

PGS Quarterly

The Publication of the Portland Guitar Society

All Things Guitar for Everyone

Membership Renewal Time

If you haven't renewed your membership for 2013, now is a good time. The renewal form has been sent with this newsletter. For only \$20 per year you receive discounts at many local guitar concerts, access to our PGS library, and, of course, your quarterly newsletter. Please print clearly on the form and include a phone number.

Silver Jubilee Success!

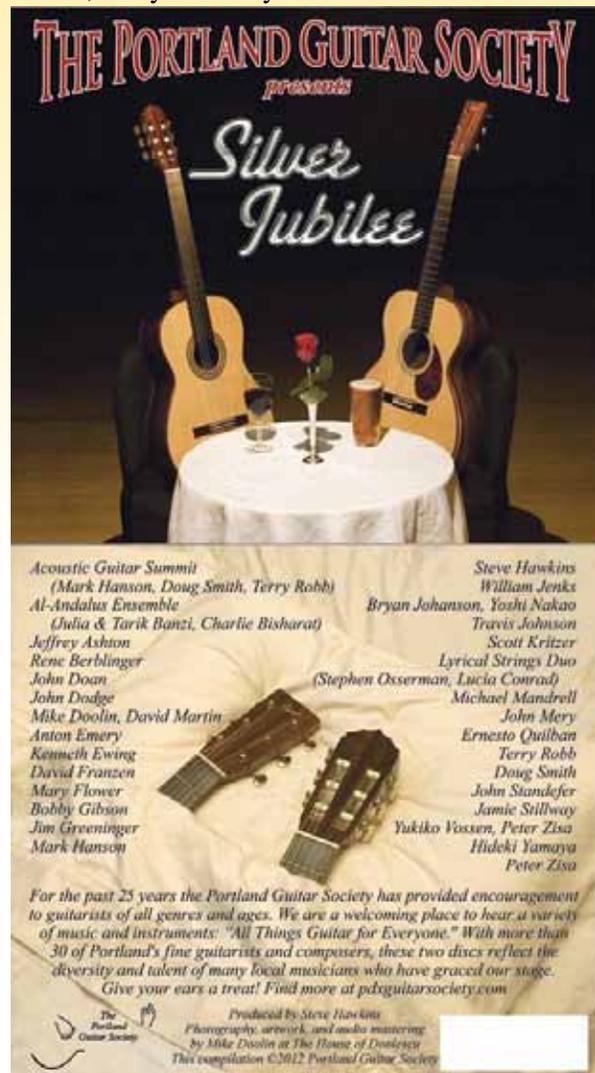
by Cyndy Burton

Many from the audience were wearing smiles as they left the Silver Jubilee concert. At the CD sales table with the celebratory red rose in silver vase and white table cloth, I smiled back, realizing the happy crowd of approximately 250 had bought about 50 of our *Silver Jubilee* CDs! Since many of the faces were new to PGS, we can expect the benefits of the evening to go far beyond the price of admission or CD sales. However, if you weren't there or want to buy more CDs, they are still available at PGS monthly meetings and through CD Baby (www.cdbaby.com/cd/theportlandguitarsociety). By the way, the same variety-show spirit that characterizes our monthly meetings and contributed to the concert's success is part of the CD's attraction as well.

So many people generously gave their time and talents to make this happen, we want to give them a verbal standing ovation! First and foremost, the musicians who donated their performances: Doug Smith (with Judy Koch Smith [flute and vocals]); Oregon Guitar Quartet: David Franzen, Bryan Johanson, Jesse McCann, and John Mery; Peter Zisa (with Yukiko Vossen [koto], LeeAnn McKenna [flute], and John Dodge [acoustic guitar]), and Mary Flower. John Dodge, our master of ceremonies, was out front singing the praises of PGS, the performers, and our CD. Also, in duet with Peter Zisa, he performed his, "Toro, Toro," the rocking piece that's the first cut on *Silver Jubilee*, disc two. It was obvious he was enjoying himself all evening, and his exuberance was contagious. We also want to thank the many others who helped us with CD sales, ticket sales, other behind-the-scenes assistance, including Marylhurst University's considerable contribution of the use of the lovely St. Anne's Chapel.

