

Guitarist

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VOL. 23 NO. 2

Get a Klugh!

Earl Klugh

solo concert

Saturday, March 17th, 8 pm



Lute Sweet!

Nigel North

Saturday, April 21st, 8 pm

Also In This Issue...

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Minnesota Guitar Society Mission Statement

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.

**To reserve tickets
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Concert Spotlight: Earl Klugh

On Saturday, March 17th, Sundin Hall at Hamline University in St. Paul will be site of a rare solo concert by one of the greatest names in contemporary instrumental music, Earl Klugh. This master of the nylon string guitar has not appeared in the Twin Cities for over two decades, and has never before performed a solo concert here. This Minnesota Guitar Society sponsored concert starts at 8 pm. Tickets are only \$20 (\$17 for MGS members, students, and seniors). To reserve tickets, call our phone line at 612-677-1151 and follow the instructions in the recorded message. Advance tickets will also be on sale the week before the concert at Cadenza Music in St. Paul (see their display ad on page 11). Please note that Sundin Hall has general admission seating. The box office will open at 7:15 pm the night of the concert; doors to the hall will open at 7:30.

Earl Klugh

Born in Detroit in 1954, Earl Klugh was 13 when he was captivated by the sound of the guitar, as played by Chet Atkins on television's *Perry Como Show*. By the time he was 15, Klugh was already working as a performer and teacher. Connections with nationally known musicians, especially guitarist George Benson, soon followed, and Chet Atkins became only one of the many world-famous artists with whom Klugh has collaborated during his 30-year career. Nominated for over a dozen Grammy awards, and with total record sales well into the millions, Klugh continues to be a creative force in instrumental music, touring with his trio and playing an active role in the music and educational scene in his adopted home of Atlanta.



Naked Guitar

Earl Klugh has been a major recording artist for over three decades and is considered one of the originators of "smooth jazz." Labels can be arbitrary: Klugh doesn't consider himself to be a "jazz" artist at all. Perhaps that's

because his greatest strengths are the wide range of tone colors he produces in his playing, and the beauty, virtuosity, and emotional range (from pathos to humor and more) of his arrangements. Although he's released dozens of recordings over his career, many platinum sellers, the favorite among guitarists might be *Solo Guitar*, the CD he produced and released in 1989 that demonstrates his skills in abundance—especially his famous version of "If I Only Had a Brain." It's been a long wait for another such solo CD. Thanks to the 2005 release of *Naked Guitar* the wait is over. This CD has the same range of tunes as his 1989 release, from old pop to jazz standards, and even concludes with a lovely original composition. All are first rate. The range of moods is there too, from pensive to upbeat to playful—as in "Ding Dong the Witch Is Dead," a nod to the first CD, and a nod to Klugh's sense of humor (also shown on his website, named "Get a Klugh" to help all of us learn how to properly pronounce his last name). What is most remarkable about

the arrangements is that all of them, with the exception of "Ding Dong," were spontaneous creations in his home studio (where he recorded the CD). Featured on the album are four wonderful-sounding classical guitars. Which one does he play in person? Join us on March 17th in Sundin Hall and find out!

Witness Klugh's powerful ability to create and arrange "in the moment" in person! The music is sure to be wonderful. To learn more about him, visit his website: <www.earlklugh.com>.



Earl Klugh Masterclass

MacPhail Center for Music

Sunday, March 18, 3–5 pm

For info contact

Matthew Prediger at MacPhail

612-767-5310

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).

