

Guitarist

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SUNDIN HALL CONCERTS



Michael Chapdelaine
Classical/Fingerstyle
Guitar Virtuoso
Friday, November 16, 8 pm

Flamenco
Guitarathon
Six Stars of Flamenco!
Friday, December 7, 8 pm

Local Artist & Lutenist



Phillip Rukavina

Also In This Issue...

News and Notes about Local Artist & Lutenist Phillip Rukavina, Jeff Van in Chile, and much more

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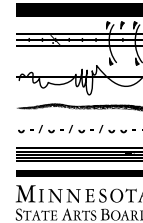
To promote the guitar, in all its stylistic and cultural diversity, through our newsletter and through our sponsorship of public forums, concerts, and workshops.

To commission new music and to aid in its promotion, publication, and recording.

To serve as an educational and social link between amateur and professional guitarists and the community.

To promote and help create opportunities for Minnesota guitarists and players of related instruments.

The Minnesota Guitar Society concert season is co-sponsored by Sundin Hall. This activity is made possible in part by a grant from the Minnesota State Arts Board, through an appropriation by the Minnesota State Legislature and a grant from the National Endowment for the Arts. Matching funds have been provided by General Mills, AT&T, and Ameriprise Financial.



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Concert Spotlight: Michael Chapdelaine

Michael Chapdelaine: Master of Many Worlds

On Friday, November 16th, Michael Chapdelaine's Sundin Hall concert will mark his Minnesota debut. Chapdelaine is the only guitarist ever to win First Prize in the world's top competitions in both classical and fingerstyle guitar, namely, the Guitar Foundation of America International Classical Guitar Competition and the National Fingerstyle Championship at the Walnut Valley Bluegrass Festival in Winfield, Kansas. From New York City's Lincoln Center to the Cactus Cafe in Austin, from Milano to Bangkok, Chapdelaine has enchanted, dazzled, and surprised audiences and critics alike as he redefines the modern acoustic guitar with his amazing technique, soulful expressiveness, and versatility as a performer, composer, and arranger/producer. His performances, on either steel string or classical guitar, include musical styles ranging from blues to Bach to country to rhythm-n-blues as he wins his audiences' hearts with breathtaking virtuosity and the poetic magic of his original musical portraits and landscapes.

In the 1980s and 1990s Chapdelaine proved himself to be one of the world's finest classical guitarists; twice winning the coveted National Endowment for the Arts Solo Recitalist Grant, and taking First Prize in both the Guitar Foundation of America and the Music Teachers National Association guitar competitions. He also won the Silver Medal in Venezuela's VIII Concurso Internacional de Guitarra "Alirio Diaz." He has toured four continents while giving hundreds of performances for Affiliate Artists Inc. and various arts promotion organizations.

In 1992 he recorded *Sonata Romantica* (now re-released as *Mexico*), a CD that many critics and connoisseurs of classical guitar consider to be one of the definitive recordings for the instrument. A reviewer in *Acoustic Guitar* magazine wrote that "if I were marooned on a desert island with a limited selection of recordings, this one would be among my choices...I have seldom heard a more beautiful album. Other young guitarists have excellent technique, but few have such style and musicality, and Chapdelaine's beautiful tone is the nearest to Segovia's that I can recall."

In 1994 Chapdelaine turned his attention to pop music, arranging, producing; and recording Time-Life Music's beautiful *Guitar by Moonlight* collection (also released as *with love*), which sold 250,000 copies in its first two years in the stores. In 1998, he once again expanded his musical range, and gained instant notoriety and credibility in the acoustic music

world as a fingerstyle guitarist and composer, by winning the National Fingerpicking Championship at Winfield.

Chapdelaine is Professor of Music and head of guitar studies at the University of New Mexico, and has previously been on the faculties of the University of Colorado at Denver and Metropolitan State University. He has given master-



classes in countries throughout the world including China, Thailand, Malaysia, Peru, Venezuela, Taiwan, Indonesia, at institutions such as the University of Miami, Mannes School of Music, the University of Texas, and California State University. His teachers included the great Spanish maestro Andres Segovia.

For his concert with us on November 16th, we expect him to feature a beautiful and unique steel-string guitar built for him by Kevin Muiderman that was prominently featured in an article in the October 2007 issue of *Acoustic Guitar* magazine. His program is sure to include many favorites from his recordings, as well as a few surprises. And his masterclass the next day at MacPhail Center for Music is sure to provide insights into his remarkable approach to composing, arranging, and performing. For more information, visit our website at <www.mnguitar.org> or Chapdelaine's website, <www.michaelchapelaine.com>.

