

Jonathan Leathwood's Portland Concert Debut Friday, June 14th

by Cyndy Burton and Jeff Elliott

We've admired Jonathan's enormous gifts as a classical guitarist since we first became aware of him about eight years ago. He was on tour with British flute virtuoso William Bennett, and Jeff drove to Eugene to hear him. He returned home full of praise and wondering how to bring him to Portland. Needless to say, we expect the June 14th concert in Wiegand Hall at Marylhurst to be one of the highlights of the Portland Classic Guitar's outstanding 2012-2013 season, which officially ends with this concert and master class.



Originally from England, Jonathan's resides in Colorado with his family, where he teaches both at the University of Denver and in Boulder at the University of Colorado. However, he clearly spends large periods of time on the road. Just a few of his many recent recitals include appearances at the Festival di Cervo in Italy, the International Festival of the Classical Guitar at West Dean in the UK, and the Nürtingen Festival in Germany. Equally known as a collaborator with performers and composers, Jonathan Leathwood has recorded two albums with the legendary flutist William Bennett: *Mountains Toward the Sea* and *Caprice Parisien*. He has also recorded and broadcast with elite cellists Rohan de Saram and Steven Isserlis and premiered and recorded works by Stephen Goss: *The Garden of Cosmic Speculation*. (See <http://mysite.du.edu/~jleathwo/discography.html> for more recording information.)

From the page of glowing reviews at <http://mysite.du.edu/~jleathwo/reviews.html>, this one stands out:

"To have early mastered the utmost technical demands of so difficult an instrument as the guitar is rare. To possess not only an infallible memory for its repertoire, but a depth of understanding at once intuitive and analytical, is rarer still. And to be able to communicate such understanding with an intensity that has audiences hanging upon every note is rarest of all. Speaking at once

as a composer, critic and listener, I would say that Jonathan Leathwood has it all." Bayan Northcott, composer and critic [UK]

For more information or to order tickets call 503-654-0082 or visit Portland Classic Guitar at: http://www.portlandclassicguitar.com/jonathan_leathwood.html

Eduardo Minozzi Costa Returns to Portland

by Cyndy Burton and Jeff Elliott

Dates: Master Class: Saturday, July 6, 3:00 to 5:30 PM

Concert: 3:00 PM Sunday, July 7th; doors open at 2:00 PM and refreshments are included

Location: Home of Mike Doolin and Nancy Conescu, Laurelhurst neighborhood of NE Portland

Cost: Master Class: \$30 for performers (limited to 4 only); \$10 for auditors

Concert: Suggested donation of \$20; all proceeds go to the artist

Concert reservations for limited seating (40): RSVP to Mike Doolin at Costa@DoolinGuitars.com or call 503-688-3376. Mike will reply with the address.

Master Class Reservations (limited to 4): If you'd like to perform in the class, please contact Dr. Costa directly at guitarimpact@gmail.com

Many of you will remember Eduardo from his outstanding concert and master class as part of the Portland Classic Guitar series a couple years ago. One prominent local guitar teacher called the class "One of the best master classes I've ever attended." Others may remember when Eduardo won first prize in the 2007 Portland Guitar Festival and the subsequent concert he gave at PSU in March 2011. This is a rare opportunity to hear and see a superb classical guitarist in an intimate house-concert setting.

A Brazilian musician of outstanding facility and musical insight, Eduardo plays with an enthusiasm and energy that captures his audiences' imagination and draws them into a world of spontaneous and creative wonder. He has won first place in ten international classical guitar competitions and made his Carnegie Hall debut in 2011 to wide acclaim. He recently completed studies earning a Doctor of Musical

Arts degree and has also been selected as a D'Addario-sponsored musician.

“Having heard Eduardo Minozzi Costa play for several years, I am pleased to see how he is now a consummate artist on the guitar. His technique is refined and at the service of his musicality, making it a great pleasure to listen to his performances.”