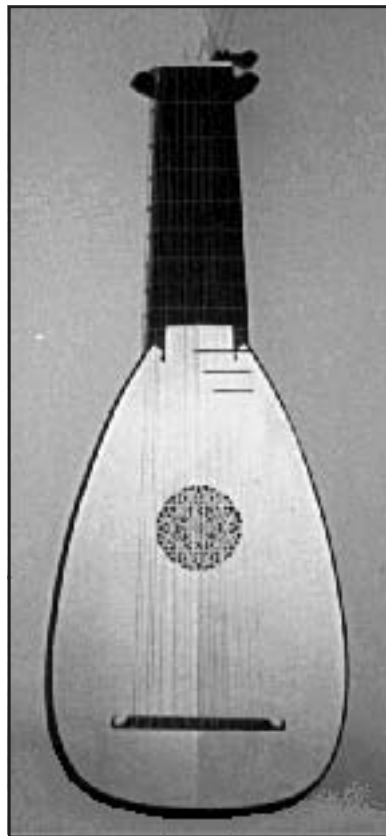
Concert Spotlight: Nigel North

On Saturday, April 21st, Sundin Hall at Hamline University in St. Paul will be filled with the powerful delicacy of the lute, as played by one of its contemporary masters, Nigel North. This Minnesota Guitar Society sponsored concert starts at 8 pm. Tickets are only \$20 (\$17 for MGS members, students, and seniors). To reserve tickets, call our phone line at 612-677 1151 and follow the instructions in the recorded message. Advance tickets will also be on sale the week before the concert at Cadenza Music in St. Paul (see their display ad on page 11).

Nigel North

Nigel North was initially inspired, at age 7, by the early sixties British instrumental pop group The Shadows. He studied classical music on the violin and guitar, discovering his real path in life, the lute, when he was 15. Basically self-taught on lute, he has (for over 30 years) developed a musical life that embraces roles as a teacher, accompanist, soloist, director, and writer. Milestones on the way include the publication of a continuo tutor (Faber 1987) representing his work and passion for this subject, and the landmark 4-CD set "Bach on the Lute" recorded on the Linn Records label (1994–1997).

North is known for his masterful musicianship in both solo and ensemble settings. Besides hundreds of performances and recordings with singers and in various early music ensembles, he is widely known for the ensemble Romanesca, which he formed with Andrew Manze (violin) and John Toll (harpsichord & organ). For ten years (1988–1998) they explored, performed, and recorded 17th century chamber music, winning several international awards for their recordings.



North also is an enthusiastic teacher. For over 20 years he was Professor of Lute at the Guildhall School of Music and Drama, in London; from 1993 to 1999 he was Professor at the Hochschule der Künste, Berlin, and since January 1999 he has been Professor of Lute at the Early Music Institute of Indiana University. Since January 2005, in addition to his post at Indiana University, North has been teaching the lute at the Royal Conservatory in Den Haag, the Netherlands, and spending a little more of his time back in Europe.

New recording projects include, for Naxos, the complete lute works of John Dowland (4 CDs), for ATMA Classique, a series of CDs of music by the 17th century French lutenists, and, for ECM, Robert Dowland's "A Musical Banquet" with soprano Monika Mauch. Much more about North can be found at his website, <www.nigelnorth.net>.

Nigel North is a master of both Baroque and Renaissance music. For his Sundin Hall concert, he plans to focus on Renaissance lute, featuring composers John Dowland, Robert Johnson, and Nicolas Vallet. Join us on April 21st for a wonderful night of Renaissance lute at its finest.

**See our interview with
Nigel North on page 7!**

Upcoming Local Artists concerts

Matthew Dorn, March 25th
Brent Weaver, April 15th

**Visit <<http://www.mnguitar.org>> for
info on all guitar-related events in MN!**

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D'Addario Foundation for the Performing Arts
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**Upcoming Sundin Hall Concert:
Annual Season-Ending Classical Guitarathon
Saturday, May 26th, 8 pm**

Local Artists Series Concert

Our 2006–2007 Local Artists Series continues with a concert on Sunday, March 25th at 2 pm by Matthew Dorn in Lloyd Ultan Recital Hall at the University of Minnesota. For directions and details, visit the U-MN Music Department website at <www.music.umn.edu>. The concert is free and open to the public. We contacted Dorn by email to learn more about his background, and the recital.

