

# PGS Quarterly

*The Publication of the Portland Guitar Society*

**All Things Guitar for Everyone**

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## PGS News

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### If You've Not Renewed Your Membership...

If you've intended to renew your PGS membership but haven't yet done so, please take care of that soon. We always allow a grace period of one quarter where you continue to receive your newsletter. Then, if you don't renew by the next issue, your name will drop from the distribution list. Thanks for your continued support.

### The 2013 Portland Jazz Festival

The Portland Jazz Festival is gearing up for its 2013 event February 15-24. This year's stellar lineup includes guitarist Kurt Rosenwinkel from Berlin who will perform at Evans Auditorium at Lewis & Clark College. Go to [pdxjazz.com/portland-jazz-festival](http://pdxjazz.com/portland-jazz-festival) for details.

### Recycle Your Used Guitar Strings

PGS participates in a program to recycle used guitar strings. The strings are distributed to Third World countries. You must insert the strings individually into envelopes and collect them together into a package. The labels do not need to match the strings inside. Bring your strings (both steel and nylon) to a PGS meeting. Thanks for your support.

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### 2013 Handmade Musical Instrument Exhibit

*Saturday April 27 and Sunday April 28  
12:00 PM to 5:00 PM, both days*

*Marylhurst University in Clark Commons and Wiegand Recital Hall*

This year marks the 38th year of "the Portland show." It has always been a popular, much anticipated event for PGS members. This year is no exception, as many PGS members participate in the show as exhibitors and performers, and some of us are responsible for organizing it as well. Marylhurst University has hosted the show since the early 1990s and continues to be our "home." If you've never attended, here's what to expect.

- A beautiful setting for seeing and hearing all kinds of musical instruments!
- 80-plus makers of classical, steel-string, archtop, and electric guitars, violins, ukes, mandolins, cellos, basses (electric and acoustic), flutes, recently made "ancient instruments," and so on. In addition, several lutherie woods and tool suppliers participate
- 30-plus performances/demonstrations of exhibitor's instruments in a separate concert hall (Wiegand Hall in the B.P. John building)

- Special exhibit called "Venerables," which is a display of unusual, interesting, sometimes bizarre instruments
- Family friendly—only \$3 admission; children under 12 are free

For exhibitor and performance information as it becomes available in March and April, visit our website at [www.nwmusicalinstrumentshow.org](http://www.nwmusicalinstrumentshow.org).

Cosponsored by Marylhurst University's Music Department and the Early Music Guild of Oregon.



## Top 10 Tips for Buying your First Acoustic Guitar

by Kevin Craine, author of "The First Time Buyer's Guide"



Purchasing your first guitar is a little like choosing a spouse: you've got to consider more than just looks. Pick a guitar simply because it has a beautiful body or attractive woods and you can be in for a big disappointment. But buying a guitar for the first time can be an overwhelming process. How do you know which one is right for you?

You don't have to be an expert guitarist to get a good deal on a good first guitar. But you do have to be an educated consumer and a disciplined shopper. Here are my top ten tips for buying your first acoustic guitar.

**Tip #1 - Be Patient** - Buying a guitar is exciting, but it is important to be patient. Plan on visiting at least two or three stores to touch and try a variety of guitar makes and styles. You may start your search thinking that you can't live without a particular brand or model only to be surprised when you are drawn to another variation or manufacturer that you had not considered before.

**Tip #2 - Do Some Research** - If you are into playing intimate fingerstyle it might not be your best bet to get a guitar built for bluegrass flatpicking, so it is important to do some research. What kinds of guitars are used in the style of music that you want to play? Which models are getting the best reviews? What are the prices and features of the most popular makes?

**Tip #3 - Set a Budget** - What is a good price for a decent beginner's guitar? Be ready to invest at least \$150. Anything less and you're less likely to get an instrument with good quality and value. A more realistic budget may be closer to \$350, and if you are willing to spend a little more, guitars in the \$500 range deliver great performance, some rivaling instruments costing twice as much.

