too common and Matiegka's are, overall, about average. Excepting the works where Matiegka drew unabashedly on works by Haydn his handling of large-scale variation is technically formidable but generally not distinguished. He does have some winsome stand outs by way of the Op. 4 Fantasie, a suite of variations on songs; and his Op. 7 variations on what is now the Austrian national anthem is a compelling guitar-centric take on a well-known melody. But it is in his sonatas that Matiegka is at his most inventive and playful so I will briefly discuss his sonatas. Thanks to James Hepokoski and Warren Darcy's *Elements of Sonata Theory*, formal analysis has made a bit of a comeback in English language musicology, enough, at least, that the book is a must own resource guitarists will want at hand for studying sonata forms.

Earlier writers and CD releases have attempted to present Matiegka as a Beethoven of the guitar. Sor is not losing that place. Matiegka's sonatas are not nearly as grand in scope as Sor's most ambitious sonatas. Nor are Matiegka's sonatas brimming with the elegance Giuliani's sonatas have. Matiegka is better described as the Haydn of the guitar. This is not just because he freely makes use of themes from Haydn's catalog, though Matiegka's Op. 23 is two thirds a Haydn transcription, one third original finale, and Matiegka's Grand Sonata II opens with a sonata form that tips its hand to a Haydn's Hob XV::11 Piano Trio and closes with a bravura set of variations on a Haydn lied). Matiegka displays the influence of Haydn in his mercurial approach to sonata forms.

In Grand Sonata II, for instance, a few strategic fragments of the themes presented in the exposition come back and are presented as standing in for the full themes. Entire thematic groups presented in expositions are dropped altogether in developments and even in recapitulations. In the Grand Sonatas in particular Matiegka passes over his themes in favor of spinning out extensive development based on transitional material. There's a passage in Grand Sonata II, 2, however, where Tampalini plays a passage in A major that is clearly in A minor in the published score. He may have had access to a variant manuscript, perhaps, but the decision is going to be jarring for listeners who have heard other interpretations of Grand Sonata II.

The sonatas overall are the highlight of this box set but the six Op. 31 sonatas stand out among the sonatas. All of them are compelling smaller-scale sonatas. These are the works where Matiegka's writing is more focused and more humorous than in his larger-scale works. The C major sonata moves along like a "textbook" sonata right up to florid passage that leads not to C but to A major; the C major tonality isn't reconfirmed fully until the transition. No. 2 in A minor dispenses with the first theme of its first movement in the recapitulation, an example of what Hepokoski and Darcy call a Type 2 sonata. No. 3 in G major starts the development section in F sharp minor, resolves to B major, and then abruptly jumps into G major for the recapitulation.

Matiegka frequently calls for repeating the development and recapitulation sections and in this sonata makes a point of having the coda of the first recapitulation shift into a C sharp major melody to return to the development before the second recapitulation finally closes the opening movement. In the D major sonata (no. 5) he flamboyantly hammers away at a C sharp major chord that resolves by parallel motion into the tonic key of D major.

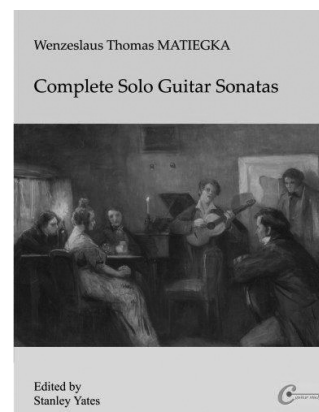
While the album liner notes describe Matiegka's sonatas as textbook a closer study of these works show how mercurial and comically anti "textbook" they actually are. Sonatas No. 4 and 6 in E minor and B minor introduce more contrapuntal writing in the sonata and minuet movements. The Op. 31 sonatas are lean, focused, and the most compelling sonatas, in Matiegka's output.

There is also a sonata form disguised as a march in Op. 20, No. 24. The Op. 20 cycle as a whole is fairly humdrum but the cycle closes with a marching binary form that turns out, like Sor's Op. 29 E flat study, to really be a sonata form disguised as a march.

The 7 CD box set lists for \$35 and if that seems too expensive Brilliant Classics has digital download albums available through the usual vendors at about \$9 with liner notes available as a digital booklet. In this case the liner notes don't add that much. The Yates edition has been on the market for a couple of years and is well put together, although I find myself constantly disputing where Yates thinks themes and transitions begin and end in Matiegka's sonatas, but that's fairly normal among guitarists.

There have not been many detailed studies of Matiegka's sonatas in English language guitar scholarship and my hope is that the publication of Yates' edition and Tampalini's box set can be the start of raising the profile of Matiegka's work among English-speaking guitarists. Tampalini plays the slow movements too quickly, and I would suggest Agustin Maruri has more convincing and accurate interpretations of the Grand Sonatas but for a survey of the composer's solo guitar works, this box set makes for enjoyable listening and, as the notes by Giovanni Podera put it, the box set is aimed at bringing Matiegka's work to a larger audience. Give or take some quibbles with Tampalini's interpretation this box set will certainly achieve that.