Anyone who has put on a concert or event or produced a CD knows the incredible amount of work that goes into it. Planning for our Silver Jubilee Concert and double CD spanned about nine months starting early in 2012 and all

the work was volunteer. Many of you know PGS Board member Steve Hawkins from our monthly meetings, but you may not realize the roles he played in both the production of the *Silver Jubilee* CDs and being the "sound man" at the concert. Although many others helped out with the CD project, Steve was in charge from beginning to end. Mike Doolin played a pivotal role by mastering the CD and creating the artwork for the cover, and he also designed the attractive postcard we used for concert publicity. Other PGS Board members who worked on the CD project and concert are: Ken Ewing, Jess Kriegel, Ellen Mickanin, January Williams, and Peter Zisa; and advisory members, Jeff Elliott, and yours truly.



Tommy Emmanuel at Fur Peace Ranch

by John Silliman Dodge

Tommy Emmanuel tells his students, “People wanna see you fly your kite.” That’s Tommy’s metaphor for the audience wanting you to be an entertainer as well as a musician. And if you’ve seen the Australian fingerstyle guitarist perform, either live or on YouTube, you know what a fabulous kite flyer he is.



I was one of fifteen students this past June at a Tommy Emmanuel master class at Jorma Kaukonen’s Fur Peace Ranch in southeastern Ohio. My classmates came from all over the country and ranged in age from a 17 year old high school kid to several 70-something retirees—the full gamut of guitar lovers. Everyone during that four-day weekend found Tommy to be warm, generous, engaging, funny, and incredibly inspirational.

Here’s some background on him:

Tommy Emmanuel got his first guitar at age four and was playing professionally by age six. In fact, like Mozart’s dad, Tommy’s father recognized the talent (and money-making opportunity) in his little musical genius, so he formed a family band. They toured so extensively throughout his youth that Tommy rarely saw the inside of a classroom. And even though he never took a music lesson, Tommy has a fantastic ear. After hearing Chet Atkins on the radio at age seven, as the saying goes, that was “all she wrote.” Years later when he met his idol and role model and had the chance to record with him, Chet Atkins bestowed upon Tommy the honorific invention of Certified Guitar Player, or CGP, a title that he still wears proudly.

About the Fur Peace Ranch: Jorma Kaukonen (lead guitarist for Jefferson Airplane and Hot Tuna) and his wife Vanessa own and operate the camp. Beautifully situated on 126 acres of hilly Ohio farmland about fifteen miles from the college town of Athens, “the ranch that grows guitar players” attracts upwards of 400 students per year to four-day seminars that range from blues to rock to folk, bass, mandolin, even songwriting and performance. The property features seventeen cabins where musicians bunk, four instruction spaces, a dining hall, bath house, and concert venue which seats just under 200 and where the instructors often perform. If there’s a better environment for a guitar lover, I haven’t seen it.

Here are five tips and techniques I learned from Tommy:

- Showmanship (“flying your kite”) is the key to getting a bigger reaction from your audience. It’s important to play well, obviously. It’s even more important to play well and be entertaining. Everything from your sequence of songs (start big, end big) to your stage remarks, your dress, and your energy level, is important to the overall impact of your performance.
- Don’t pressure yourself when you’re learning a new piece. Break things down to four bar sections and master each chunk before adding the next. You’re learning new skills and it’s counterproductive to rush. Take it slow, literally. Don’t play a piece at full tempo until your fingers have learned the dance.
- To create a cool vibrato, strike a chord and then quickly lay your right forearm (if you play right-handed) across the top of the guitar body parallel to the neck. Gently (gently!) pull your right forearm and the body of the guitar toward you while simultaneously pushing the neck away from you with your left hand in the opposite direction. Then let go. You’re slackening the strings when you do this, creating the same kind of sound an electric player makes with whammy bar. Tommy uses this technique with great effect.
- Your audience wants you to succeed. They’re not sitting there all hypercritical; they’re actually rooting for you—which makes perfect sense because if you don’t do well, they don’t have a good time. But remember that it’s not exactly YOU they’re rooting for—it’s their experience they want to optimize. For Tommy, EGO is an acronym for “Edging God Out.” Learning how to get out of your own way and put your music and musicianship ahead of yourself is an important step toward reducing self-consciousness and anxiety.
- Experiment with new, interesting, and unusual arrangements of standard hits. “Moon River,” “Amazing Grace,” “He Ain’t Heavy, He’s My Brother,” “Classical Gas”—all tunes that Tommy plays—might come across as hackneyed and threadbare if you try to play them exactly like the hit versions. But by slowing down or speeding up, by adding jazzier chords and key modulations, or

by combining different melodies into interesting medleys, you can put a new twist, your spin on an old classic, and make it fresh again.