**Tip #4 - Get the Best You Can Afford** - Set a realistic budget and work to get the best guitar you can afford. The extra investment is worth it. You can save now and get a cheap guitar that you don't play or you can spend a little more to get a guitar that will truly inspire you to learn, practice, and play for years to come.

**Tip #5 - Look for Lasting Value** - Inexpensive, no-name guitars are tempting. Look for an instrument that will retain its value, especially if you are unsure whether you (or your child) will stick with it. A well-made guitar is more easily resold and you may recoup some of your investment. Better yet, if you do stick with it, you'll have some trade-in value, or at least a respectable "beater" to pack camping.

**Tip #6 - Negotiate** - The price listed on a guitar is not always the lowest price available. What you can pay "on the street" for a new guitar can be as much as a 40% discount off full retail price, so don't be afraid to negotiate. And you always get more bang for your buck buying used—50% or more off new.



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**Tip #7 - Try Before You Buy** - You can find some good deals online, but first-time buyers are better off to purchase a guitar in person. Even guitars that are from the same manufacturer or that are the same model can have their own distinctive feel and sound. Often that elusive feeling that tells you “this is it” can be found only by touching, inspecting, and playing a guitar in person.

**Tip #8 - Try Different Body Styles** - Acoustic guitars come in a variety of body sizes and shapes. In the world of steel string guitars, a Dreadnought is the most common and is the standard for bluegrass. A smaller Orchestra Model (or “OM”) is often the instrument of choice for fingerstyle players. If you are a big person or you want a big sound, then you might want to consider a Jumbo.

**Tip #9 - Try Different Neck Widths** - Guitar necks come in different widths. A narrower neck may feel easier to grasp but it also means your fingers can feel crowded. A wider neck gives your fingers more room but can cause you to stretch more to reach some chord shapes, which can be more difficult. The standard nut width is 1 11/16 inches. The width favored by fingerstyle players is 1 3/4 inches. Neck width on 12-string guitars and classical guitars can reach two inches or wider.

**Tip #10 - Get a Setup** - How a guitar feels, plays, and performs can be adjusted by way of a “set up.” Just as you would expect to have a suit tailored to an exact fit, your new guitar can be tailored to your tastes. A setup is worth the investment since it can make your new guitar sound and play even better. A dealer may even include it with your purchase.

*Kevin “KC” Craine is a writer and guitar instructor from Portland, and the author of the book The First Time Guitar Buyer’s Guide. His guitar compositions have been used in national film and television, including the TV shows “Smallville” and “Oregon Art Beat.” He is pictured here with his very first guitar. Contact Kevin at [www.FirstTimeGuitarBuyer.com](http://www.FirstTimeGuitarBuyer.com).*

## Teacher Feature: Nat Hulskamp

by Scott Gillespie

My early impressions of flamenco include: an old Carlos Montoya record that my parents owned; Paco De Lucia playing on Al di Meola’s album *Elegant Gypsy*; and Carlos Saura movies like *Blood Wedding* and *Carmen*. All of the elements of flamenco intrigued me: the dance (baile), the singing (cante), the clapping (palmas), the spontaneous shouted encouragement (jaleos), and especially the guitar accompaniment (toque).

A couple of years ago I finally decided to make a foray into this musical style. I found a decent instrument on eBay, spent a few unproductive months learning from a book,



then set out to find a teacher. After a bit of research, I found Nat Hulskamp online. I noticed he was playing at the Benson Hotel shortly thereafter, so I dropped in for a listen. Nat’s playing and vibe made an immediate impression, and soon after I began studying with him.

Eventually, I realized how lucky I had been to stumble across Nat. He is a real fountain of information and a fantastic musician and performer, for flamenco and many other forms of music. In this brief article, I’ll give you a little bit of his background, then talk a bit about his teaching style as I have experienced it.