Interview with Matthew Dorn

Q: *When did you take up the guitar?*

A: I'm actually a latecomer to the instrument, although I've been playing music since I was young. I started taking Suzuki piano when I was about five and switched to traditional piano a few years after that. I gave up the piano in junior high when I started playing percussion in the school band. I found my mom's old steel-string guitar sometime around then and started fiddling around. My first guitar teacher was an 80s rock riff guy, but he was acute enough to realize that that wasn't what I was into. He recommended me to a classical guitar instructor, whom I studied with from the time I was fifteen through high school. I didn't play much guitar during my undergrad years, but after graduating I decided to head back to school and get serious about the instrument. I'm currently finishing up my Master of Music degree with Jeffrey Van.

Q: *Are (or have you been) you active as a player? Classical only? Other styles?*

A: I actually don't perform very much. I did my undergraduate work in computer science rather than music, which kept me quite busy. I did a few gigs during that time period where I was playing Michael Hedges, Billy McLaughlin, and Leo Kottke tunes. Since I've lived in Minnesota, I've done several concerts, including having the opportunity to perform in the Landmark Center with the Schubert Club Children's Choir. I was also a regular at Salon 3136 concerts. My current repertoire is almost exclusively classical.

Q: *Do you teach?*

A: I do. I'm currently a TA at the University of Minnesota where I teach Class Guitar I and II as well as a few elective credit students. I also teach privately out of my home.

Q: *Do you have a special focus as a teacher—style, age group, pedagogical approach?*

A: While I'm more interested in students understanding and making music, I think in the beginning it's important to focus on technical fundamentals—good playing position, good right- and left-hand position, and minimal motion with the fingers. The sooner a student builds confident hands, the better time they'll have learning a piece of music. Even complicated music breaks down into fundamentals and you can never be good enough at the fundamentals. That said, I'm not a method-book guy. I do use them and find them helpful, but I'd rather focus on a piece that the student wants to learn and then figure out how to get them there. Measuring progress based on what lesson of what book you're currently working on never really made sense



to me. Having a (reasonable) musical goal makes all the technique work relevant. I'm happiest talking about interpretation, but I love watching elegant and confident hands play so it's a joy to help students discover that as well. I spend a good deal of my teaching time helping students develop their awareness: kinesthetic, aural, and analytical. I believe the more mindful you are, the more efficient your practice and the better your performances.

Q: *Your concert is at the U-MN Lloyd Ultan recital hall. Is this an "official" U-MN Music Department event?*

A: It is. Beginning with this concert, the guitar department at U-MN would like to start an annual collaboration between the Guitar Society and the U-MN Guitar Studio. Hopefully I can starting things off with a bang!

Q: *What repertoire will you feature at your March concert?*

A: I will be playing a collection of Dowland dances, some Sor miniatures, J. S. Bach's Prelude, Fugue, and Allegro (BWV 998), some Villa-Lobos Etudes, and the Britten "Nocturnal." Sadly, the new compositions I commissioned are not going to work out for this concert (see below).

Q: *How did the commission of the original composition come about? Tell us about the composer, too.*

A: Last year I lived in a house with several U-MN composition students. We presented salon concerts at which I was a regular performer. After a rather infamous performance involving a bit too much wine and a Bach fugue (which ended up being quite a hit), I suggested putting together a concert of new guitar works. All of the composers I talked with said that they had been thinking about writing something for me for a while and would be happy to do so. The plan was that the works were to be composed during the summer while most of us were still living under the same roof. That way I would be on hand to assist with the difficulty of fitting musical ideas onto the fingerboard, which

Matthew Dorn, *continued on p. 6*

Local Artists Series Concert

The 2006–2007 Local Artists Series concludes with a concert on Sunday, April 15th at 2 pm in the indoor amphitheatre at Woodbury's indoor Central Park by long-time MGS member Brent Weaver. Directions and information about the park can be found at <www.ci.woodbury.mn.us/parks/central.html>. We reached Weaver via email for his answers to questions about himself and his recital.

Interview with Brent Weaver

Q: *When did you take up the guitar?*

A: I started at age 12 in 1968. I began taking lessons in a little music store in Placerville California. My first teacher was Mel Eberly.

Q: *How long have you been a teacher?*

A: I've been teaching for 30 years.