Local Artists Concerts

Phillip Rukavina, lute

Sunday, November 11th, 2 pm
Banfill-Locke Center for the Arts
6666 East River Rd, Fridley

Kevin Carlson and Mike Cramer, guitar and mandolin duo

Sunday, January 20th, 2 pm
Woodbury Central Park Amphitheater
8595 Central Park Drive, Woodbury

Paul Hintz, solo jazz guitar

Sunday, February 10th, 2 pm
Woodbury Central Park Amphitheater

U of MN Guitar Dept. "Guitarathon"

Sunday, February 24th, 2 pm
U of MN Lloyd Ultan Hall

Brent Weaver and Annett Richter, classical guitar duo

Sunday, March 9th, 2 pm
Banfill-Locke Center for the Arts

Chris Olson, jazz guitar and more

Sunday, April 13th, 2 pm
Woodbury Central Park Amphitheater

Masterclass with Michael Chapdelaine

MacPhail Center for Music
1128 LaSalle Ave.

Saturday, November 17th, 3 pm

Cosponsored by MGS and MacPhail
Call MacPhail for more information
at 612 321-0100

Directions to Sundin Hall on the Hamline U. Campus

From I-94, head north on Snelling Avenue in St. Paul, past University Avenue to Hewitt Avenue. Turn right, Sundin Hall is on your left, a half-block east of Snelling. Free parking is available one block past the hall, in lots off Hewitt (on your right) or off Pascal (1 block north).

Flamenco Guitarathon

Flamenco Ignites Season's First Guitarathon

On Friday, December 7th, Sundin Hall will be warmed by the sounds of the hottest flamenco guitarists in our area. Don't get left in the cold! Join us, and you'll hear...

Scott Mateo Davies

Scott Mateo Davies began studying guitar at age nine. Upon completing high school, he traveled extensively for four years, performing as a folk singer in diverse venues in London, Casablanca, Stockholm, and New Delhi.

After returning to Minneapolis, Davies founded the pop group "The Rogues," touring the Midwest for the next eleven years. While on the road, he began playing classical guitar.

In 1982, he moved to Madrid, where he began intensively studying flamenco guitar. Davies returns to Spain each year to continue his studies and to perform. Two of his performances there have been broadcast on Radio Nacional de España. His mentors there include David Serva and Aquilino Jiménez "el Entri."

From 1986 to 1998 Davies was the featured guitarist and 'ud player for Voices of Sepharad, a group dedicated to performing music and dance of the Spanish Jewish diaspora. In May of 1995, Voices of Sepharad received the prestigious Robert and Adelle S. Blank Jewish Arts Award in New York.

Davies has been a featured guitarist for The Ensemble Español Spanish Dance Theater in Chicago since 1989. He makes frequent guest appearances with flamenco companies throughout the U.S. He is featured on recordings with The Rogues, Dona Peña, Susana Morales, Naomi Gutierrez, and Voices of Sepharad. In 1995 he released his first solo recording, *Paths of Convergence*, to critical acclaim.

In 1999 he was involved in the independent film project *Puente de Almas*. He was the featured guitarist and arranged the ensemble music. In 2000 he created "RaiAction," a seven-member ensemble performing flamenco-influenced North African Rai music. In that same year, he and dancer Colette Marie Illarde started their own company, FUEGO Flamenco. In January of 2002, they presented their original production, "Simply...Flamenco," to sold-out houses at St. Paul's Hamline University. Mateo and Colette were finalists on FOX Television's "30 Seconds to Fame" in July 2002.

Davies accompanied the legendary Spanish Gypsy flamenco dancer Manolete for four concerts in Chicago in July of 2003. In September of that year he performed at the Old Town School of Folk Music in Chicago with the Spanish group "Taller de Compas." That month he also performed as featured guitarist with famed Iranian singer Sattar. In November, Davies presented a concert at the Cedar Cultural Center in Minneapolis in celebration of the release of his second solo recording, *Caravana Flamenca, A Flamenco Journey*.

He opened a concert for Spain's most famous contemporary singer, Jose Mercé, at the Park West Theater in Chicago



in February 2004. He did a solo performance for the Tourism Office of Spain in May, and in July he played another four concerts accompanying dancer Manolete. In August, Mateo and Colette presented their original production, "Splotches of Spain," to sold-out houses at the Minnesota Fringe Festival. He also wrote, arranged, and performed original music for Ensemble Español's Christmas concerts at Northeastern Illinois University in December.