Nat was born in Portland. He began studying guitar with guitarist/composer Paul Chasman at age seventeen and was soon introduced to flamenco guitar by José Solano. His interest in the influence of Arabic music on flamenco led him to study out in Morocco. After returning to the US, he moved to Seattle to study ethnomusicology at the University of Washington. There he worked with the groups Carmona Flamenco, The Rez Quartet, and others ranging in style from Hungarian Csardas and Gypsy swing to flamenco. In 2000 he co-founded the Vancouver, BC-based Arabic/flamenco group Aire with ney player and singer Emad Armoush. Nat currently composes and performs with a variety of groups, including Shabava, Dan Balmer, the Nat Hulskamp Trio, and Seffarine.

Historically, flamenco music is not a written music. It is learned by years of watching and listening to other musicians. These days, of course, it is fairly easy to come by tablature and musical notation for various flamenco pieces, but in Nat’s earlier days, he spent hours listening to recorded flamenco music on records and tapes trying to figure out what they were doing. As a result, you can give him just about any recorded guitar piece and he’ll work it out and show you how to play it.

Flamenco has many different forms (palos), hard to exactly pin down, but each with a particular rhythmic element, mode, chord structure, subject matter, and guitar style and riffs. My lessons with Nat have been an exploration of one palo at a time with the goal to learn a representative piece in each of those styles. He loans or recommends recordings that are typical of the style, walks through the rhythmic basics, demonstrates riffs, etc.

We usually spend the first part of each lesson going over what I have been practicing for the previous week. Nat is very encouraging, although he is quick to zero in on incorrect rhythmic elements or wrong notes played.

Then, we work on a small section of a piece at each lesson. We don’t generally play from sheet music. He teaches by example augmented with video recording. First, he walks me through a new section of a piece, note by note, at least so I can get the feel for it. After we do that a couple of times, I get out my camera phone and record for a couple of minutes. Nat plays through the new section very slowly while commenting on what he is doing. After that, he’ll play it at closer to normal speed, usually with rhythmic accompaniment (basically, a flamenco drum machine), so I can see how the section matches up to the flamenco rhythm. This video-assisted learning technique works really great for me—it is incredibly useful to have the reference to come back to again and again.

I have been really happy with our lessons, still going after more than two years. We've taken breaks now and then to learn other things, including some Brazilian pieces and arrangements for two guitars. And for all you wannabe music theory geeks like myself, Nat is the perfect resource to learn more about what is really happening (harmonically) in the music that we play.

In Nat's own words, here is a bit more about his teaching philosophy:

"I had excellent teachers when I was learning to play and I realized the importance of an open teacher who is able to structure lessons around each student's taste, pushing them forward, while keeping it fun and exciting. I believe the best motivation comes from the students themselves after the excitement of seeing their own rapid progress, and that is the priority in my approach to teaching. I have always tried to get involved in as many kinds of music as possible, including Spanish flamenco, Brazilian Bossa Nova, jazz, classical Arabic, Turkish, Persian, Hungarian Csardas, Gypsy swing, Ghanaian highlife, Zimbabwean pop, Indonesian gamelan, and more. These experiences gave me many perspectives on how to understand and play music and have added to what I can offer as a teacher."

Nat is currently accepting new students. For more information, send email to [nathulskamp@gmail.com](mailto:nathulskamp@gmail.com) or call 503-914-8299.

## Local Duo Seffarine Awarded RACC Grants

by Scott Gillespie

Nat Hulskamp and Lamiae Naki will travel to Spain and Turkey for several weeks this spring to pursue music study as each were awarded professional study grants from the Regional Arts and Culture Council (RACC).

Nat is profiled in the Teacher Feature article in this newsletter (see page 3). Lamiae Naki is an outstanding musician, and she's married to Nat Hulskamp. Originally from Fes, the historic cultural capital of Morocco, Lamiae was drawn to music from a young age. She began singing, writing songs, and using every resource to find new music and influences from widely varying cultures. Lamiae studied Andalusian music and other forms of classical Arabic music in Fes, and has continued to immerse herself in diverse musical styles, from Bossa Nova to Iranian music.