Substantially more detailed analyses of Matiegka's works are tagged in a series of posts on Jeremiah's Blog:
<https://wenatcheethehatchet.blogspot.com/search/label/matiegka>



Events Calendar:

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

Thursday, May 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.

Friday, May 3, 6:10 to 6:30 PM, Seattle, WA

Mark Hilliard Wilson performs music for contemplation on the theme of Grace at St. James Cathedral before Taize. St. James Cathedral, 804 9th Avenue.

Saturday, May 4, 5:00 PM, Tacoma, WA

Pacific Lutheran University Guitar Ensembles and Orchestra under the direction of Elizabeth Brown perform works by Olga Amelkina-Vera, Mauro Giuliani, Annette Kruisbrink and others. Pacific Lutheran University, Lagerquist Concert Hall, 868 Wheeler St S, Tacoma, WA. Visit www.plu.edu/music or call 253-535-7602 for more information. Admission is free, no ticket required.

Saturday, May 4, 4:00 PM, Seattle, WA

Guitar Orchestra of Seattle directed by **Mark Hilliard Wilson** plays Ida Culver House in Wallingford. Ragtime music by Scott Joplin, Choros by Ernesto Nazareth and Jacob Do Bandolim, Hermeto Pascoal, Antonio Jobim and Astor Piazzolla

Saturday, May 4, 7:30 PM, Seattle, WA

Zoran Dukic 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, May 5, 10:00 AM, Seattle, WA

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

Sunday, May 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). Please note: this is not an open mic and is not intended for spectators. For more info visit: <https://store.dustystings.com/t-3-ms-jms-asbestyoucan.aspx> or contact: asbestyoucan@outlook.com

Wednesday, May 8, all day, online

GiveBIG! Donate online to SCGS.

Presented by 501 Commons and Encore Media
<http://www.givebig2019.org/>

*Submit items for the Events Calendar at: SCGSNewsletter@hotmail.com
Submission deadline for the July–August issue is June 10th, 2019.*

Thursday, May 9, 8:00 to 9:00 PM, Seattle, WA

Join **Mark Hilliard Wilson** in an evening exploring some of the interesting finds he made in music stores and old book shops in Barcelona and Girona, from his trip to Spain this last Fall. One of the most interesting finds featured on this concert is a collection of short pieces inspired by poetry of women from ancient times to the Middle Ages across the globe. This program will feature some of the leading voices in modern Spanish composition such as Xavier Montsalvage, Joaquin Holms, Tomás Marco and more. In keeping with the broad scope of the theme, Wilson will also pair some of the modern Spanish works with relevant selections from the Renaissance and Middle Ages. The Chapel at the Good Shepherd Center, 4649 Sunnyside Ave. N, Seattle, WA 98103

Friday, May 10, 7:00 PM, Seattle, WA

Guitar Orchestra of Seattle plays the Greenwood Art Walk, at the Umpqua Bank. Ragtime music by Scott Joplin and Choros by Ernesto Nazareth and Jacob Do Bandolim, Hermeto Pascoal, Antonio Jobim and Astor Piazzolla.

Saturday, May 11, 7:00 PM, Mercer Island, WA

Elizabeth CD Brown performs “Histoire du Tango” by Piazzolla in a chamber music concert of flutes, guitar, organ and piano, also featuring music by Bach and Benshoof. Mercer Island Presbyterian Church, 3605 84th Ave SE, Mercer Island. For more information visit: www.mipc.org/concertseries/

Sunday, May 12, 1:30–3:30 PM, Seattle, WA

“Everybody Plays” Stringed Instrument Session at Dusty Strings Music School, 3406 Fremont Avenue N, Seattle. For players of any stringed instrument! Take turns playing whatever you’re working on in a supportive setting. Play a solo, ask the group to back you up. Free (\$5 suggested donation). For more info: <https://store.dustystings.com/t-3-ms-JMS-everybodyplays.aspx> or contact: asbestyoucan@outlook.com

Monday, May 20, 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.

Tuesday, May 21, 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.

Thursday, May 30, 7:00 to 10:00 PM, Seattle, WA

Mark Hilliard Wilson and Guitar Orchestra of Seattle. Join us as we explore the world of European salon and art music as reflected through the kaleidoscope of counterpoint and harmony, from New Orleans all the way to Rio de Janeiro and Buenos Aires. This enchanting evening starts with solo guitar ragtime, choro, bossa and tango music, that will then transform and bloom into arrangements

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for 12 guitars. The Knife Room in the former Elliot Bay Books Café Nordo's Knife Room. 103 South Main St., Seattle, WA.
<http://bit.ly/GuitarOrchestra>

Saturday, June 1, 4:00 PM, Seattle, WA

Connor Ritchie, Senior recital. Featuring music by Maximo Diego Pujol, Bryan Johanson, Stephen Goss, Heitor Villa-Lobos and Federico Moreno Torroba. UW Brechemin Auditorium, admission is free.