The year 2005 marked the beginning of a deep involvement in Tango music. He was featured guitarist in Theatre de la Jeune Lune's production of Astor Piazzolla's opera *María de Buenos Aires* and subsequently became a full-fledged member of the Mandragora Tango Orchestra. Jeune Lune won a Tony for their outstanding work.

Davies went to Buenos Aires in June, returning in July for his third stint accompanying Manolete with the Ensemble Español. That November, he co-produced the hugely successful production entitled "Caravan: Cairo to Cordova."

Davies played a solo flamenco concert in Guatemala City in February 2006. 2006 proved to be his busiest year yet, as he played numerous flamenco and tango shows, ending the year with a tour of Poland with the Ensemble Español.

Davies is committed to promoting issues related to education and child welfare. He is a father of three and a participating sponsor with Children International for fifteen years. Davies also performs regularly at school assemblies, workshops, and residencies.

Dave Elrod

Dave Elrod studied classical guitar with Charles Pederson and Jeffrey Van. He participated in workshops with Robert Guthrie, Alice Artz, and Tony Hauser. He also studied Renaissance lute with Charles Pederson and in a class with Toyohiko Satoh. Elrod was the lutenist for Concentus Musicus from 1977 to 1980. During most of the 1980s and 1990s Elrod focused on family and work until he bought a flamenco guitar on a whim. One thing led to another and pretty soon he was helping his buddy Mike Ziegahn accompany dance classes for the Anda Flamenco School. Elrod has studied flamenco with Mike Ziegahn, Mike Hauser, Pedro Cortes Jr., Emilio Maya, Antonio Andrade, and Chuscales. He has performed with Alfredo y Sus Amigos, Rincón del Flamenco, Anda Flamenco's Fringe Festival Productions, Mike Hauser, and his current group, Sendero Flamenco.



Michael Hauser

Michael Hauser is widely considered to be the single individual who introduced flamenco to Midwest audiences. After spending two years in Africa as the superintendent of a rubber plantation, in 1964 Hauser traveled to Spain to study flamenco. Prior to this, since there was no



Flamenco Guitarathon

one in the Twin Cities area to study with, he basically taught himself to play by listening to phonograph recordings. In Spain, over a succession of many years, he studied with such well-known flamenco guitarists as Luis Maravilla, Nino Ricardo, Justo de Badajoz, and, most recently, Juan Maya ("Marote"). It was in Spain where Hauser learned the art of accompaniment, at the studios of Mercedes y Alvano, and later at the Amor de Dios Studios, both in Madrid.

Hauser has received a number of grants to tour Minnesota and the Midwest as a soloist. He is also part of the Michael & Anthony Flamenco and Classical Guitar Duo. He has toured with a number of Spanish dance companies, and is a founder of the Zorongo Flamenco Dance Theater. He is currently on the faculty of both Macalester College and the University of St. Thomas. Hauser also performs with a number of groups he has founded, including Cuadro Flamenco and Cuadro Folklorico, which performs children's programs throughout the state under the aegis of Young Audiences, a nonprofit organization. His newest group, "A Taste of Spain," includes two dancers, flute, bass, and two guitars.

Tony Hauser

Tony Hauser defies categorization. Strongly rooted in the classical tradition, his explorations of Spanish flamenco and Latin-American, ethnic, and new music present the widest variety of performance. Hauser is the son of two renowned artists, sculptor Alonzo Hauser and modern dance choreographer Nancy McKnight Hauser. His love for the guitar was born at the age of ten when he began studying with his brother, flamenco guitarist Michael Hauser, with whom he has concertized extensively. As a youth he established solid foundations as both a classical and flamenco guitarist, studying both in Minnesota with Albert Bellson and Jeffrey Van and in Spain with the legendary flamenco guitarists Niño Ricardo and Luis Maravilla. Under the tutelage of Andres Segovia's protégé Jesus Silva, he received his music degree from the North Carolina School of the Arts. Lessons and masterclasses with Maestro Segovia, John Williams, Abel Carlevaro, and Cuban composer-guitarist Leo Brouwer followed.