—David Russell



For more information about Dr. Eduardo Minozzi Costa visit: www.guitarimpact.com. Also there are various examples of his playing on Youtube including a particularly interesting group of short excerpts of Eduardo playing various historical guitars at www.youtube.com/watch?v=aAjmEMS9k5k

From the Teacher's Corner

by *Julia Banzi*

Last week I was at a very respected luthier's house in the presence of a formidable classical guitarist with his young prodigy student. I always love these sorts of accidental gatherings! They cause me to harken back to my years in Granada, Spain where guitarists would often gather at their local luthier's shop to play while the guitar maker worked on a new instrument. Those were hot days where the perfume of cedar and cypress woods enveloped the air and the caressing sounds of the guitar filtered in and out together with the scraping sounds the maker produced. The luthier would be busy measuring, sharpening chisels, and tapping wood. Better still, chiseling away on the instrument, pieces of wood falling to the floor like little chunks of perfectly aged Manchego cheese (I always wanted to eat those little chunks!). Not uncommonly, a bottle of vino tinto (red wine) and a plate of acetunas (small wrinkled olives) would be shared, although it was mostly listening to the guitar and watching the luthier (who himself did lots of pausing and looking at the instrument in his hands, weighing options, making decisions...). With the wine came conversation. Gentle debates ranging over a broad array of subjects connected to the guitar, however remotely.

On this particular spring day last week in Portland, Oregon, at a similar informal gathering of guitarists and luthiers, the conversation drifted toward posture, that is, ways of sitting and holding the instrument.

I was reminded that the holding of a musical instrument is acknowledged as being one of the most crucial aspects of fundamental technique. The position of the head, shoulders and trunk, the distribution of the body weight, and the placement of the feet all are considerations regarding posture. The hourglass shape of the guitar is inclined toward shifting and slipping and, thus, presents a challenge to guitarists of many traditions. Musicians search for ways to position the instrument in a stable manner, without creating muscular tension. Complete freedom must be ensured for both hands in a manner that fosters the minute movements of each individual hand, finger, and wrist. Proper ergonomics (positions, postures, and movements that are most efficient for the body) and biomechanics (ways the body is designed to move) for many guitarists have been central to the teachings of the oral/aural learning experience, and are often passed down as an important part of a teacher's legacy.

On a purely physical level, an instrumentalist's posture reflects the ways in which one physical body (the instrumentalist's) accommodates another physical body (the guitar) in positions that are possible and most advantageous for both entities. Each one has its own physicality and limitations, which in turn influence posture and playing techniques. It is helpful to understand both how hands move upon the guitar as well as the physical challenges of positioning the guitar, and how they have been resolved in other traditions and historical periods, and how they continue to be explored and debated across genres and teaching styles.

As we continue on our lifelong quest to find “the perfect” way to hold the guitar, it might be useful to think of the big picture. The aim of proper guitar posture is threefold: (1) to ensure complete freedom of both hands so that they can (2) meet all the technical demands of the instrument without muscular tension, while still (3) providing physical stability of the instrument. A physiologically appropriate posture, therefore, is not only associated with the well being of the performer, it is also intimately related to the mechanics of creating sound from the instrument. To fulfill this aim, the hands cannot be used to support the instrument because this could limit their ability to meet the technical demands of the music and of the instrument. Some key points to remember when considering your guitar posture are not just how you are seated, but how the instrument is fitted into your body, how your hands are positioned upon the instrument, and how your feet are positioned. In addition, it is important to remember that once you find your unique manner of positioning the instrument, it will change with time. No matter what age you are when you began playing, you will need to periodically review and adapt your posture as your body changes and ages.

From the guitarist's standpoint, it is often difficult to divide guitar playing into physical, emotional, and mental categories; technique usually focuses only on the physical dimensions. Deficient technique is hindering, even harmful to the musician, whereas technical control of one's playing stimulates and frees emotional and mental categories while ever improving the physical realm. The playing experience is a unit in which mind, body, and soul are entwined and influence the equilibrium of the entire body. Although each hand, arm, foot, brain, and emotional center has a different

function, their cooperation cannot be split into left and right, up and down, or in and out. The muscles involved in one arm may cause movement in the other. A mistake sensed in any part of the unit could possibly influence all others. Hypothetically at least, an ideal movement is only possible and sensed if it never disturbs the equilibrium of the entire body.

Each player has a unique physique and each instrument makes its own demands on the player. Many excellent musicians and teachers have successfully worked out for themselves an effective posture and technique. Teaching this to another is a different and challenging matter. Often it is difficult to know whether the pupil is, in fact, carrying out the teacher's instructions the way they were intended. Doing so requires extremely close observation by the student and mentoring by the teacher for a significant length of time.

Positioning the guitar is a challenge in and of itself. Gravity plays a key role that involves both the weight of the guitar and its point of balance. The ideal objective is to achieve a holding and playing position that is both "natural" and sustainable. Attempts to resolve this manner of positioning the instrument, avoiding slippage, etc., have been addressed within a classical guitar context since the early nineteenth century. Different teachers have promoted their method and a wide variety of guitar "aids" (footstools, rests, pads, and so on) have evolved to address the positioning of the instrument.