Q: *Where do you teach now?*

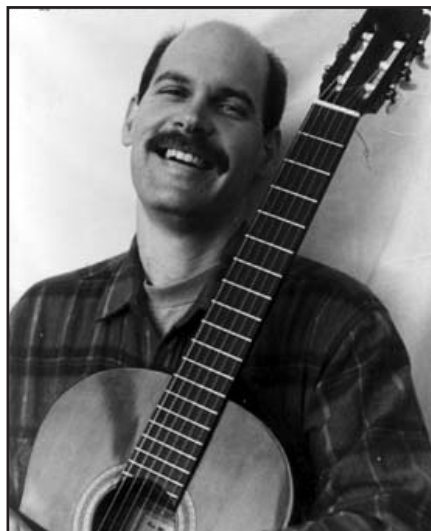
A: Currently I teach at MacPhail Center for Music in Minneapolis.

Q: *Do you have a special focus as a teacher — style, age group, pedagogical approach?*

A: I have a strong background in classical guitar as a teacher and a performer along with many years of experience as a classroom music teacher in public and private schools. In my own method, I combine the Kodaly approach to music education with folk and classical guitar styles. Last summer I began Suzuki guitar training.

Q: *You initiated the Youth Guitarathon project for our Society. How did that idea come about?*

A: For the past 3 years, Kevin Carlson and I ran the Minnesota Music Teachers' Association's annual guitar contest. We felt that in many ways the contest was a good thing but very few guitar teachers were involved. After much



consideration, I thought that the Minnesota Guitar Society would be a better organization for this event and that a Guitarathon would give many more young guitarists a chance to perform.

Q: *Are (or have you been) you active as a player? Classical only? Other styles?*

A: I have performed on and off for several years as a classical guitarist but I have mainly focused on teaching. Since moving to Minnesota, though, my friends Alan Johnston, Chris Kachian, and Jim Flegel have really encouraged me get out and perform.

Q: *What repertoire will you feature at your April concert?*

A: My concert will feature music from Latin America: Argentina, Brazil, Cuba, Mexico and Venezuela by composers Villa Lobos, M. D. Pujol, Ponce, Brouwer, Lauro, Garoto, and Cardoso.

Q: *How did you get involved in that area of classical guitar music?*

A: I owe it to my second teacher, Clint Jurgens. He was a young student who was studying guitar at the San Francisco Conservatory of Music. He played Etude

11 by Villa Lobos for me and I was hooked for life. I was in the 8th grade at that time.

Q: *What guitar will you play on April 15th?*

A: My guitar was made by Michael Thames from New Mexico in 1999.

Q: *How can people get in touch with you if they want to know more about the Youth Guitarathon or your teaching and performing activities?*

A: They can email me at <guitweaver@gmail.com> or call 612 321-9764 extension 515.

Matthew Dorn, *continued from p. 5*

anyone who has tried to write for the instrument knows is not a trivial problem. I contacted Joe Haus about presenting the concert for the Guitar Society, since the project seemed in line with the Society's mission statement.

In spite of my prodding, however, none of the six composers even began their works until the fall. This meant that they had to work more or less in isolation, since they couldn't just walk upstairs and ask, "does this work?" Eventually I resorted to setting a deadline, which no one was able to meet. I received one submission in December, which is currently unplayable. I received another this week (1/24/07), which is also unplayable. The time required to make revisions and to learn these *very* non-guitaristic works is simply more than the time I have to prepare for the concert. While the experience has proved frustrating, I still

consider it to be worthwhile. I am planning to continue my collaboration with these composers, but, sadly, their works will have to wait for a later performance.

Q: *What guitar will you play on March 25th?*

A: That's up in the air, actually. My current concert guitar is one that I built myself in 2001 under the tutelage of Canadian luthier Sergei de Jonge. I'm more or less happy with the instrument's sound. I have, however, been struggling with the non-standard body shape of that guitar. I may decide I'm comfortable with it or I may use an alternative instrument.