Hauser's concert career spans over thirty years with hundreds of performances in communities and colleges throughout North America. He has toured with the legendary jazz guitarist Charlie Byrd and also composes music for modern dance. He leads a percussion-heavy band called "Brasileirada" that specializes in authentic performances of a variety of Brazilian musical styles not often heard in the U.S. His music has been broadcast on National Public Radio and Garrison Keillor's *A Prairie Home Companion*. He has won the Minnesota Music Award for Guitarists and is a founder of the Minnesota Guitar Society. Hauser was nominated by Senator Rod Grams to represent the state of Minnesota with performances at Kennedy Center and on the Capitol grounds in Washington, D.C. The performance at Kennedy Center was broadcast on the Internet.



Hauser's discography includes *Circulo Magico* and *Distribution of Flowers* with Brazilian recorder virtuoso Cléa Galhano, and a recording of Russian Gypsy music with the singer Sergei Pobedinski entitled *Gentlemen Gypsies*. On his own label (Blue Gentian Records), he has released numerous titles including a tribute album with "Brasileirada" of the music of Brazilian guitarist-composer Baden Powell; entitled *So Por Amor*, two solo discs entitled *Hauling It All* and *The Living Room Tapes*. Scheduled in the near future are releases of an all-flamenco disc with guest artists guitarist Pedro Cortes and singer Jesus Montoya, entitled *Un Ratito Con Tio Tony*, a disc of Spanish Renaissance vihuela music, and a recording of the preludes of Mexican guitarist and composer Jesus Silva.

Trevor May

With ten years of experience, Trevor May started learning flamenco guitar by moving to Spain on a whim. At the Fundación de Arte Flamenco Cristina Heeren, then in its third year of existence, he had the opportunity to study dance and singing accompaniment with many high-level Flamenco artists including Niño de Pura, Eduardo Rebollar, Miguel Ángel Cortes, Miguel Ochondo, José Luis Postigo, Naranjito de Triana, José Él de la Tomasa, Paco Taranto, and Manuel Soler (who played cajón and danced for Paco de Lucia for 20 years). Born and raised in Minnesota, May has been accompanying dance and singing for classes, gigs, and productions in the Minneapolis area since moving back from Spain in 1998. One of the most rewarding experiences has been accompanying classes given by the great flamenco dancer Manolete, during his visits to Minneapolis and Chicago. Flamenco is a constant challenge—no matter what level of ability one gets to, there are always many levels to strive for. This is what keeps May learning, and keeps his passion alive to create more and better music.



Michael Ziegahn

Michael Ziegahn, "Rafael de Tresa," has been playing guitar since graduating from Highland Park Senior. High . . . a while ago. His teachers include Michael and Tony Hauser, Dan Glass, Paul Berget, and Pedro Cortes Jr. locally, and Luis Maravilla, Antonio Andrade, and a group class with Manolo Sanlucar in Spain. He is a class guitarist for Anda Flamenco dance school and appeared in their Fringe Festival production *Dona Quixote* in 2005. He has also worked with local groups Rincon del Flamenco, Anda Flamenco, and Sendero Flamenco with David Elrod and La Tarara. In September he was the guitarist for the dance theatre work *Hiroshima — A Night Dreamt and a Day Flashed to Burn* by choreographer and dancer Sachiko. He is also a past president of the Minnesota Guitar Society and a participant in the very first Guitarathon.



Local Artist Phillip Rukavina

The first Local Artists Concert of our 2007–08 season features the locally based but internationally known lutenist Phillip Rukavina. Rukavina has performed widely as a lute and vihuela soloist, ensemble performer, and continuo lutenist. He studied lute with Hopkinson Smith at the Academie Musical in Villecroze, France, and in Basel, Switzerland. He was the director of the Lute Society of America (LSA) summer program in association with the Amherst Early Music Festival in 2005 and 2007. He regularly teaches on the faculty of the LSA's Seminars at Case Western Reserve University in Cleveland, and will direct the event in 2008. He has released two solo recordings on the Studio395 label, *Fiori Italiani* and *Ala spagnola*. Rukavina plays bass lute with the Venere Lute Quartet, of which he is a founding member. He appears on *Sweet Division* (2003), and *Palestrina's Lute* (2007), two critically acclaimed CDs featuring the Venere Lute Quartet released by the LSA. He has been a frequent guest instrumentalist with the Rose Ensemble and appears on their CD release *Celebremos el Niño*. He regularly performs with soprano Carrie Henneman Shaw and has performed with numerous instrumental ensembles, including the St. Paul Chamber Orchestra and the New World Symphony, and appears on several recordings issued on the Lyrichord Discs Early Music label with the ensemble *Minstrelsy!* Rukavina teaches lute privately at his home in St. Paul.