Even detailed explanations of guitar positions do not penetrate to the center of the playing experience. Dynamic movement and the relationships between the exterior physical side and the inner physiological and psychological aspects of guitar playing are only some of the important aspects of masterful playing. The physical characteristics of an instrument interact with the musician's own physique, and different traditions evolve different ways of meeting these challenges.

The geometry of the instrument and the human body itself remain constant, but the manners in which we deal with this geometry vary by genre. Uncovering this geometry draws us into the unvoiced oral traditions. Good technique serves the player, whereas faulty technique is the master. Holding the instrument, that is, arranging where body and instrument meet and make contact, and defining, deciding, and arranging the voids where body and instrument do not make contact, are of equal importance. These spaces, like language, evolve over time and vary between individuals, generations, and genres, and change according to demands, purpose, context, and conventions of practice.

This article contains some excerpts from my doctoral dissertation on the subject of the postural shift in the flamenco guitar tradition: "Flamenco Guitar Innovation and the Circumscription of Tradition," by Julia Banzi, Ph.D. Dissertation, University of California, Santa Barbara, 2007.

Portland Classic Guitar 2013-14 Season

by William Jenks

Portland Classic Guitar (PCG) is proud to announce its 2013-14 season of concerts. Now in its ninth year, this much loved series, directed by PCG proprietor William Jenks, runs from October to June. For 2013-14, Jenks will be featuring

twelve world-class guitarists in ten concerts—each an unparalleled opportunity for Portland-area music fans to experience the very best in live classical guitar performance. Many of the artists will also give master classes held at Marylhurst University's Wiegand Hall.

First up is series veteran **Ana Vidovic**. A prodigy and former student of Manuel Barrueco, Vidovic has been hailed as "one of the premier classical guitarists of her generation" (Richard Patterson). She is a multi-faceted artist who has been touring internationally since she was 11, gracing stages in the US, Europe, Japan, Brazil, Korea, and elsewhere. Vidovic has won some of the most important competitions in the circuit, including the Francisco Tarrega International Competition. She will perform at St. Anne's Chapel, at Marylhurst University, on Friday, October 11, 2013. She will give a master class the following day.

Vidovic will be followed on Saturday, October 26 by **Ruben Gonzalez**, a wonderful guitarist who has been a well-kept secret in the Dominican Republic, Venezuela, and Argentina—until now.

One of the high points of the season comes next: the duo of **Celin and Celino Romero**, who will perform on Friday, November 22nd at the First Congregational Church in downtown Portland, with a master class the following day. Celin and Celino are father and son and members of the Romero dynasty. This concert promises to be a thrilling showcase of all the Romero trademarks: spellbinding virtuosity, lyrical beauty, and the uncanny simpatico ensemble playing that is the strength of familial musicians. Tickets will sell out fast, so early reservations are recommended.

The year 2014 begins with a performance by the exciting newcomer **Rovshan Mamedkuliev**, the most recent winner of the Guitar Foundation of America's prestigious International Concert Artist Competition. Hear Mamedkuliev on Friday, January 10 in Wiegand Hall.

On Friday, January 31 (with a master class the following day), **William Kanengiser** and **Scott Tennant**, members of the Grammy-winning Los Angeles Guitar Quartet will join forces in St. Anne's Chapel for what promises to be a wonderful musical journey. Kanengiser, praised by the Los Angeles Times for his "dizzying execution" and "exceeding vitality and warmth," is the perfect collaborator for Tennant, widely considered to be one of the top guitarists in the world, and a founding member of LAGQ. Kanengiser and Tennant are sure to take classical guitar playing to new places, in a concert that promises to be a real treat.

Series proprietor **William Jenks** is not only an educator and concert presenter but also an extremely talented guitarist. Audiences can hear Jenks' contributions to the art form on Friday, February 21, at Wiegand Hall, as he celebrates the release of his fifth CD.

Next up will be **Marcos Diaz**, a vital young guitarist who has made a name for himself delivering compelling new performances of the standard repertoire. Diaz, who has released three CDs, performs Friday, March 14, also at Wiegand Hall.