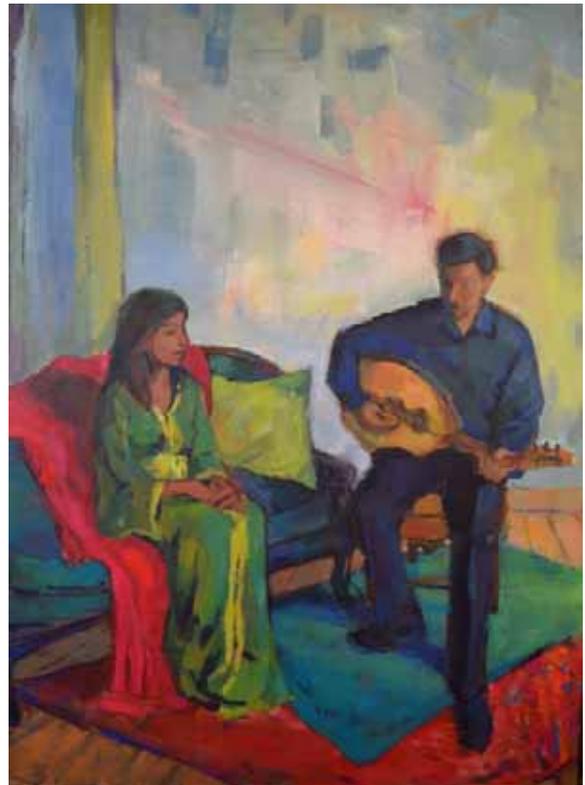


Lamiae's grant is to study Ottoman classical vocal technique with a master singer in Istanbul, Turkey.

For Nat's grant, he will be travelling to Jerez, Spain, and will be studying with players from the two main Jerez guitar families, including Diego del Morao (for the third time) and his cousin Pepe, and Manuel Parrilla. Nat says, "I'm going for the 'soniquete,' the rhythm and feel that Jerez has, whether jaleo or people banging on the table or that bounce in Moraito's playing. Even the waiters in Jerez have soniquete and I'm excited to be around all that again."

Nat and Lamiae perform in Portland as the duo Seffarine, with Nat on oud and guitar and Lamiae on vocals and percussion. They expect to perform at a house concert shortly after they return from their trip. Once the date has been settled, there will be an announcement at PGS.

For more information, go to [www.seffarine.com/](http://www.seffarine.com/) or send an email to [info@seffarine.com](mailto:info@seffarine.com).



Painting by Grace Sanchez

## PLU Guitar Festival

Pacific Lutheran University in Tacoma, WA, is proud to announce the third annual PLU Guitar Festival on Saturday, March 16, 2013, co-sponsored by the Seattle Classic Guitar Society. PLU guitar faculty members Elizabeth CD Brown and Dr. Stephen Howland will be joined by guests Kevin Callahan, Gary Burgess, and Derrick Robinson. Designed for guitar enthusiasts of all levels, the PLU Guitar Festival will feature a full day of hands-on jazz, classical and flamenco guitar workshops, concerts, and a guitar builder exhibit. Festival participants will have the opportunity to perform in one of two Festival Guitar orchestras, with music available in advance. All events will take place at Pacific Lutheran University in the Mary Baker Russell Music Center with concerts held in the exquisite Lagerquist Concert Hall.

Thanks to the generous support of the D'Addario Music Foundation, all festival participants will receive a Planet Waves headstock mini tuner and a choice of guitar strings. Be sure to register by February 16, 2013 to guarantee your tuner and choice of strings.

Festival Registration is \$60 (General), \$40 (Senior), and \$30 (Students, Grade 6 and older). For more information or to register, visit [www.plu.edu/music/ensembles/workshops-and-festivals/guitar-festival/](http://www.plu.edu/music/ensembles/workshops-and-festivals/guitar-festival/).

The 2013 PLU Guitar Festival is supported in part by the D'Addario Music Foundation and the Seattle Classic Guitar Society.