Interview

Q: What got you started on the lute?

A: As with most lute players, I began as a guitarist. However, I have always gravitated toward polyphonic music, both instrumental and vocal. My interest in plucked strings combined with my taste for the polyphonic style made the Renaissance lute the perfect choice of instrument.

Q: Who were your teachers?

A: I've had several teachers over the years. On guitar, the most influential were Tony Hauser, Jeffrey Van, and Jesus Silva at the North Carolina School of the Arts. As a lutenist, I studied with Pat O'Brien at Sarah Lawrence College, just outside of New York City near the Bronx. A close friend of lutenist Paul O'Dette, Pat is considered the "guru" of lute pedagogy in North America. Undoubtedly, the most influential teacher I've studied with overall is American lutenist Hopkinson Smith, who was a student of the great Emilio Pujol. In fact, since 1993, I've continued to study on and off with Hoppy (as he is known) as often as I can get to Europe. Hoppy teaches lute at the Schola Cantorum in Basel, Switzerland and his students, such as Rolf Lislevand and Eduardo Eguez, are some of the best lute players around today.

Q: A player of Early Music on plucked strings has quite a range of periods, countries, composers, and instruments to choose from. Are you a generalist, or do you have particular love(s) and favorite(s)?

A: As I mentioned, I particularly love to play lute music from the Renaissance when the polyphonic style of music was at its height. The increasing skill of lutenists today makes it difficult to succeed as a generalist when trying to establish even a partial career in such a small field. The right hand

techniques for Renaissance and Baroque lute are quite different, as is the overall musical style. The Renaissance lute requires facility with rapid passage work and so the hand is applied differently than with the Baroque lute which, with its focus more on harmonic progressions, demands more facility with arpeggiation and left hand pull-off techniques. I do keep my hand in the Baroque era, so to speak, as a continuo player. There, I play the theorbo, archlute, and baroque guitar as an accompanist rather than maintaining much solo repertoire.

Q: Besides your upcoming concert, what are your other current lute-istic activities? Ensemble playing? Teaching?

A: I teach several students out of my home on an ongoing basis. I have been working on and performing several lute continuo song programs with a very exciting and talented soprano in town, Carrie Henneman Shaw. We performed short recital for the Schubert Club in a chapel at United Hospital on October 17 and will perform at the Lute Café in early 2008. I just finished recording a CD of lute duets with Tom Walker who is my duet partner in a group called Terzetti. Also, I will be performing continuo on the theorbo and baroque guitar in an upcoming SPCO/Minnesota Opera production of Reinhard Keiser's *King Croesus* in early 2008 as well. This year, I am the director of the Lute Society of America's biannual Summer Seminar. I am very busy these days planning for the event, which will be held July 22–28, 2008 at Case Western Reserve University in Cleveland.

Q: What instrument(s) will you play at your November 11th concert and what's on the program?

A: I'm very excited to be playing on the MGS Local Artists Series in November. I will be playing music by a variety of my favorite Renaissance composers, including Francesco da Milano, Perino Fiorentino, Giovanni Maria da Crema, and Albert da Rippe. I will be using only one instrument, a new lute that was recently built by Malcolm Prior in London. The instrument is a 6-course lute, which is the type of instrument these lutenist/composers wrote for, but it is a large lute tuned in F rather than the smaller alto lute most often used in today's performances of this repertoire. Many paintings of the time show lute players (including Francesco da Milano) playing rather large instruments and their pieces sound so much richer on a bigger lute. I hope folks come and hear the difference themselves.

Q: What do you suggest if a guitarist wants to learn more about the lute?

A: There are several good books about the lute. One, by Douglas Alton Smith, is perhaps the best overview for the general history up to the Renaissance. It is called *The History of the Lute from Antiquity to the Renaissance* and is published by the Lute Society of America (<http://www.cs.dartmouth.edu/~lsa/publications/index.html>). As far as experiencing the Renaissance repertoire I love to play, without a teacher, I would recommend folks try this out. Check out a book of early 16th century Italian lute music from the U of M library (either in tablature or not), take it home, and identify all the settings of vocal pieces in the book. These "arrangements"

Phillip Rukavina, *continued on p. 8*

How I Spent My Summer Vacation by Joe Haus, MGS President

Six years ago guitarist/composer Jeffrey Van was asked to write a guitar concerto by Patricia Abud Dixon, a Chilean-American who heads up the guitar department at Wake Forest University. The resulting piece, "Reflexiones Concertantes: Concerto for Two Guitars and Orchestra," was premiered in Winston-Salem, NC. by the Van-Dixon duo and recorded for the Centaur label (CRC 2687). The concert and recording received warm praise; since then the concerto has been well received in performances in California and in West St. Paul.