Toward the end of the season we come to one of the luminaries of the international guitar scene: acclaimed Cuban guitarist **Manuel Barrueco**, performing on Friday, April 11, at the First Congregational Church, with a master

class the following day. Barrueco has performed at such world-renowned venues as the Hollywood Bowl, Lincoln Center, and the Royal Albert Hall. He has recorded prolifically for the major record label EMI and he has collaborated with such esteemed composers as Arvo Pärt and Toru Takemitsu. He has even been a mentor and teacher to several of the other guitarists in this series. Barrueco also has that rare talent for crossing over to broader audiences—fans of PBS may remember his appearance on the Mr. Rogers show many years ago. This is a concert not to be missed.

Next is **Colin Davin** on Friday, May 9, at Wiegand Hall. *American Record Guide* recently called Davin “the real thing, a player with a virtuoso’s technique, a deeply expressive musicianship, and a probing imagination.”

The series closes with the impressive Slovenian guitarist **Mak Grgic** performs on Friday, May 30, also at Wiegand Hall. The Washington Post’s Stephen Brookes noted that Grgic is “a guitarist to keep an eye on.”

For more information about the series, or to order tickets, please visit www.portlandclassicguitar.com, or call 503-654-0082. Season Passes are now available through the end of June at the discounted rate of \$250.

Mark Hanson’s 2013 Accent On Music Guitar Seminar

July 24-27 are the dates for Mark’s 14th annual fingerstyle guitar seminar in Portland. This year’s event takes place at Lincoln Hall on the south Park Blocks campus of Portland State University.

Joining Mark as instructors are national fingerpicking champion Michael Chapdelaine and Portland jazz fingerstylist Eric Skye. Chapdelaine is the only person to have won the prestigious Winfield championship on steel-string, as well as classical competitions on a nylon string. Skye’s most recent CD, *A Different Kind of Blue*, garnered a “Top 10 of 2012” rating from *Acoustic Guitar* magazine.

The seminar consists of a group class each morning, and three afternoon small-group sessions, divided by skill level. Evening activities include a student recital and jam sessions. Meals are provided by a variety of local establishments. The seminar culminates with a Saturday evening public concert by the three instructors in the newly remodeled Lincoln Recital Hall.

For more information and to register, contact Mark at www.AccentOnMusic.com or 503-699-1814.

The PGS Quarterly Newsletter, a Retrospective

by Ken Ewing

This year the PGS newsletter will be changing. Over the course of this year (2013) we will move to a web-based method of posting information rather than creating a quarterly newsletter. As we begin a new phase, I want to reflect on the history of the *PGS Quarterly*.

Where We’ve Been

I first took up the task of the newsletter with the Spring issue of 1998. That was exactly fifteen years ago. This current issue is thus my 61st issue of the *PGS Quarterly* publication. Has it really been that long? I think about what the newsletter was like in those earlier days:

- It was paper only (no electronic version).
- It was text only. Photos never appeared. Illustrations were rare and had to be hand drawn and pasted onto a paper master.
- The music was pasted onto the paper master.
- The newsletter was printed by taking it to a print center and photocopying the copies.
- Distribution was only through the U.S. Post Office. For each issue, we had to stuff envelopes, print mailing labels, and stick on stamps to send to over 100 members.

Over the last fifteen years we introduced many changes, such as:

- PDF master files. No more paper masters and copy machines. To print the newsletters, we just bring the PDF file on a flash drive or email it to the print center. The resulting copies are much sharper and higher quality.
- Photos, graphics, and page backgrounds. We made the newsletter much more visually appealing and informative.
- Color. Though the printed newsletters are rendered only black-and-white, the online versions are vibrant.
- A slicker layout to the pages.
- Email distribution. PDF took away the requirement that newsletters be sent via the U.S. Post Office. Besides being massively more convenient, it was a financial bonanza given that the newsletter would cost \$1.12 per copy to send via the U.S. Post Office today (\$400 to \$500 per year if we still did it that way).

Where Are We Going?

Over the years, the *PGS Quarterly* has provided news, articles, ads, music, and a calendar of events.

In addition to the newsletter, I also created and moderated the PGS website. This website was the first effort to create an online presence for PGS. It got us started on the Web.

Since that time the tools for creating websites have grown dramatically. It’s time to revamp and modernize the website. As this new website unfolds in the upcoming months, the functions of the newsletter will be incorporated into the site. We will then retire the *PGS Quarterly* as a newsletter.

A timetable has not been decided yet for this transition but we do plan to complete it by the end of this year.

It’s been a great fifteen years. I’m proud of how our newsletter has grown. Every time I completed an issue, I felt a great satisfaction in what we had created. I look forward to the next chapter and the things we will create there.