Q: *How can people get in touch with you if they want to know more about your teaching and performing activities?*

A: They can email me at <matthew.dorn@gmail.com>.

Special Feature: Nigel North

Interview with Nigel North

by Daniel Sturm

In January, MGS Board member Daniel Sturm contacted Nigel North by email with questions about all things lute. North shared the following thoughts with Dan, and now with you.

Daniel Sturm: Do you live in England or Indiana? Do you ever get the feeling that you are “everywhere” but never “home,” or is there some trick in making the world seem small, like your home town?

Nigel North: Actually, although I am British and lived in London most of my life, since 1999 I have actually lived in Bloomington, Indiana, teaching at the Early Music Institute at Indiana University!

In the seventies, eighties, and nineties, when in London, I did travel a lot, but always mixed this with teaching (in London and then later, in Berlin). At the moment I do, fortunately, spend long periods at home in Bloomington, and then go off to play and teach in other places. Because we have a new baby son (born in January 2006), I am trying not to go away too much, and not more than for about 10 days at a time. Life on the road does have its benefits. I love to play concerts, so I get to do what I feel is important. Also, traveling gives me opportunities to refresh my perspective on life. I am always glad to be home. The hardest moment is the preparation to leave; once packed and off to the airport, I am then looking forward to the concert.

DS: When I was a music student in the 1970s, the bulk of recorded period performance early music was slight. Today the CD bins are filled with countless selections of period performance, spanning not only a vast number of centuries and genre, but featuring the works of major and minor figures by a host of performing ensembles. Today’s student has “heroes” to follow. You have been part of this Golden Age of recorded early music. Please comment on early music recording pre-1970, and say, post 1970 recording, as either a listener / consumer or recording artist.



North: "My first 'publicity' photo—taken at the old Guildhall School of Music, London, c. 1970 (aged 16). I loved playing the lute, but was not so crazy about the formal clothes!"

NN: I think that live performances can never be replaced. I would happily only do these. It could even be a good thing for us all, not to hear recordings (for a while!). However, I did learn much from listening in the seventies and eighties, and most definitely I learn each time I have to record something. I think I make CDs just so that I go through that process of deeper learning. My old “heroes” included Schäffer and Dombois in their baroque lute recordings, Bream (of course) for his renaissance lute LPs and also his Spanish Guitar disc, and later I listened often to Gustav Leonhardt (harpsichord) and Peter Schrier (tenor) for his Schubert songs. The difference between “early music” recordings of the seventies and now—now the technical standards and stylistic awareness are both so well developed. The seventies had a wonderful pioneering feel to them, even if a little rough at the edges.

DS: A recording can sometimes be scary for a performer, their ideas being frozen forever. Whereas the same performer will play live performances one way, in one decade, and another way in another decade, and it all seems to come out in the wash. Could you comment on some of your “captured” moments on disc, things you might change if you could, or does none of that bother you? I am sure you must be pleased and proud of recorded things you have always liked?

NN: I have always wanted to re-make recordings. Perhaps, over the years (now 30 of them), I think I can get closer to my ideal, but am never satisfied. Of discs that I “quite” like, I would put the Piccinini CD (Arcana) at the top of this, and maybe the Bach on the Lute volume 4. (Linn). For me, it’s really not a matter of pride, but more “can I recognize myself in this recording” and “does the music sound the way I want it to sound?”

I don’t worry anymore about the artificiality of the recording process. As a friend pointed out to me, we don’t expect movie videos to be hand-held camcord shots of a stage play. So, neither do we need to expect a CD to be like a live concert. It’s just another way of playing, which on the lute can still be valid and even musical!

DS: In 1970 it was fairly common to string a lute with guitar string nylon. The uncommon exception was a lutenist who had access to well crafted gut stings. Today there is a vast array of materials used in making lute strings. What are your observations and opinions regarding string material today?