Looking ahead, Tommy Emmanuel is conducting another master class at the Fur Peace Ranch May 31-June 3, 2013. It's likely to fill up fast if it's not already full as of this writing, so send in your best video audition tape and good luck to you. I can also highly recommend my friend, urban-folk artist Patty Larkin, who will be at the Ranch Oct 4-7 leading a Songwriting and Performance course. Whoever you choose to study with, get way out in front of the booking schedule. These instructors are the cream of the crop and their classes tend to fill up months in advance.

Not long ago at a Pierre Bensusan concert in Hillsboro, Ken Ewing of the Portland Guitar Society told me that a few years back he attended a master class at Pierre's countryside home in France and it changed his life. Months later I followed Ken's example and studied with Pierre myself. Music camps do miracles for your perspective—full immersion, focus, new techniques, new material. You get close to the artists you admire of course, and that can be fun, but you're also elbow-to-elbow for days at a time with other good, often great players who can be equally inspirational. So whether it's the Fur Peace Ranch in Ohio or a music camp closer to home, I urge you to try it. I think you'll like it.

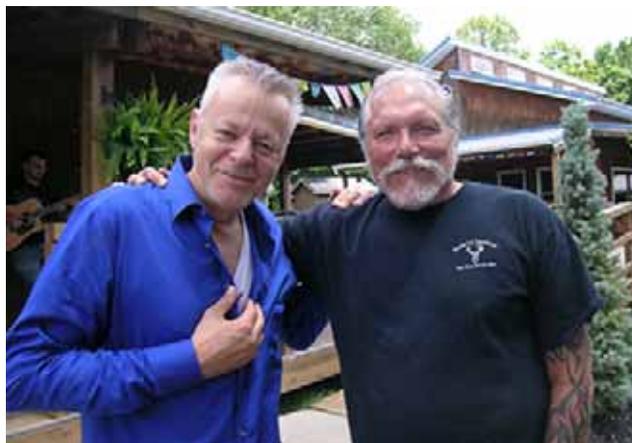
Links:

- furpeaceranch.com/
- www.tommyemmanuel.com/
- www.pattylarkin.com/

Decisions, decisions...



Tommy Emmanuel and Jorma Kaukonen at the Fur Peace Ranch



Tommy Emmanuel plays John Dodge's Froggy Bottom P-12 parlor guitar



John Dodge plays a Freeborn Guitar



The Ideal “Sweetspot” for Music-Reading Guitarists

by John Hastings

A guitarist’s sweetspot is typically a section on the fretboard where the guitarist is most comfortable or likes to play. Although there are good reasons for playing certain types of music or musical passages in small areas of the fretboard, for maximum creative expression as a guitarist, it’s best to not rely heavily on your own personal sweetspot.

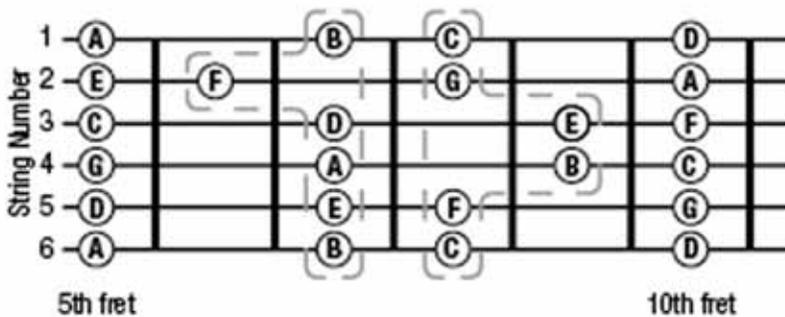


Nevertheless, if you are a music-reading guitarist, I suggest that you consider adopting frets 5 through 10 on the fretboard as a temporary sweetspot to help you read music everywhere on your guitar. If you learn just the natural notes in this area (and understand how sharps and flats work), you’ll probably be able to find most of the notes that fall above first or ‘open’ position in most of the written music that you will encounter. (First position notes are emphasized in most guitar method books and are usually the first notes that you become familiar with, so those notes are fairly easy to learn.)

