

Paul Madryga, Guitar Performance - Biographical Sketch

Paul came from Newfoundland, via Prince Edward Island, to Manitoba in 1991 to pursue a Bachelor of Music degree in classical guitar at Brandon University. Eleven years and two university degrees later, he began work on what would become his debut CD. *Acoustic Pencil Sketches (and Songs for Home)* is a culmination of a decade's worth of work and study, and like the next CD currently in the works, highlights Paul's commitment to strong tone and musicianship.

A faculty member of Brandon's Eckhardt-Gramatté Conservatory of Music since 1995, Paul's academic credentials include a Bachelor of Music degree from Brandon University and a Masters degree in Classical Guitar Performance from Brisbane, Australia's Queensland Conservatorium, where he studied with Julian Byzantine. Some of Paul's past performance highlights include two short periods of intensive study with American pedagogue Bruce Hozman, and masterclass sessions with the Los Angeles Guitar Quartet, Leo Brouwer, Ricardo Cobo, Lily Afshar, the Sydney Guitar Trio, Denis Azabagic, the Z.O.O. Duo, Stephen Robinson, Kevin Gallagher, Daniel Bolshoy, and Australian composer Philip Houghton.

Paul's work at the EGCM includes one-on-one teaching in the Suzuki and traditional environments, Suzuki Guitar group class instruction, the EGCM Guitar Ensemble Program, and professorial duties as director of the Brandon University Guitar Ensemble. When not teaching, practicing, or performing, Paul can often be found indulging his mid-life crisis on or near a soccer pitch; he is also an accomplished music engraver, with several self-published works to his credit.

Paul's Playlist, & Technical Needs

A musician's set list is invariably a reflection of his/her own experiences as a musician and human being. With his playlist, Paul hopes to share these experiences (some of which are decidedly Canadian) with his audience. His songs and solo guitar pieces speak of a long-overdue return to one's childhood home, the magic of the changing seasons, summer sunsets while driving across Saskatchewan, winter (a theme upon which Canadians can justifiably call themselves experts), and, inevitably, falling in love (a theme that transcends national boundaries and touches all of us somehow).

Anyone who came of age during the 80's as Paul did will feel a smile coming on from songs by Don Henley, John Mellencamp (the Artist formerly known as Cougar), and Mark Knopfler. Go back another decade or two, and you're grinning to Hendrix and Steely Dan. Canada's folk tradition gets a nod via the music of Bruce Cockburn and Gordon Lightfoot, while works by some of the foremost composer/guitarists of the last two hundred years - Fernando Sor, Augustin Barrios, Jorma Kaukonen, Rik Emmett, Steve Howe, Andrew York - are woven through the set to remind the listener of what good guitar-playing is all about.

In addition to original material from *Pencil Sketches*, one of Paul's typical set lists would include many of the following, depending on the venue:

Covers - Boys of Summer (Henley); Ain't Even Done with the Night (Mellencamp); Your Latest Trick (Knopfler); Little Wing (Hendrix); Do It Again (Steely Dan); Lovers in a Dangerous Time; Fascist Architecture; All the Diamonds; Wondering Where the Lions Are (Cockburn); Rosanna (Lightfoot); Name (Goo-Goo Dolls)

Classical/Classically-influenced Pieces - Variations on a Theme of Mozart (Sor); La Catedral, Julia Florida (Barrios); Embryonic Journey (Kaukonen); The Clap (Howe); Andecy; Sunburst; Gigue; Waiting for Dawn (York); "Fuoco", from *Libra Sonatina* (Roland Dyens); *Una Dia de Noviembre* (Leo Brouwer); *Recuerdos de la Alhambra* (Francisco Tarrega); *God of the Northern Forest/Kinkachoo*, *I Love You*; *Jade Unicorn* (Philip Houghton)

Technical requirements for live performances are straightforward: a flat-seated, armless wooden chair, standard stage lighting, and a suitable PA system for the venue, including one monitor, one vocal microphone, and a separate mic line with a direct input (DI) box for the guitar.

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