Last August the duo took it on the road again and gave the South American premiere in Santiago, Chile. Sensing an expensive plane ticket, I invited myself along. As time went on Jeff and Patricia were asked to judge a weeklong guitar competition during their visit. The 7 Concurso Nacional de Guitarra is Chile's biggest guitar event. This year's event was dedicated to the memory of Liliana Perez Corey, an important teacher in the history of the guitar in Chile.

This was looking to be a healthy sized hotel bill, too. It was clear that this was shaping up to be a big time road trip and that reliable help would be needed. I was only too happy to volunteer but their obvious choice was Jeff's wife, Rica Van. Apparently the ability to cook soup ranked high on their list of needed skills.

Leaving the cheery warmth of summer in MN, we arrived in the dead of winter in Santiago. I had read the travel books. I packed a coat. I was however unprepared for no central heating and uninsulated buildings. Conversations in a language I'm not entirely fluent in were complicated by my chattering teeth. The sound of traffic was so clear in our eighth-floor hotel room that I thought a window was open. It wasn't. The sound was coming through the air conditioner. Still they understood that being warm was important. I could not close my bedroom door without first taking a quilt off the bed.

But all this was offset by the warmth, graciousness, and charm of the people we met. This was best exemplified by Patricia Dixon's sister, Monica Abud. A bi-lingual native of Chile, she had arranged our hotel accommodations, drove us around to the sights, and fed us fabulous meals at her home.

The competition started off with an introductory presentation of the judges and a drawing of time slots for the competitors. The evening was taken up with the opening concert. In Chile, everything is announced in advance. A very distinguished gentleman with a voice that could replace James Earl Jones intoning "This is CNN" started announcing a distinguished guest. A bolt of electricity shot through me as he said "Presidente de la sociedad de guitarra classica en el estado de Minnesota... Joe Haus." I stood up and waved at the audience. Clearly they were awed by my presence.

The concert was rather long (5 guitarists each played for 25 minutes after they were announced), and each performer was better than the one before. The last and best was Luis Orlandini, who played some very interesting music very well. There are a lot of very good guitar players in Chile.

Jeff and Patricia spent their days listening to guitarists,

practicing on their own, and having dinner with a lot of interesting people: choral directors, building contractors, guitarist Carlos Perez (who has played for the MGS at Sundin), the minister of public works, and even a Pinochet apologist. I slept late, ate avocados, saw the sights, and did some electrical wiring around Monica's home. She was quite pleased. I felt like I was earning a place on this trip.

There were to be two rehearsals for the concerto at a school across town. Seems simple enough. You get the address and go. But not in Santiago. It's a big city, with six million people. The standard procedure is to get in a cab, tell the driver where you'd like to go, and then give him the directions on how to get there. We had a local guitarist give us a ride but forgot about "Taco Time". This is the term for rush hour in Santiago. We took the tunnel that runs underneath the city but as we got close to our destination, we had to stop twice to ask directions to exactly where the building was. We arrived 15 minutes late, but in Chile everything starts late, so this was not a big concern for the orchestra. The building was unheated, also not a big concern for the orchestra. Patricia kept her winter coat on for the rehearsal. Jeff did calisthenics whenever he had more than 4 measures of rest in his part.

Finally the big night arrived. Rica, an expert at concert day preparation, swung into action. Making toast and tea, while keeping the hotel maids at bay, Rica created an aura of calm that put the performers at ease. I was sent to the store to buy avocados and loaded the guitars into Monica's car.

The evening's program started with a French guitarist, Emilie Pelissier. She played two Schubert pieces arranged by J. K. Mertz with a deep understanding of the style of the period. She then turned her attention to a work by contemporary composer Nuccio D'Angelo. Instead of emphasizing the dissonance and jaggedness of the piece, she sought out the lyricism in it. It was very refreshing to hear this approach. She was followed by Diego Castro, who played pieces by contemporary composers Franco Donatoni and Hilda Paredes. He had a real understanding of what the composers wanted and more than enough technique to perform them with style. The first half of the concert was topped off by a duo, Jose Escobar and Javier Contrer, who knocked the audience over with their performance of four Scarlatti sonatas, a piece by Egberto Gismonti, and a piece by Javier Contreras.