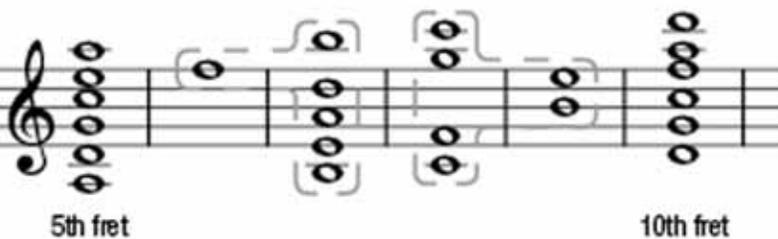
After you have mastered, by whatever means, the natural notes up to the 10th fret, you will more easily master the notes at the 12th fret and higher. This is true because the natural notes between open position and the 10th fret are exactly repeated between the 12th fret and the 22nd fret, except that the 2nd group of notes is one octave higher.

To fix in your mind the fretboard’s natural notes between the 5th and 10th frets, look at **Figure 2** and follow these four steps: **(1)** Choose two illustrated six-note groups. **(2)** Starting with the **lowest** of these two groups’ 12 notes, alternate between the two groups as you observe, name aloud, and play just one note at a time from each of them. As you switch back and forth, ascend from the 6th to the 1st string. **(3)** Reverse the process, starting with the **highest** of these two groups’ 12 notes, and descend from the 1st to the 6th string. **(4)** Repeat **steps 1, 2, and 3** with other pairs of six-note groups. Whenever you can, **visualize**, name aloud, and play a note, and then simply observe it. When you are unsure of a note’s name, refer to **Figure 1**.

Parts of this article appear in *The Guitar Fret-Staff System: Fretboard Note Memorization and Sight-Reading Made Easier*. You can preview that entire publication at ThreeLinesPublishing.com.



THE NATURAL NOTES (IN SIX-NOTE GROUPS)
FROM THE 5TH FRET TO THE 10TH FRET
(FIGURE 1)



THE SAME SIX-NOTE GROUPS AS ABOVE BUT IN MUSICAL NOTATION
(FIGURE 2)

John Hastings has been a member of the Portland Guitar Society for nearly two years. He’s played many different styles of music on the guitar, as an amateur, for about 45 years. For the past couple of years, he’s been taking classical guitar lessons and developing a repertoire of popular pieces from various genres.

*To help him cope with the challenge that sight-reading presents, he developed techniques and exercises to help him locate quickly any note on the guitar. *The Guitar Fret-Staff System: Fretboard Note Memorization and Sight-Reading Made Easier* contains all the techniques and exercises in a concise form.*

Did They Like Me?

A book review by Craig A. Henry

Colin Cooper found the classical guitar at the age of 36. He had previously been a successful novelist and playwright. In 1972, he co-founded the magazine *Guitar* (later *Guitar International*), and in 1982 he became the news editor, then features editor. He wrote about 1600 reviews, 300 feature articles, and conducted over 200 interviews. He was a frequent judge at international guitar competitions (these numbered at least 60). In 2008 Cooper published his book *Did They Like Me?*

The book is aimed at young classical guitarists entering competitions. I think the audience is much wider. The book is organized alphabetically; there is a topic for every letter A through Z. I think Mr. Cooper would have been better served with a more traditional, topical organization. However, this alphabetical style has been tried before and I am sure will be used by others again in the future. One of Cooper's main themes (it appears again and again under many letters) is to know the music. By this, he means to understand the history, intent, story, etc. behind and about the music. He mentions a guitar competition he was attending where all of the finalists missed the rhythm of a required piece—a Tarantella (traditional Italian folk dance). The competitors were all technically amazing and played the notes flawlessly, but the music was missing. Cooper's advice is to know your music—what does it mean, what is it trying to tell you (and through you, to the audience). Do your homework!