## A Warm-Up Exercise

by Jess Kriegel - PGS Librarian

My first classical guitar teacher taught me this 4 part exercise. He attributed it to Segovia with a story behind it regarding the master. Apparently, during a war with limited resources and precious little time to practice, this exercise was penned out of a need to maintain movement and clarity with only small snatches of time to practice. I was hoping to verify this by talking to a couple of people who have studied with Segovia, but neither has heard this account nor have they seen this exercise. Nevertheless, I hope you find the exercise helpful.

I have written it out in both manuscript and tablature for the purpose of site-reading practice using all the notes and positions up to the 12th fret. I am pretty much relegated to playing from the 7th fret on down due to lack of practice (and brain atrophy), but this is helping to shake off some of cobwebs as I have started using it again. To my understanding, it's real purpose is to assist in dexterity, because, as you finish the 4th part, you have gone through most (if not all) of the sequential combinations of positions that can be done with four fingers on four strings. One does not really need the music as you will find that the sequences and switching patterns are easy to memorize. But I really need the practice reading the note positions as well.

*The following two pages contain the transcription of the warm-up exercise.*

## Free Ads

*These ads are for private parties only (nonbusiness). To place your ad, send it typed, double-spaced to PGS, 2812 SE 37th Ave., Portland, OR 97202, or email it to [kenewing@aracnet.com](mailto:kenewing@aracnet.com).*

**1976 Taylor 810 steel-string guitar.** Spruce top, rosewood back and sides, ebony fingerboard, Sunrise active electronics, tweed hardshell case. This guitar has strong, clear tone (sounds like a Martin; plays like an electric). Asking \$1000. Call John Dodge, 425-681-9935, [john@sillimandodge.com](mailto:john@sillimandodge.com).

**Beautiful Handmade Stansell classical guitar.** Yellow Alaskan spruce top. Excellent condition, great tone, easy playability, new hardshell case. Asking \$2000. Contact Rose Okada, 503-296-9650, [rose@kiranawest.com](mailto:rose@kiranawest.com).

### Guitars for sale:

- **Jose Penades flamenco blanco.** Great sounding older rosewood back and spruce top with black golpeador. Complete with picturesque cigarette burns in the inside on the label. Asking \$850.
- **Burguet classical guitar,** model Estudio, with bag. Handmade in Spain in 2005. Like new. Asking \$995.
- **Arelio Ribot flamenco guitar.** Made in Spain with very ornate inlay. Cedar and spruce. Asking \$995.

Call Janna MacAuslan at 503-233-1206.

**Contact PGS at [pdxguitarsociety@gmail.com](mailto:pdxguitarsociety@gmail.com).**

### The PGS Board:

**President, Treasurer, Special Events:** Ellen Mickanin  
503-642-3786

**Membership:** January Williams  
503-581-4558, [januaryw@gmail.com](mailto:januaryw@gmail.com)

**Monthly Meetings:** Steve Hawkins  
503-645-5459, [stevehawkingsguitar@gmail.com](mailto:stevehawkingsguitar@gmail.com)

**Secretary, Newsletter, Website:** Ken Ewing  
503-526-1337, [kenewing@aracnet.com](mailto:kenewing@aracnet.com)

**Community Events:** Peter Zisa  
503-307-4907

**Library:** Jess Kriegel  
[kriegel21@msn.com](mailto:kriegel21@msn.com)



The *Portland Guitar Society Quarterly* is published four times a year by the Portland Guitar Society, 2812 SE 37th Ave., Portland, OR, 97202.

Membership is \$20 for each calendar year. Contributions of articles are encouraged. Contributions printed in the *PGS Quarterly* become the property of PGS unless otherwise noted. Please submit articles and announcements typed or by email to [kenewing@aracnet.com](mailto:kenewing@aracnet.com). The deadline for submission to the next issue is April 15, 2013. Newsletter committee: Jeffrey Ashton, Cyndy Burton, Jeffrey Elliott, and Ken Ewing.

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# Set 1 of The Warm-up.