Jeff and Patricia gave a wonderful performance of the concerto and the orchestra did an admirable job on their part. The most impressive part of the evening was how the audience reacted to it. The second movement is based on a Chilean protest song "El Pueblo Unido Jamas Sera Vencido (The People United Will Never Be Defeated)" by Sergio Ortega, and the last movement uses an ancient melody from the Altiplano region of South America. This was their music being played and it resonated with them deeply. The standing room only crowd applauded loud and long. More performances with other orchestras are being discussed. I just hope they do it in the summer.

Jeff Van in Chile, *continued on p. 9*

Classical Guitar Workshop at the University of Cincinnati by Gene Bard

A Bit About the Student/Author

Last July I attended the Classical Guitar Workshop at the University of Cincinnati. I learned of this annual event chatting with Jeffrey Van during the intermission at an MGS concert. As you read of my adventure it is important, I think, to keep in mind my skills as a classical guitarist. Although I have played classical guitar for many years I hardly ever practice. I am not a young man and have learned the undisciplined life of retirement. I have, except on a couple of occasions, never performed for anyone who wasn't family or close friends. Even then, I sit with my back turned to them and urge them to visit with each other and to drink heartily while I play.

The Finances of Attendance

There are two formats: one is a 7-day workshop at \$275; the other is 4 days for \$160. Both occur simultaneously but, in the shorter or weekend version, which I chose, you arrive in the middle of the full-week workshop and you are referred to as a weekender. Dorm rooms rent at \$26 per night. Be sure to bring your own soap and shampoo. The shower, sinks, and toilets are down the hall.

The Physical Setting

Good food is offered in the university cafeteria, in one of the fast food type establishments on the campus or in a "dinky town" type neighborhood next to the campus. The classes, recitals, and concerts take place in the various modern buildings of the Conservatory located on the University of Cincinnati campus. The location is a quick bus ride to the pleasant and scenic downtown. The campus is compact, interesting, and hilly.

The Students

A most friendly and supportive group welcomed me, helped me find my way in the maze of classrooms, visited, talked guitars, etc. Ages ranged from about 10 years old to well above 70. Skill ranged from students who barely read tab to professional. Expert guitarists were quite willing to talk with rather bumbling and easy-going pleasure players like me. The ambience is, to say the least, phenomenal. Old and young visit with each other, professional and very amateur visit with each other, mistakes are accepted, work hard or take it easy, etc. Overall there are about 85 students.

The Faculty

Most of the faculty are from various colleges and universities, but professional performers also provided instruction. Jeffrey Van from the University of Minnesota is often on the staff but was not there this year [ed. note: see article on page 7 to learn Van's whereabouts this summer]. There were four faculty members specifically assigned to the weekend students, who numbered about 27. Each teacher was excellent, kind, supportive, etc.

The Program

The days are made up of classes, masterclasses, ensembles, concert attendance, and performance. You self-select into some level of competency and this determines the grouping

for ensembles and masterclasses. Otherwise things are pretty optional. I could sit in on a class designed for the professionals or a class designed for beginners.

Things usually started around 9 am with a class on some topic such as position shifting, sight-reading, left hand principles, etc. Then there would be a masterclass. Perhaps there would be ensemble practice or maybe a class attended by all students and presented by an interesting expert. These activities ended around 4 or 5 pm and then there was a concert at 8 pm.

You can choose if you will perform in a masterclass but I found it a great place to learn and to gain confidence in playing before others. Also, you can opt out of playing in an ensemble but this was great fun and quite a challenge for me as I usually do variable rhythm depending on mood and attention.

My Experience

I learned that I make up my own time on pieces. I found that I invent fingerings without considering options that could improve the beauty of a composition. I learned that by analyzing a piece one can play it with greater flow and beauty. I learned some exercises that, if I will apply them (and I hope to), will make me a better player. I see that I overlook nuances. As I had not performed, I learned that paying attention to my anxiety means I don't pay attention to playing the music. I found that many people play beautifully but they are kind to people who sort of play as I do. I learned that there are 12 year olds who play better than I and 9 year olds who play worse. Faculty were helpful, patient, and geared instruction to my ability and motivation. I did become motivated, at least for the time, to play a bit better. I heard a huge amount of beautiful guitar music both in the concerts and in the recitals. I met some very nice people.

It was a great experience, which I highly recommend.