Permit me a personal example of this. I have been playing Agustin Barrios' "Julia Florida" for almost 30 years. I have worked it up to performance level several times. Only recently did I take the time to look into the third word in the title of the piece. The full title is "Julia Florida – Barcarola." It turns out that barcarola is a musical form evocative of a small boat rocking in the waves. Now, I can hear that gentle rocking in the music. This is a big shift for me and when I work on "Julia Florida" again it will be different.

I highly recommend *Did They Like Me?* for anyone interested in music. Colin Cooper passed away on August 24, 2012. Thank you for leaving this legacy.

The Guitar and Stuff

by Bryan Johanson

All string instruments come from the same Mesopotamian root-stock. The guitar's immediate ancestors are the four-course Renaissance guitar and the five-course Baroque guitar. The classical guitar is an invention of the Classical age. In America we discovered how to amplify the guitar and built an instrument that uses amplification and a processed magnetic signal from the vibrating metal string. The guitar is a musical instrument that has spawned a vast array of non-musical products: children's toys, video games, clothing, food, art, sex toys, cooking utensils, ice cube trays, matches, lighters, personal hygiene products, furniture, bird feeders, and graphic images used for product enhancement. The world's largest guitar is 70 feet long and three stories high. The world's smallest guitar is 10 micrometers long – about the size of a single cell – with six strings each about 50 nanometers, or 100 atoms, wide. Hello Kitty plays guitar. Homer Simpson plays guitar. Sponge Bob Square Pants plays guitar. Big Bird plays guitar. There are images of both Jesus and Buddha playing guitar. The *Sound of Music* Barbie plays an acoustic guitar. The Hard Rock "Hell" Barbie plays an electric guitar. As a species we play the guitar, listen to the guitar, eat guitar pizza and cup cakes, get married to guitar music, get buried in guitar-shaped coffins, play air guitar, and use the guitar to enhance our social status or separate us from society. No matter what musical instrument you play, you would most likely have to admit that the guitar is pretty bad ass.

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.

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.

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.

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.

2002 Brook 00-12 fret steel-string guitar handmade in England with Sitka spruce top and Indian rosewood back and sides. Includes Hiscox Liteflite hardshell case, Colorado Case custom insulated case cover, and K&K Pure Western Mini pickup installed. Excellent condition, pictures available. Asking \$2000. Contact Steve Hawkins at 503-645-5459, stephen.hawkins5@frontier.com.



Morning Has Broken

By Mark Hanson

Hi, folks. This is the third stanza of my key-of-G fingerstyle solo arrangement of "Morning Has Broken," a 19th-century hymn by Eleanor Farjeon, made famous in the late 1960s by pop singer Cat Stevens.

The melody is in the bass voice in this stanza, with the upper voice consisting largely of arpeggiated chords enhanced with non-chord color tones and cascading scales. To make this arrangement "sing" properly, play the melody notes louder than the accompanying notes, and sustain the accompaniment notes as long as possible. My intention with this arrangement is to imitate the sustained sound of a harp.

For instance, in measure 2, fret a G chord all the way through the measure. In M. 3, sustain the initial A and C notes all the way through the measure. In the cascading scale in measures 12-13, let each note sustain into the subsequent note as much as possible, even though it may be dissonant. In M. 18, let the open B string sustain into the A chord on the third beat.

For those of you who don't read tablature, I suggest you browse through the tab staff to make sure you are playing all of the notes on the proper strings. For those of you who prefer tab, I did not include my normal timing markings in that staff due to space limitations, so I suggest you look at the notation staff for timing indications.

If you are interested in the entire arrangement, you can find it at my website www.AccentOnMusic.com/notation.asp Have fun!

The PGS Board:

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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. The deadline for submission to the next issue is January 15, 2013. Newsletter committee: Jeffrey Ashton, Cyndy Burton, Jeffrey Elliott, and Ken Ewing.

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Morning Has Broken

Standard Tuning
Melody in Bass Voice

Eleanor Farjeon
Arr: Mark Hanson

Chords: G⁶, Am⁹, D/F[#], C/E

Chords: G/D, G, G/B, Bm/D, Em, G, D7/A

Chords: G, Cmaj7/G, G, Em/G

Chords: A, G/D, C/E, D/A, G

rit. *a tempo*

Chords: C, C/G, D/F[#], B7, Em, D/F[#], G

Calendar

November 2012

Monday, November 5, 7:00-9:30 PM

PGS Monthly Meeting at the Community Music Center, 3350 SE Francis, Portland. Featured performer: Doug Smith (fingerstyle).