Segovia ?

Each measure starts with 1st finger.

Perfect the fingerings  
All should ring clear

Standard tuning

$\text{♩} = 120$

N-Gt

mf

T  
A  
B

1	2	3	4
1	2	3	4
1	2	3	4
1	2	3	4

T  
A  
B

2	3	4	5
2	3	4	5
3	4	5	6
3	4	5	6

T  
A  
B

4	5	7	6
4	5	7	6
4	5	7	6
5	6	8	7

T  
A  
B

5	6	8	7
5	6	8	7
6	7	9	8
6	7	9	8

T  
A  
B

7	9	8	10
7	9	8	10
8	10	9	11
8	10	9	11

25

T  
A  
B

30

T  
A  
B

35

T  
A  
B

40

T  
A  
B

45

T  
A  
B

50

T  
A  
B

Originally for Four Voices  
Transcribed for Guitar  
By Jeffrey Ashton

# Ne piu bella di queste

(In Praise of Florence)

Heinrich Isaac  
(c. 1450-1517)

(♩ = c. 80)

The image displays a guitar score for the piece "Ne piu bella di queste" by Heinrich Isaac. The score is written on a single staff in treble clef, with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is indicated as approximately 80 beats per minute (♩ = c. 80). The score consists of six lines of music. The first line begins with a CII fingering instruction. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and complex chordal textures. Fingering numbers (1-4) are placed above or below notes to indicate fingerings. Some notes are circled, and there are several triplets. The score concludes with a double bar line and repeat dots. The overall style is characteristic of a transcribed vocal or instrumental piece from the 15th century.

# Calendar

## February 2013

**Monday, February 4, 7:00-9:30 PM**

**PGS Monthly Meeting** at the Community Music Center, 3350 SE Francis, Portland. Featured performer: Jamie Stillway (contemporary fingerstyle).

**Friday, February 15, 8:00 PM**

**Jason Vieaux classical guitar concert** at St. Anne Chapel, Marylhurst University (17600 Pacific Highway--on Highway 43 between West Linn and Lake Oswego). For ticket information, go to [portlandclassiccuitar.com](http://portlandclassiccuitar.com) or call 503-652-1418.

**Saturday, February 16, 11:00 AM**

**Jason Vieaux classical guitar master class.** For ticket information, go to [portlandclassiccuitar.com](http://portlandclassiccuitar.com) or call 503-652-1418.

**Friday, February 15, 7:30 PM**

**Doug Smith/Judy Koch Smith and Sky in the Road in concert** at Carvlin Hall (1636 SE Hickory, Portland—just north of SE 17th and Division).

**Doug Smith** is a Grammy Award and Winfield International Fingerstyle Competition-winning acoustic guitarist. **Judy Koch Smith** has been playing flute since 6th grade and has several solo and collaborative recordings. **Sky in the Road** (Daniel Rhiger and Rahmana Wiest) are known for their tight, soaring vocal harmonies accompanied by 6- and 12-string guitar, Irish bouzouki, banjo and East Indian harmonium. Sponsored by the Portland FolkMusic Society. For ticket information, see [portlandfolkmusic.org/concerts.html](http://portlandfolkmusic.org/concerts.html).

**February 15-24**

**The 10th Anniversary Portland Jazz Festival** presented by Alaska Airlines. Ten days, 35 venues, 40+ performers from around the world—this event cannot be described in a short calendar entry. This is an extravaganza of music. To see the scope of the event and for ticket prices and information, go to [www.pdxjazz.com/portland-jazz-festival](http://www.pdxjazz.com/portland-jazz-festival).

**Saturday, February 16, 7:00 PM**

**John Standefer and Brooks Robertson in concert** at Washburn Performing Arts Center (1201 39th St., Washougal, WA, on the Washougal High School campus). Well-known as soloists in fingerstyle guitar, John and Brooks are debuting as a duo ensemble. Tickets are \$14 online, \$17 at the door. For information an online tickets, go to [www.johnstandefer.com/concert\\_0213.asp](http://www.johnstandefer.com/concert_0213.asp).