NN: String technology has certainly improved, both in the “natural” gut and the “synthetic” string world. Currently I use a mixture of nylgut for thinner strings, some carbon strings for mid range, and Savarez copper overwound for some basses. Because of traveling and never knowing what

Nigel North, *continued on p. 8*

Special Feature: Nigel North

Nigel North, *continued from p. 7*

the humidity and temperature is going to be like, I don't use gut strings in concerts. I also haven't bothered with them for recordings since the Bach set, as I tend to have bad experiences with gut (like breaking 7 top strings in a day!) I just cannot cope with that and also concentrate on the music and ENJOY playing. I love to be well in tune; when I am not, then my ears are distracted.

DS: What was your time with guitarist John Williams like?

NN: When I was 17 to 20 I did study guitar at the Royal College of Music in London. I was a very bad student, as I really wanted to play the lute, so I never practiced guitar much. I had lessons with John only in the first year and I wish I could have contributed more in that time. In the last few years, he and I caught up and I have at last been able to apologize for being so immature, and for being such a stubborn student. Basically, I found it hard to study with anyone; I wanted to be 100% independent. I still have that tendency, but it has helped me grow and has also been a great help as a teacher in understanding students.

DS: You have had contact with many of the pioneers of early music—Robert Spencer, Michael Schäffer, and Diana Poulton to name a few. How did these pioneers encourage you or fill your passion to perform?

NN: Each in their own way, they shared what was valuable. Of them all, Bob Spencer was the strongest. We didn't have many formal lessons. He rather took on a musical Dad role (that's how it felt to me) and he recommended me for concerts and recordings and generally pushed me into my professional life. He also filled me with his enthusiasm for doing things well and thoroughly. That was a GREAT lesson. Thanks Bob. In fact, not a day goes by when I am not aware of him and what he gave me.

DS: You have been involved with so many performing ensembles and have been, I would suspect, in most any period performance situation. What period instrument outside of the fretted instruments world has ever caused you to say, "Gee, I might like to play that one day."

NN: First choice would be tenor voice, renaissance music. Second choice would be chamber organ. I love counterpoint and the organ solo and ensemble repertoire would suit me very well.

DS: The ensemble Romanesca, with violinist Andrew Manze, continuo keyboardist John Toll, and you, to me was possibly one of the greatest period ensembles to ever record or play live. Alas, the ensemble ended with the death of John Toll in 2001. Please comment about that ensemble, its research, its rehearsals, and what it felt like "to be there" and that it can never be again.

NN: All ensembles have their life, and then they "die." After 10 years, we stopped actually because I moved to Indiana. John died two years later. I have come to accept the life Romanesca had, and I do feel how much I grew during that

time, and also how much I learned. John and I were musical brothers, and it was so easy to sit down together and improvise accompaniments above a bass line. Many times in a concert we would play the same little doodle, and I think I nearly always smiled. John had such a wonderful sound when he played and he was very generous and also very thorough. I would say John taught me most of what I know about basso continuo. Playing with Andrew kept us on our toes. Freedom of spirit, and a curiosity to find new ways to make music, is how it felt. I have never had so many exciting and inspiring moments with any other musician. A great teacher. In the end, Andrew's music making was going one way, and certainly mine went in another—so, it was OK to part.

DS: You have recorded the complete lute works of John Dowland. There was a day when only about 30 of those pieces were recorded. Today we students of early music are wealthy in that your project will now be one more complete recording of Dowland's lute works. We are so appreciative of your labor, the fruits being so divine. Tell us about your preparation, research, and setting for this recording.

NN: I love Dowland's music. Couldn't make 4 CDs if I didn't. It has been excellent to do 25 pieces each year and after that I do certainly feel I know Dowland much more deeply, and I also feel a lot freer to interpret his music from my own instincts. First job was to plan how to make four really good CD programs. There have been three complete Dowlands before, so that was a nice challenge. After that, I looked at all the original sources and, step by step, decided how I wanted to edit each one, and let the music evolve from there. Music needs time. So for the pieces of Dowland that were new to me, it has been good to give them one, two, three years to sink in and take up roots.

DS: I am a guitarist, but some days I just want play the lute. Do you ever have days where you just want to grow the nails out, pick up a guitar and play nothing but 20th and 21st century music?