Friday, November 9, 2012, 7:30 PM

Vanguard University Guitar Orchestra in concert at St. Anne Chapel, Marylhurst University (17600 Pacific Highway--on Highway 43 between West Linn and Lake Oswego). Directed by Michael Nigro, the Guitar Orchestra consists of 20 guitarists. This is their last performance on their northwest tour. Admission is free.

Friday, November 9, 8:00 PM

The Oregon Guitar Quartet Sawbuck Concert at Lincoln Recital Hall, Portland State University (corner of SW Market St. and Broadway, Portland). The Quartet will perform selections from their three critically acclaimed recordings and from several of their upcoming recording projects. Admission and all CDs will be \$10. Tickets are available at the door.

Thursday, November 15, 7:30 PM

An Evening with Al-Andalus Ensemble at St. Anne Chapel, Marylhurst University (17600 Pacific Highway--on Highway 43 between West Linn and Lake Oswego). Led by oudist Tarik Banzi, the Al-Andalus Ensemble is internationally known for its creative merging of classical, jazz, and contemporary music with the musical traditions from the Middle East, North Africa, and Europe. Tickets are \$15 advance, \$20 at the door. Advance tickets are available online at www.tickettomato.com.

Friday, November 16, 7:30 PM

Kathy Kallick Band with Maggie and Patrick Lind in concert at Carvlin Hall, 1636 SE Hickory, Portland—just north of SE 17th and Division. Sponsored by the Portland FolkMusic Society. **Kathy Kallick** is one of the best songwriters in bluegrass and acoustic music, always coming up with interesting, sometimes playful, always sure-handed songs featuring conversational yet evocative lyrics and solid bluegrass sensibilities. The Kathy Kallick Band is a wonderful combination of youth and experience. All are strong musicians and they create a distinctive band sound. **Maggie and Patrick Lind** play lively fiddle tunes, country duets, and old-time ballads. They have performed at festivals, concerts, pubs, and dance halls up and down the coast as a duet act and also with Foghorn Stringband, the Government Issue Orchestra, and Uncle Wiggily. Tickets are \$17 general, \$14 PFS/PGS members, \$8 age 12-18, under 12 free. Tickets are available online at portlandfolkmusic.org/concerts.html.

Friday, November 16, 7:30 PM

Chris Smither in concert at the Walters Cultural Arts Center, 527 East Main St., Hillsboro, 97123. Chris Smither has been dazzling audiences with his masterful guitar stylings and original songs since the 1960s. Touring now in support of *Hundred Dollar Valentine*, his 12th studio album, Smither continues to deliver spare, brilliant songs in a bone-wise, hard-won voice. Tickets are \$20 advance, \$25 day of show. For tickets, call 503-615-3485 or go to www.brownpapertickets.com.

Friday, November 30, 7:30 PM

The Acoustic Guitar Summit annual holiday concert at the Walters Cultural Arts Center, 527 East Main St., Hillsboro, 97123. Mark Hanson, Doug Smith and Terry Robb present their 18th annual holiday concert. Tickets are \$15 advance, \$20 day of show. For tickets, call 503-615-3485 or go to www.brownpapertickets.com.

December 2012

Monday, December 3, 7:00-9:30 PM

PGS Monthly Meeting at the Community Music Center, 3350 SE Francis, Portland. Featured performer: John Standefer (fingerstyle).

Friday, December 7, 7:30 PM

The Acoustic Guitar Summit annual holiday concert at All Saints' Parish, 3847 NE Glisan, Portland. Mark Hanson, Doug Smith and Terry Robb present their 18th annual holiday concert. Tickets are \$17.50 advance, \$20 at the door. Advance tickets are available www.accentonmusic.com.