**Saturday, February 16, 7:00 PM**

**Tim Connell and Allen Mathews in concert** at Taborspace (5441 SE Belmont St., Portland). In celebration of Valentine's Day, Tim (mandolin) and Allen (guitar) will present Spanish, French, and classical music, as well as jazz classics and world music favorites. Tickets are \$12 advance, \$15 at the door. Advance tickets are available at [www.brownpapertickets.com/event/314132](http://www.brownpapertickets.com/event/314132). For information, go to [www.allenmathews.com/](http://www.allenmathews.com/).

**Sunday, February 17, 4:00 PM**

**Musica Maestrale in concert** at the Community Music Center (3350 SE Francis St., Portland). John Schneiderman (Baroque lute, mandora) and Hideki Yamaya, (Baroque lute, mandolino, mandora) present **Sonatas for Plucked Strings, 18th-Century duets for lutes and mandolino**. The 18th-century was a rough time for lute players. Many music lovers just weren't into lutes anymore! But lutenists are a stubborn bunch and there were notable holdouts who wrote some amazing music for the instrument. This program explores some of this repertoire. Tickets are \$14 general, \$10 students/seniors. Go to [www.musicmaestrale.org](http://www.musicmaestrale.org) for tickets and information.

**Saturday, February 23, 7:30 PM**

**Peter Yarrow in concert** at the Taylor Meade Performing Arts Center, Pacific University (near Pacific Ave. and Cedar St., Forest Grove). Peter Yarrow's talents as a creative artist—both with the legendary trio Peter, Paul & Mary and as a solo performer—are frequently directed at using music to convey a message of humanity and caring. As a member of the renowned musical trio, Yarrow has earned multiple gold and platinum albums, as well as numerous Grammy Awards. Tickets are \$22. Discounts are available. For information, call 503-352-2918 or go to [www.pacificu.edu/events/performing-arts-series/current/ticket-options.cfm](http://www.pacificu.edu/events/performing-arts-series/current/ticket-options.cfm).

## March 2013

**Friday, March 1, 7:30 PM**

**Joe Powers with special guest Hideki Yamaya in concert** at the Walters Cultural Arts Center, 527 East Main St., Hillsboro, 97123. Virtuoso harmonica player Joe Powers is joined with classical guitarist and lute player Hideki Yamaya for an evening of eclectic musical explorations. The duo is known to perform everything from classical, baroque, and jazz to Argentine tango, Hungarian Gypsy dance, polka, and more! Tickets are \$15 advance, \$20 day of show. For tickets, call 503-615-3485 or go to [www.brownpapertickets.com](http://www.brownpapertickets.com).

**Friday, March 1, 7:30 PM**

**Small Potatoes and Indalo Wind in concert** at Carvlin Hall, SE 16th and Division in Portland. **Small Potatoes** are Chicago-based Jacquie Manning and Rich Prezioso. Their musicianship and showmanship on stage earned praise from *Dirty Linen* magazine as "one of the most polished, inventive and entertaining shows on the circuit." **Indalo Wind** is a father-son duo based in Portland. Eighth-grader Jacob Walter has been playing ukulele, guitar, and Native American flute. His father, Eric, plays guitar and Native American flute. Tickets are \$15 general admission, \$12 PFS/PGS members, \$7 age 12-18, free under age 12. For information and tickets, go to [www.portlandfolkmusic.org/concerts](http://www.portlandfolkmusic.org/concerts) or call 503-642-9100.

**Monday, March 4, 7:00-9:30 PM**

**PGS Monthly Meeting** at the Community Music Center, 3350 SE Francis, Portland. All open mic, no featured performer.

**Friday, March 8, 8:00 PM**

**Roberto Capocchi classical guitar concert** at Wiegand Hall, Marylhurst University (17600 Pacific Highway--on Highway 43 between West Linn and Lake Oswego). For ticket information, go to [portlandclassiccuitar.com](http://portlandclassiccuitar.com) or call 503-652-1418.

