



# Guitar Soundings

A publication of the Seattle Classic Guitar Society

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## SCGS 2009-2010 FRYE ART MUSEUM CONCERT SERIES

### CONCLUDES WITH CHROMADUO

*All performances take place at 2:00 PM at the Frye Art Museum. Admission is free.*

*Please arrive early to pick up a free ticket at the information desk starting at 1pm.*

*704 Terry Ave - Seattle, WA 98104*



#### CHROMADUO

SATURDAY, MAY 8, 2010

[www.tracyannesmith.com/ChromaDuo.html](http://www.tracyannesmith.com/ChromaDuo.html)

A dedicated new voice in the contemporary music world, ChromaDuo is vigorously developing and presenting some of today's most evocative, lyrical, and exhilarating music. With two classical guitars, Tracy Anne Smith and Rob MacDonald unveil refreshing and innovative programs of new works by some of the most exciting composers of our time.

ChromaDuo has commissioned works from the incomparable Parisian Roland Dyens, irreverent British powerhouse Stephen Goss, emerging major American talent Christopher William Pierce, and CBC Award-winning Canadian composer Andrew Staniland, and they continue their search for pioneering new voices to expand the boundaries of the genre. Alongside these creations, their concert programs feature standout works from the late 20th and early 21st centuries.

As soloists, they have performed in Canada, USA, Mexico, Italy, France, Germany, Spain, and England; as chamber musicians, they perform alongside CAGE Avant Garde Ensemble, soprano Jennifer Holbrook, Soundstreams, the Canadian Opera Company, and the Madawaska String Quartet.

Their solo CD output also attests to a shared love for new music; MacDonald's new recording, *Images*, features premières of pieces for guitar and string quartet, while *Lilac.Star.Bird*, Smith's offering, showcases the prize-winning work of the same name, dedicated to her by Taiwanese composer Ying-Chen Kao.

ChromaDuo's debut recording will be released in Spring 2011.

#### 2009-2010 FRYE ART MUSEUM GUITAR SERIES

ChromaDuo - Sat. May 8, 2010

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

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# NOTES FROM DAVID RUSSELL'S MASTER CLASS, APRIL 25<sup>TH</sup>, 2010

by Ellen Wanless

Sitting in a coffee shop after yet another invigorating and challenging master class, the forward pressing beat of some Blind Mellon tunes (a 1990's grunge/rock band) gave me pause for thought. A good deal of the gems from this morning's master class concerned developing the students' sensibilities of phrasing. Volume, tone color, rhythm, stops & starts and other subtleties that seemed to have slipped from our everyday lives. In the city, we are surrounded by the pulsating rush of cars on highways, side streets, even the fast and abrupt arrival into driveways and parking spaces. Bicyclists, helmets on and heads down, pedal hard and fast to get from point A to B, with little awareness of all the notes in between. Friends meet for tea at 3:22, and can only hang out for less than an insurance proscribed 15-minute doctor's visit. There's always something pushing, shoving, propelling us forward into the next minute, like the grinding, loud, driving beat of this music.

Stepping off this too well-beaten path into the sanctuary of a classical guitar master class feels like a delightfully naughty act. Sitting for three mesmerizing hours listening to David Russell give each student (and all of us in the audience) the permission to add depth to their musicianship must surely be illegal in this fast-paced sound-byte world that swirls around us.

Here, in this morning's classroom, David talked about the particular tone of one note. It was played "too bright". On his guitar he played that one note repeatedly, gradually turning his right hand to change the angle of his fingernail in relation to where it struck the string. Each plucked note was distinctly different. David then played the phrase that included this note several times. Each time, the quality of the phrase depended on the tone of that note: sometimes it was "ugly", or "pretty", or something else altogether. To play a 3-minute or 10-minute piece with the skills that draws your audience into the music requires the slow, methodical development of each and every note!

David's thoughts on rhythm were another permission slip. One student played a phrase with a rhythm that didn't work. Rather than saying "No, No, that's wrong!", he asked the student to tap the beat as he played. "See, you're tapping it in 3's but you're playing it in 6's." David then played and tapped this phrase in 3's. The difference was delightfully remarkable, and this was a much more effective teaching method than a clipped "No, No!" would have been.

After the fourth and final lesson was over, David then took questions from the audience. One person asked if he does anything in particular to prepare for that first note of that first piece in that concert, master class, or recital. Pausing with a laugh, David replied "Why yes, by practicing four hours every day". For me this was the best permission slip of all: tantalizing musicianship doesn't come from a gift you're either born with or not. It comes from the gift of giving yourself the time every day to step out of the contemporary groove and into a note-by-note, tone-by-tone, phrase-by-phrase conversation with our guitars, fingers, minds and souls.

Of course, there was much more to this master class than my brief ponderings above. Many of us filled our notebooks with the specific tips and techniques David shared. Why, I have four pages full! Stay tuned to this newsletter for the when's and where's of next season's master classes. Maybe we'll see you there!