Saturday, December 8, 7:00 PM

Peter Zisa and Friends present the 6th annual Season of Lights holiday concert at First Christian Church (1314 SW Park Ave., Portland). Joining Peter will be Ida Rae Cahana (singer with Pink Martini and music director at Beth Israel), LaRhonda Steele (Gospel & jazz singer), Aaron Smith's One World Choir, Ed Krauss (clarinet and co-host of KBOO Yiddish hour), and Sandeep Koranne (sitar) and Sai Karan (tabla). The event is free. Donations benefit the Jewish Family & Child Service.

Saturday, December 8, 7:30 PM

John Doan—A Victorian Christmas at the Taylor Meade Performing Arts Center, Pacific University (near Pacific Ave. and Cedar St., Forest Grove). The Victorian Christmas Concert with John Doan is a much anticipated annual concert tour through North America. The Emmy-nominated show explores how the Victorians invented many Christmas traditions we remember and quite a few we have forgotten. The concert recaptures the feeling of a time before radio, TV, computer games, DVD, CD, and MP3 players provided most of our musical home entertainment. Amateurism was very much alive back then, and people actually entertained themselves, especially at the holidays. During the concert, Doan plays more than a dozen late 19th-century instruments, such as the harp guitar, classical banjo, chartola, and ukelele, all original American instruments. 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.

Saturday, December 8, 7:30 PM

The Acoustic Guitar Summit 18th annual holiday concert at Meridian UCC ("Frog Pond") Church, 6750 Boeckman Road, Wilsonville. Mark Hanson, Doug Smith and Terry Robb present their 18th annual holiday concert. Tickets are \$17.50 advance, \$20 at the door. Advance tickets are available www.accentonmusic.com.

Friday, December 14, 8:00 PM

Zachary Johnson 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 or call 503-652-1418.

Friday, December 14, 7:30 PM

The Oregon Mandolin Orchestra in concert at the Walters Cultural Arts Center, 527 East Main St., Hillsboro, 97123. This holiday concert will feature a complete set from Tchaikovsky's *Nutcracker*. Tickets are \$15 advance, \$20 day of show. For tickets, call 503-615-3485 or go to www.brownpapertickets.com.

Friday, December 21, 7:30 PM

Patrick Ball Celtic harpist in concert at Carvlin Hall, 1636 SE Hickory, Portland—just north of SE 17th and Division. Sponsored by the Portland FolkMusic Society. Patrick Ball is considered one of the premier Celtic harpers and storytellers in the world today. He has recorded nine instrumental and three spoken word albums that have sold well over one-half million copies collectively and earned national awards in both the music and spoken word categories. Patrick's program *The Christmas Rose* started as a 1991 award-winning recording. With the addition of a selection of classic Celtic tales and legends, it has evolved into a stage show filled with wonder and seasonal magic. Tickets are \$16 general, \$13 PFS/PGS members, \$7 age 12-18, under 12 free. Tickets are available online at portlandfolkmusic.org/concerts.html.

January 2013

Monday, January 7, 7:00-9:30 PM

PGS Monthly Meeting at the Community Music Center, 3350 SE Francis, Portland. Featured performer: Mary Flower (blues and ragtime).

Friday, January 11, 8:00 PM

Vladimir Gorbach 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 or call 503-652-1418.

Friday, January 18, 7:30 PM

Kathy Boyd and Phoenix Rising in concert at the Walters Cultural Arts Center, 527 East Main St., Hillsboro, 97123. This is an award-winning bluegrass quartet. Tickets are \$10 advance, \$15 day of show. For tickets, call 503-615-3485 or go to www.brownpapertickets.com.

Friday, January 18, 7:30 PM

Rio Con Brio in concert at Carvlin Hall, 1636 SE Hickory, Portland—just north of SE 17th and Division. Sponsored by the Portland FolkMusic Society. Formed in 2005 in Portland, Oregon, Rio Con Brio (Tim Connell, mandolin and Mike Burdette, guitar) has established itself as one of the Northwest's premiere performers of choro, the early 20th-century street music of Rio de Janeiro, Brazil. For ticket information, see portlandfolkmusic.org/concerts.html.

Friday, January 25, 7:30 PM

Rio con Brio in concert at the Walters Cultural Arts Center, 527 East Main St., Hillsboro, 97123. Tickets are \$12 advance, \$17 day of show. For tickets, call 503-615-3485 or go to www.brownpapertickets.com.