**Saturday, March 9, 11:00 AM**

**Roberto Capocchi classical guitar master class.** For ticket information, go to [portlandclassiccuitar.com](http://portlandclassiccuitar.com) or call 503-652-1418.

**Friday, March 15, 7:30 PM**

**The Oregon Guitar Quartet in concert** at the Walters Cultural Arts Center, 527 East Main St., Hillsboro, 97123. Bryan Johanson, John Mery, Jesse McCann, and David Franzen join for an evening of classical, jazz, rock, blues, folk, flamenco, and world music. Tickets are \$15 advance, \$20 day of show. For tickets, call 503-615-3485 or go to [www.brownpapertickets.com](http://www.brownpapertickets.com).

**Friday, March 15, 7:30 PM**

**Bruce Molsky with Tatiana Hargreaves in concert** at Carvlin Hall, SE 16th and Division in Portland. **Bruce Molsky** is a premier old-time fiddler. **Tatiana Hargreaves** has appeared on stage with many fine folk and bluegrass musicians and became the youngest ever to win the Championship Division of the Oregon Oldtime Fiddlers Contest. Sponsored by the Portland FolkMusic Society. Tickets are \$17 general admission, \$14 PFS/PGS members, \$8 age 12-18, free under age 12. For ticket information, see [portlandfolkmusic.org/concerts.html](http://portlandfolkmusic.org/concerts.html).

## April 2013

**Monday, April 1, 7:00-9:30 PM**

**PGS Monthly Meeting** at the Community Music Center, 3350 SE Francis, Portland. Featured performer: Rio Con Brio (Brazilian music).

**Friday, April 12, 7:30 PM**

**The Oregon Mandolin Orchestra in concert** at the Walters Cultural Arts Center, 527 East Main St., Hillsboro, 97123. The Oregon Mandolin Orchestra returns for a spring concert featuring diverse offerings for the mandolin, mandola, mandocello, and double bass, featuring classical, swing, jazz, and everything in between. Tickets are \$15 advance, \$20 day of show. For tickets, call 503-615-3485 or go to [www.brownpapertickets.com](http://www.brownpapertickets.com).

**Saturday, April 13, 7:30 PM**

**Sunday, April 14, 2:00 PM**

**Monday, April 15, 8:00 PM**

**LA Guitar Quartet in concert** at the Arlene Schnitzer Concert Hall. A carnival of color, ranging from Stravinsky's Polka "Composed for a Young Elephant" to his masterful ballet score *Petroushka*, set at a fair – as is Piston's *Incredible Flutist*. Rodrigo's Andalusian Concerto introduces a unique color to the orchestra – the sound of four guitarists in the role of "soloist." Tickets are available online at [tickets.orsymphony.org/single/EventListing.aspx](http://tickets.orsymphony.org/single/EventListing.aspx).

**Friday, April 26, 8:00 PM**

**Pepe Romero classical guitar concert** at First Congregational Church (1126 SW Park Ave., Portland). For ticket information, go to [portlandclassiccuitar.com](http://portlandclassiccuitar.com) or call 503-652-1418.

**Thursday, April 25, 7:00 PM**

**Pepe Romero classical guitar master class.** For ticket information, go to [portlandclassiccuitar.com](http://portlandclassiccuitar.com) or call 503-652-1418.

**Saturday, April 27 and Sunday, April 28**

**12:00 noon to 5:00 PM both days**

**The 2013 Handmade Musical Instrument Exhibit** at Marylhurst University (on Highway 43 between West Linn and Lake Oswego). Exhibitions take place in Clark Commons. Performances are held in Wiegand Hall. Cosponsored by Marylhurst University's Music Department and the Early Music Guild of Oregon. Go to [www.nwmusicalinstrumentshow.org](http://www.nwmusicalinstrumentshow.org) for the exhibitor list and performance schedule as they become available. Admission is \$3 for adults; children under 12 are free.