Guitar Questions

by Cyndy Burton and Jeff Elliott

“I’ve been reading online about a product called ‘String-Plates’ for classical guitar. Can you tell me what they are and if I need them?”

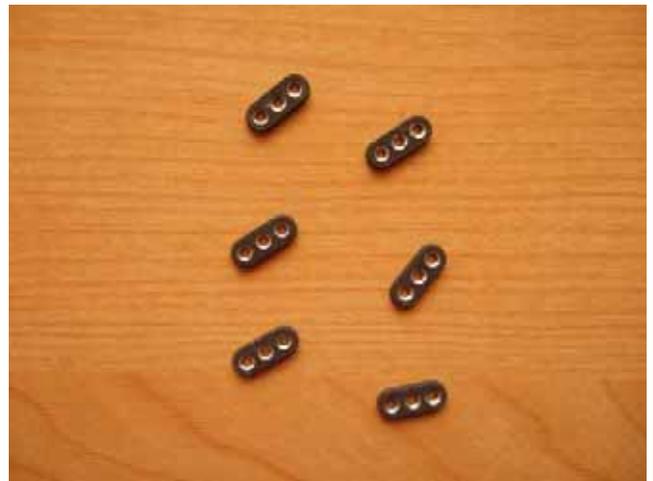
Several people have asked us about them, and in the last year or so we have installed them on several guitars. They serve two functions: they increase the angle of the string from the saddle to the hole it passes through in the tieblock (the so-called “breaking angle” or “break-over angle”), and they protect the top from strings coming loose and embedding themselves in the top (see photos).

If you’ve ever had a string that you’ve tied on come loose, whip around, and make an ugly divot in the top, String-Plates will prevent that since they are secured so that it’s impossible. The way most of us learned to change strings includes a loop under the string between the saddle and the tieblock, pulling the string upward, which lowers the breaking angle of the string on its way to the hole in the tieblock. This lessens the tension of the strings on the top, which diminishes the response of the guitar. However, String-Plates maintain the full angle of the strings between the saddle and the holes, exerting more tension on the saddle and, hence, the top, increasing the response of the guitar. On every guitar we’ve tried them on so far, the sound became more robust, with more presence and sustain. Whether they will help your guitar’s sound will depend on many factors, but if the breaking angle of the string is low, the chances are very good the sound of your guitar will be improved. They are simple to use, and complete directions come with each set (see photos).

If you’re curious to learn more, there’s a lot of great information at the site of Italian luthier Luca Waldner who invented them (www.lucawaldner.com/eng/string-plates_eng.html). They’re available in this country from GSI for \$29.99 plus shipping (www.guitarsalon.com/c21-miscellaneous.html). By the way, just in case this sounds more like an infomercial than an article, please know that we have no financial interest in String-Plates.



Side view shows how the tied-on strings pull the string up, lessening the breaking angle between the saddle and the tieblock hole.



String-Plates



Classical guitar bridge showing traditional tieblock tied-on strings.



String-Plates installed.



Side view with String-Plates installed.



String-Plate package showing installation directions.

You Never Know What You Might Find

by Ken Ewing

A colleague of mine at work told me the following story. He was on vacation in Europe and one day he was walking around the streets of Barcelona, Spain. He passed a large church and noticed a small, nondescript sign outside that just said "Guitar Concert Tonight." Being something of a guitarist himself, he took note and made his way back for the performance not knowing anything about who it would be.

The performers that night were the classical guitar quartet called **Barcelona 4guitars**—Manuel González, Xavier Coll, Ekaterina Zäytseva, and Belisana Ruiz. The musicians were phenomenal. The concert was fantastic. Especially notable was the finale piece, Ravel's *Bolero* on four guitars. The group started out as a quartet. Then, part way into the piece, two of the players set down their

guitars, walked over to the remaining two, and paired up on their guitars (each of two guitars being played by two people as in the picture below).

But wait, there's more! A bit later, one of the pairs set down their guitar and walked over to the other pair, and now you had four players intertwined to play on a single guitar.

Look up Barcelona 4guitars at www.maestrosdelaguitarra.com/en/barcelona-4-guitars/

You never know what you'll find!



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.

1966 Oscar Teller classical guitar made in Germany by Mesterwerkstätt Gitarren bau. This guitar was played by San Francisco/Berkeley classical guitarist Michael Stanis when he was a student of Karl Scheit in Vienna in 1968-1969. I believe the guitar is a student model. It has been unused and in storage for more than 30 years and is in good condition. Action is good and the instrument has great projection and sustain. For questions, please contact Martha Mitchell at marty_mitchell_99@yahoo.com.