Sunday, June 2, 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). Please note: this is not an open mic and is not intended for spectators. For more info visit: <https://store.dustystings.com/t-3-ms-jms-asbestyoucan.aspx> or contact: asbestyoucan@outlook.com

Sunday, June 2, 7:00 PM, Seattle, WA

Saturday, June 8, 7:30 PM, Seattle, WA

Guitarists Elizabeth CD Brown, Mark Hilliard Wilson and Storm Tucker join the Seattle Peace Chorus to perform “Canto General,” composed by famed Greek composer Mikis Theodorakis, setting the poetry of Nobel Prize laureate Pablo Neruda. Sunday, June 2, 7 pm concert at University Congregational Church, 4515 16th Ave. NE, Seattle and Saturday, June 8, 7:30 pm concert at Town Hall, 1119 8th Ave., Seattle. Tickets are \$27 at the door; \$22 in advance; \$20 seniors, students, special needs. For more information visit seattle-peacechorus.org

Monday, June 3, 3:00 PM

Stuart Zobel and Mark Hilliard Wilson play Choros, Baião and Frevos private performance.

Friday, June 7, 6:10 to 6:30 PM, Seattle, WA

Mark Hilliard Wilson performs music for contemplation on the theme of Holy Spirit at St. James Cathedral before Taize. St. James Cathedral, 804 9th Avenue.

Sunday, June 9, 1:30–3:30 PM, Seattle, WA

“Everybody Plays” Stringed Instrument Session at Dusty Strings Music School, 3406 Fremont Avenue N, Seattle. For players of any stringed instrument! Take turns playing whatever you're working on in a supportive setting. Play a solo, ask the group to back you up. Free (\$5 suggested donation). For more info: <https://store.dustystings.com/t-3-ms-jms-everybodyplays.aspx> or contact: asbestyoucan@outlook.com

Tuesday, June 11, 7:30 PM, Seattle, WA

Michael Nicolella, performing Jérémy Jolley's “contro-clessidra” for violin and guitar with Andy Liang, at Octave 9 performance space in Benaroya Hall, 3rd and Union, downtown Seattle.

Friday, June 14, 7:00 PM, Seattle, WA

Mark Hilliard Wilson at Chocolati Café, 8319 Greenwood Avenue North, 98103

Monday, June 17, 3:00 PM

Ecco Chamber Ensemble performs “music to build bridges not walls”. Private performance.

Tuesday, June 18, 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.

Friday–Sunday, June 28 - 30, Seattle, WA

UW Guitar Workshop. Michael Partington will host the annual UW Guitar Workshop, an immersive guitar experience with workshops, lectures, master classes and ensemble preparation, open to guitar enthusiasts of all ages and levels of experience. Faculty includes **Connie Sheu, Jon Yerby and Michael Millham**. Full details at: www.music.washington.edu/classical-guitar-intensive-summer-workshop

Friday, July 5, 6:10 to 6:30 PM, Seattle, WA

Mark Hilliard Wilson performs music for contemplation at St. James Cathedral before Taize. St. James Cathedral, 804 9th Avenue.

Monday, July 8, 1:15 to 2:00 PM, Seattle, WA

Mark Hilliard Wilson plays familiar tunes of the 1950's and 60's. Stage Door Café- senior concert for memory care. 208 N. 85th St., Seattle, WA 98103

Saturday, July 13, 7:30 PM, Seattle, WA

Mark Hilliard Wilson, house concert in Greenwood. For more info please write Mark at mhwguitar.com

Monday–Saturday, July 15 - 20, Kaslo, BC, Canada

Michael Partington will be performing and teaching at Kaslo Guitarfest 2019, a week-long educational opportunity for classical guitar students at all skill levels. Faculty include **Iliana Matos, Daniel Bolshoy** and others. Full details at www.kasloguitarfest.com/

Saturday, July 20, 7:30 PM, Lynnwood, WA

Works premiere of Nathan Jensen's guitar concerto for **Mark Hilliard Wilson** and the **Octavia Chamber Orchestra**. Maple Park Church, 17620 60th Ave. W. Lynnwood, WA 98037

Wednesday, July 24, noon, Tacoma, WA

Elizabeth CD Brown in a solo concert, featuring music by Ida Presti, Heitor Villa-Lobos, Olga Amelkina-Vera and others. Part of the “Listen Live at Lunch” free concert series at First Lutheran Church of Tacoma, 524 South Street, Tacoma. For more information visit flectacoma.org.

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
If you have questions please email: SCGSNewsletter@hotmail.com

Next Open Mic: May 20 (no open mic in June–July–August)

WEST SEATTLE UNPLUGGED!

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: nbonning@msn.com or phone Nancy at 425-454-0186.



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, 2019. 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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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, WA 98113



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:

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

Donations:

- \$50 Friend
- \$100 Contributor
- \$250 Benefactor
- \$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.

Please send your check or money-order, made payable to SCGS, to:
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Email: scgs@seattleguitar.org | Website: www.seattleguitar.org