To learn more about Gene Bard, go to his web site at <<http://gpbard.info>>.

Phillip Rukavina, *continued from p. 7*

are called intabulations and are included in nearly every early Italian Renaissance lute book. Then find a recording that includes one or more of these intabulated vocal pieces—but as performed by singers (not a lute player or guitarist). Listen to the vocal version several times over and then play the lute version on either lute or guitar (with the g string tuned to f# when reading from tablature). Try and make your sound as much as possible like the singers working together on the recording. Renaissance lute music is all about the horizontal melodic lines, so don't worry so much about the technique you use. Just use your ears and try and make your voice-leading as clear and compelling as the sung version. Then, you're on your way.

We hope that on November 11th you'll be on your way to joining us at Banfill-Locke Center for the Arts to hear Phillip Rukavina and his new lute! Visit our website for more info.

News and Notes

Our thanks to the following members of the MGS who have recently contributed above the basic cost of membership. This list is current to our best knowledge as of early October. Please send corrections to <editor@mnguitar.org>. Thank you!

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Jeff Van in Chile, *continued from p. 7*

The following evening was the grand finale of the guitar competition. The top three guitarists had been picked and were to play a concerto with the orchestra from the University of Chile at a concert hall on campus. Monica found the campus with no problem and started asking guards for specific directions. She asked four guards for directions. They seemed astonished that there was a concert hall on campus, but gave directions anyway. After a dead end road, a freeway entrance, and realizing that the guard meant a white building behind a fence instead of a white fence, we were able to get Jeff and Patricia to the pre-competition judges meeting a half hour late. Oh, it started snowing, too. But the hassle was worth it. This was a beautiful (although unheated) concert hall. The sound in the hall was wonderful. The orchestra sounded fantastic in it.

Alejandro Escobar Mundaca started the evening off with the Giuliani Concierto No. 1, Op. 30. His fine performance was followed by Emerson Salazar Sepulveda's impressive performance of the Ponce Concierto del Sur. The third contestant, Danilo Cabaluz Ducasse, played the Castelnuovo Tedesco Concierto No. 1. His performance was matchless. They all three played flawlessly and knew their pieces inside and out. Ducasse won the competition because his notes shined and his phrasing glowed.

Planning a trip next summer? Consider Chile. But bring a sweater. I'm going back. To see Monica.

Tim Sparks and Rabbi Joe Black Concert

On Saturday, November 24th, at Sabes Jewish Community Center, Barry Family Campus (4330 Cedar Lake Rd So., St. Louis Park), at 8 pm, Tim Sparks and Rabbi Joe Black will bring their formidable guitar skills together in a joint concert, weaving threads of Traditional and Contemporary Jewish

music with American Roots Fingertstyle Guitar. The concert will feature solo sets by Tim and Reb Joe and some duets and jams to finish the evening. Sparks is a prolific fingerstyle guitarist who plays everything from Tchaikovsky's *Nutcracker Suite* to the Mississippi Blues. His program will include selections from his series of guitar interpretations of Jewish Music for John Zorn's Tzadik Records, including some new arrangements for Zorn's *Masada Songbook*. Rabbi Black is one of the most popular Jewish contemporary artists in the United States. He has shared his music with hundreds of Jewish communities around the U.S. and Canada.

Andrew Zohn Classical Guitar Concert

Andrew Zohn performs a solo concert on Saturday, December 1st at the University of St. Thomas's Brady Center Auditorium. Tickets are \$10 at the door. Zohn serves on the faculty of Columbus State University, GA, and has won prizes in several international competitions including the Guitar Foundation of America and Stotsenberg. His program will include works by Scarlatti, Rodrigo, Paganini, Granados, Barrios and Zohn. Call 612-782-7131 for information.

Root River Guitar Studio Flooded Out in Rushford

Many have asked about the flood in Rushford, and how it affected the Root River Guitar Studio of MGS member Kerry Klungtvedt. The studio was a total loss. He estimated the damages to be \$13-15,000. There is NO insurance to cover it. Nobody in Rushford had flood insurance as it is very expensive and was discouraged by insurance companies. The good news is that Klungtvedt is teaching a handful of students in his basement at home. He plans to return to a commercial space as soon as one is available. The Mill Street Mall, where the studio was, is on the docket to be rebuilt and hopefully that will still happen. Donations to help replace lost music, accessories, furniture and instruments can be sent to: Root River Guitar Studio, PO Box 115, Rushford, MN 55971. Thank you!

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