Circa 2001 Manuel Rodriguez Classical guitar. Cedar tone board, Rosewood back and sides. Exceptional warm tone, excellent condition. Made in Almansa-Espana, circa 2001. Hardshell case included. Asking \$625. Call Joe at 503 412-8953.

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.

Calendar

June 2013

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

PGS Monthly Meeting at the Community Music Center, 3350 SE Francis, Portland. Featured performer: John Dodge (contemporary steel-string guitar).

Wednesday, June 12, 1:00 PM

Peter Zisa and Thousand Waves free public concert at the Lake Oswego Public Library, 706 Fourth Street, Lake Oswego. Thousand Waves is unique chamber group that celebrates the music of the East and the West. The ensemble's "West Meets East" program blends the sounds of the Japanese koto, the Spanish classical guitar, the violin, and the transverse flute. Together this chamber group performs traditional and modern works by such notable composers as Bach, Corelli, Sawai, Yi, Brubeck, Paganini, and Piazzolla.

Friday, June 14, 8:00 PM

Jonathan Leathwood 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.

Saturday, June 15, 11:00 AM

Jonathan Leathwood classical guitar master class also at Wiegand Hall, Marylhurst University. For ticket information, go to portlandclassiccuitar.com or call 503-652-1418.

Saturday, June 15, 7:00 PM

Peter Zisa and Thousand Waves free public concert at the Chehalem Cultural Center, 415 E. Sheridan St., Newberg. For details, call 503-487-6883. Thousand Waves is unique chamber group that celebrates the music of the East and the West. The ensemble's "West Meets East" program blends the sounds of the Japanese koto, the Spanish classical guitar, the violin, and the transverse flute. Together this chamber group performs traditional and modern works by such notable composers as Bach, Corelli, Sawai, Yi, Brubeck, Paganini, and Piazzolla.

July 2013

Monday, July 1, 7:00-9:30 PM

PGS Monthly Meeting at the Community Music Center, 3350 SE Francis, Portland. Featured performer: Jesse McCann (classical guitar).

Saturday, July 6, 3:00 to 5:30 PM

Eduardo Costa master class held at the home of Mike Doolin and Nancy Conescu in the Laurelhurst neighborhood of NE Portland. Cost is \$30 for performers (limited to 4 only), \$10 for auditors. For reservations, contact Dr. Costa directly at guitarimpact@gmail.com. See the article on page 1 for more information.

Sunday, July 7, 3:00 PM, Doors open at 2:00

Eduardo Costa classical guitar concert at the home of Mike Doolin and Nancy Conescu in the Laurelhurst neighborhood of NE Portland. Admission is by donation (suggested amount: \$20). All proceeds go to the artist. Seating is limited to 40 people. For reservations, contact Mike Doolin at Costa@DoolinGuitars.com or call 503-688-3376. Mike will reply with the address. See the article on page 1 for more information.

August 2013

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

PGS Monthly Meeting at the Community Music Center, 3350 SE Francis, Portland. Featured performer: Kristin Waligora and David Franzen (classical guitar duo).

Wednesday, August 14, 7:00 PM

Peter Zisa and Thousand Waves free public concert at the Tigard Public Library, 13500 NW Hall Blvd., Tigard. Thousand Waves is unique chamber group that celebrates the music of the East and the West. The ensemble's "West Meets East" program blends the sounds of the Japanese koto, the Spanish classical guitar, the violin, and the transverse flute. Together this chamber group performs traditional and modern works by such notable composers as Bach, Corelli, Sawai, Yi, Brubeck, Paganini, and Piazzolla.

Friday, August 23, 6:30 PM

Peter Zisa and Thousand Waves free public concert at the Hillsboro Public Library, 2850 NE Brookwood Parkway, Hillsboro. For details, call 503-615-6500. Thousand Waves is unique chamber group that celebrates the music of the East and the West. The ensemble's "West Meets East" program blends the sounds of the Japanese koto, the Spanish classical guitar, the violin, and the transverse flute. Together this chamber group performs traditional and modern works by such notable composers as Bach, Corelli, Sawai, Yi, Brubeck, Paganini, and Piazzolla.

September 2013

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

NOTE: Second Monday of the month due to the Labor Day holiday
PGS Monthly Meeting at the Community Music Center, 3350 SE Francis, Portland. All open mic, no featured performer.

Contact PGS at pdxguitarsociety@gmail.com.

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