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**ACOUSTIC GUITARIST LARRY PATTIS TO PERFORM IN THE MUSEUM OF NORTHERN CALIFORNIA ART,
BENEFITING NORTH VALLEY ANIMAL DISASTER GROUP & FOLKS RECOVERING FROM THE CAMP FIRE**

Eugene, Ore. – The award winning acoustic guitarist Larry Pattis will perform during the American Guitar Master concert series on Wednesday, January 9, 2019 in the Museum of Northern California Art, located at 900 Esplanade in Chico, Calif. The concert will be one of three shows to benefit the North Valley Animal Disaster Group assist folks who suffered from the recent Northern California wildfires.

For more information about the North Valley Animal Disaster Group, please visit <https://www.nvadg.org>.

All ages tickets are general admission seating and available at the door only for \$15. Doors open at 6:15 p.m. The concert will begin at 7 p.m.

For more information about Museum of Northern California Art, please visit <http://www.monca.org>.

Larry Pattis is a solo guitarist whose style includes ‘fingerstyle guitar,’ but can also be defined as a range from classical to jazz to country to blues to Celtic fusion and beyond.

about Larry Pattis

Named one of the Top 10 Best Acoustic Music Artists of the Decade by the International Acoustic Music Awards, Larry Pattis has been a featured headline performer at such illustrious venues as the Montreal International Jazz Festival and the Kennedy Center for the Performing Arts Millennium Stage in Washington DC.

“My particular style has evolved over the years into a fusion of folk, classical, and Celtic styles, which focuses mainly on both melodic and rhythmic variation, and creates a cohesive and linear story-telling-form with each piece,” Pattis said.

“Each piece is a short-story, or perhaps a chapter describing a life experience,” Pattis said.

For more information about Larry Pattis, please visit <http://www.larrypattis.com> and <https://www.facebook.com/PattisGuitarMusic>.

A Chicago native, Pattis experienced music in his early years listening to his father sing (and singing along) during family car rides (and at every other family gathering), and when listening to such diverse music as Bach,

Mozart, Allan Sherman, Benny Goodman, and more on the hi-fi at his grandparent's apartment located on the near-north side of Chicago.

During his senior year of high school, Pattis discovered solo steel-string and classical acoustic guitar music. Smitten with folk and classical guitar music, Pattis also discovered the still-thriving greater Chicago folk music scene at clubs such as The Earl Of Old Towne, Amazing Grace and more.

"I started playing guitar rather late; I had just turned seventeen years old and was starting my senior year in high school," Pattis said. "I did nearly immediately discover and fall in love with instrumental guitar music at that time in 1972, and that, as they say, was that," Pattis said.

Pattis was musically influenced as much by the touring singer-songwriters as he was the guitar music itself. He began performing in the local coffeehouses of Bloomington, IN during his college years.

Yet, beyond the words and accolades, in listening to his superb recordings or experiencing the magic of a live concert, Pattis succeeds in merging styles of instrumental guitar music not normally found together in the same room. Both folk and classical styles are fully represented within Larry's playing and compositions. His musical vision is a blending of emotive beauty with technique, to bring forth the many voices that the steel string guitar can manifest.

The Montreal International Jazz Festival said, "Larry Pattis blends the emotional commitment of folk and the prowess of classical, a harmonious union of beauty, melody, nuance and technique that demand- and reward-serious listening."

"My musical life is more like that of the solo classical guitarist, trying to create a complete musical experience with just the one voice," Pattis said. "Some have called the solo guitar like looking at an orchestra through the wrong end of a telescope," Pattis said.

His goal with each performance is to delight the audience with architectural landscape and melodic mood of the life experiences that are the foundation of his music.

To date, Pattis has released three CDs, "Random Chance" (1997) an amalgam of early work that he says "covers perhaps a decade of building my roots, progress in bringing various musical and life influences together for my own purposes, and also in moving towards the forms that the future albums contain. It's an early work, yet it stands on its own as an album, and continues to receive play online."

"Hands of Time" (2002) is perhaps a more mature, cohesive work, Pattis says. The "Hands of Time" album is a four year culmination of work reflecting an intense inward look at melody and form, and the techniques designed to serve even more of the emotive content of the music," Pattis said. "I also took great care in ordering the pieces, wanting to create an overall storyline when listening to the music as a full-album, start to finish," Pattis said.

"What Tomorrow Brings" (2008) took a bit longer to bring forth, Pattis says.

"Because of some personal physical issues that were coupled with ergonomics in the use of my guitars, I had to move to a smaller guitar, with a much shorter scale length. Along the way, I recorded the album a total of four times before I was satisfied with my playing," Pattis said. "This album continues along the pathway of inward work designed to bring more to the outward and outgoing nature of the music. I want to speak to the beauty, the joy, the sadness, and the mystery we can each find in this life," Pattis said.

A music reporter called “What Tomorrow Brings” his most emotional work to date. “I’m cool with that,” Pattis said.

As for gear, Pattis has been a longtime fan of handcrafted acoustic guitars. “I have a great relationship with Simon Fay, a simply fabulous luthier with whom I share mutual feelings and desires regarding the tonalities that an acoustic guitar should deliver,” Pattis said.

Pattis also is an endorsed-artist with Elixir Strings, and uses Highlander pickups and a pair of DPA 4011 microphones for recording and performing. He uses a DADGAD tuning, a unique tuning primarily forged by the great French master (and dear friend of Larry) Pierre Bensusan.

“Some of my earlier compositions were in various other tunings, and I do occasionally use these in concert, along with capos or partial-capos,” Pattis said. “Almost 100 percent of what I compose today is definitely in DADGAD tuning, as I have made it my standard tuning,” Pattis added.

Pattis is also one of the founding members of the American Guitar Masters.

about American Guitar Masters

The American Guitar Masters Touring Concert Series featured some of America's top solo acoustic guitarists, including Larry Pattis, Steve Davison and Peter Janson.

Presenting a variety of tours, solo and combined, each concert featured master musicians at the top of their game in styles ranging from ancient Celtic ballads and virtuosic instrumental gems to American Roots and contemporary masterworks.

“I was doing quite a bit of touring with Celtic master El McMeen, and these tours were called Guitar Odyssey: Celtic to Contemporary, which become the basis for the American Guitar Masters series,” Pattis said. “A few years later, the first American Guitar Masters tour featured me and Peter Janson,” Pattis said.

The musicians express songs, instrumentals, solos, and duets to reveal a mutual devotion to the heart and soul of great acoustic music. Their common vision was to bring forth the highest level of emotive qualities of the acoustic guitar.

“While the acoustic guitar community is rife with double and triple-bill shows of very talented musicians, it is no small thing to find someone that you connect with so well musically that you want to spend extended time together, and where the on-stage presentation fits so well. Peter Janson and I had that from the get-go,” Pattis said.

“When we had the further opportunity to bring Steve Davison into the fold, well, while each of our approaches to music on the guitar is quite different, the creation of the whole, of all three of us performing, was greater than the sum of the parts, the true definition of synergy,” Pattis said.

“Right now the three of us are pursuing individual projects, but we will undoubtedly figure out a way to spend some time touring together in the future,” Pattis added.

Previous tours of the American Guitar Masters included performances at The Montreal International Jazz Festival, The Millennium Stage at The Kennedy Center in Washington DC, and the legendary Club Passim.

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