In case you missed it, the brave and talented students and the pieces they played were:

Kyle Samson - Fugue from Prelude, Fugue & Allegro, BWV 998 by J.S. Bach

Ali Rahmani - Unruhue and Capriccio from Bardenklänge by Johann Kaspar Mertz

Chas Rogers - Gran Solo, Op. 14 by Fernando Sor

Graham Banfield - Courante and Prelude from Lute Suite in e minor, BWV 996 by J.S. Bach

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## SCGS MEMBER NEWS

### MICHAEL NICOLELLA & FRIENDS AT CHAPEL PERFORMANCE SPACE

Michael Nicolella will be joined by violinist Irene Mitri, flutist James O'Halloran and percussionist Andy Schloss for a concert of 20th and 21st century chamber music featuring guitar at the Chapel Performance Space on Saturday, June 26, 2010 at 8PM. The four musicians often perform together as part of the Cuban music ensemble Charanga Danzon. This concert will instead be featuring music by : Lou Harrison, Barbara Kolb, Toru Takemitsu, Robert Beaser, Jacob ter Veldhuis and Michael Nicolella.

The Chapel Performance Space is located on the third floor of the Good Shepherd Center, 4649 Sunnyside Ave. N, 4th Floor, Seattle, WA; in Wallingford, 1/2 block south of 50th St., 1 block east of Meridian. Admission is on a sliding scale \$5-\$15. For more information call 206-789-1939 or visit [www.nicolella.com](http://www.nicolella.com)

“a fully enlightened musician of our time” CLASSICAL GUITAR MAGAZINE



The Arvey-Francis Duo and the Duende Trio performed to a rapt audience at C&P Coffee Company in West Seattle on January 30th. The Duende Trio is comprised of SCGS members Evelyn Arvey, Mark Francis, Scott Spencer, with Richard Arvey as a guest performer that night. The Arvey-Francis Duo is comprised of Mark and Evelyn. For more information: [www.arveyfrancis.com](http://www.arveyfrancis.com)

## PHOTOS FROM DAVID RUSSELL'S CONCERT AND MASTER CLASS IN SEATTLE



*above photos by Dean Ritz*



*photo by Virginia Ryan*

# Events Calendar:

Events are also listed on our website: [www.SeattleGuitar.org](http://www.SeattleGuitar.org)

**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**

ChromaDuo performs as part of the SCGS Fyre Art Museum series. Tickets are free and available starting at 1:00 PM on the day of the performance at the Frye Art Museum information desk.

**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](http://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/](http://www.music.washington.edu/home/)

**Friday, May 21, 7:30 PM, Seattle, WA**

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](http://www.music.washington.edu/events).

**Friday, May 28, 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.

**Friday 4th June, 7:30 PM, Tacoma, WA**

Meredith Connie performs selections from Castelnuovo-Tedesco and Villa-Lobos with the Pierce College Choir. Lagerquist Hall, Pacific Lutheran University, 12180 Park Avenue S. Tacoma, WA. Admission is free. For more information visit: [www.pierce.ctc.edu/dept/music/site/](http://www.pierce.ctc.edu/dept/music/site/)

**Saturday, June 12, 2010, 6:00 PM, Seattle, WA**

The Arvey-Francis Guitar Duo and other guest musicians will perform an evening of classical guitar at the C&P Coffee House in West Seattle, 5612 California Avenue SW, Seattle, WA 98136 Please visit: [www.arveyfrancis.com](http://www.arveyfrancis.com) for more details.

**Sunday, June 13th, 1:30 PM, Seattle, WA**

Chaz Rogers performs works by Turina, Scarlatti, Ponce, Britten, and Sor. Brechemin Auditorium, University of Washington. Admission is free. For more information visit [www.music.washington.edu/events](http://www.music.washington.edu/events)

**Friday, June 28, 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, June 26, 8:00 PM Seattle, WA**

Michael Nicolella and Friends chamber concert featuring violinist Irene Mitri, flutist, Jim O'Halloran and percussionist Andy Schloss performing music by Lou Harrison, Barbara Kolb, Toru Takemitsu, Robert Beaser, Jacob ter Veldhuis and Michael Nicolella at Good Shepherd Chapel, 4649 Sunnyside Ave. N, 4th Floor, Seattle, WA; in Wallingford, 1/2 block south of 50th St., 1 block east of Meridian. 206-789-1939 [www.nicolella.com](http://www.nicolella.com)

**Saturday, July 31, 7:30 PM, Whidbey Island, WA**

Michael Partington will perform Boccherini's "Fandango" quintet (G.448) with the Novello Quartet and Giuliani's Sonata Op. 15 at the Whidbey Island Music Festival. For more information visit: [www.whidbeyislandmusicfestival.org](http://www.whidbeyislandmusicfestival.org)

**Wednesday, August 25, 5:00 PM, Seattle, WA**

Michael Partington and Mary Jensen will perform a program of music for flute and guitar 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](http://www.urbanfaith.org/events.php)



Submit items for the Events Calendar to Jessica Papkoff at [SCGSNewsletter@hotmail.com](mailto:SCGSNewsletter@hotmail.com) or call (206) 365-0845. Submission deadline for the next issue is June 15th, 2010.

## IMPORTANT SCGS OPEN MIC INFO!!!

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:

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. 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, 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 July/August issue is June 15, 2010.



### Seattle Classic Guitar Society

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

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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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- \$15 Student/Senior       \$100 Patron  
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I am enclosing a tax-deductible donation of  
\$ \_\_\_\_\_. SCGS is a 501(c)3 non-profit organization.

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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