NN: Sorry—but no. I am very happy as I am. There is far too much to play in one lifetime, and I haven't done enough yet on the lute. I do, on the other hand, like picking up someone else's guitar and being able to play on those six single strings (it's so easy) and I do remember where everything is. That's one of the things about guitar masterclasses that I enjoy. Like being a grandfather—I can hand the baby back at the end of the lesson!

DS: I would love to hear you play Benjamin Britten's "Nocturnal" on 20th century guitar. Any comments?

NN: Thanks, but I will have to disappoint you. It's not actually a favorite piece of music of mine. I do love the Dowland song that it's based on, but my own inner musical temperament is set up for earlier things. It's just natural. Renaissance and Baroque music feeds me so naturally and I rarely feel the need to go anywhere else (except for occasionally wanting to play very loud blues guitar with Robert Cray or Eric Clapton—but I am only dreaming!).

News and Notes

OpenStage

OpenStage is a structured but informal way for guitarists of any level to experience the joy of playing for (and listening to) each other. Our next meeting is Sunday, March 4th at 3 pm. We're returning to Audubon Coffeehouse, a small, friendly place at 2852 Johnson St. NE in Northeast Minneapolis. The last meeting for this season is on Sunday, April 22nd at 3 pm at Brady Education Center (lower level, usually Room 7) on the University of St. Thomas, St. Paul campus. Mark your calendars, and start polishing your renditions of classical, folk, and jazz favorites. Contact <editor@mnguitar.org> for more information.

Guitar Recital: "Chobaniana"

On Thursday, March 8th, at 7:30 pm, U-MN School of Music faculty and students will join other local artists to perform guitar solo and ensemble music by visiting composer Loris O. Chobanian, professor of Guitar and Composition and Composer-in-Residence at the Baldwin-Wallace Conservatory in Cleveland, Ohio. The concert will take place in Lloyd Ultan Recital Hall, in the U-MN's Ferguson Hall (2106 4th St. So.). Visit the U-MN Music Dept website for more info, <www.music.umn.edu>.

Jeffrey Van Concerto

Jeffrey Van's composition Reflexiones Concertantes: Concerto for Two Guitars and Chamber Orchestra premiered in Winston-Salem, NC, was recorded for Centaur Records with The Carolina Chamber Symphony, and has been performed with the Monterey Symphony. It comes to the Twin Cities on Sunday, April 15th, 4:00 pm, at Augustana Lutheran Church, 1400 S. Robert St., West St. Paul. Jeffrey Van and Patricia Abud Dixon perform with The Mississippi Valley Orchestra. No admission charge. For more info: <www.augustana.com>.

New Guitar Competition

The first biennial Aaron Brock Memorial International Guitar Competition will be held in Toronto, Canada, October 3–6, 2007. Judges Oscar Ghiglia, Scott Tennant, Steven Thachuk, and Randall Avers will award prizes in excess of \$20,000 to the winning competitors. Visit <www.aaronbrockcompetition.com> for more information.

Curtis & Loretta

In concert on Saturday, March 24th, 8:00 pm, with special guest David Hanners, at Cedar Cultural Center, 416 S. Cedar Ave., Mpls. For more info: 612-338-2674, or <www.thecedar.org>.

Villa-Lobos Festival

The Department of Music at Virginia Commonwealth University will host an international festival on the life and music of Heitor Villa-Lobos, March 27–29, 2008. Visit <www.villa-lobosfestival.org> for more information.

GFA Fundraiser CD

As a fundraiser for its International Convention and Competition, the Guitar Foundation of America has produced a CD of music performed by guitarists involved with the event. Roland Dyens, Scott Tennant, Eliot Fisk, Benjamin Verdery, William Kanengiser, Martha Masters, and others donated music for the CD. Entitled *Sneak Preview*, the CD is available for \$15. Only 1,000 have been printed; it will not be reprinted. For more information, including complete track list, or to order, contact the GFA at <info@guitarfoundation.org>, or the Convention Director, Dr. Scott Morris, at (626) 826-8926, website: <www.scottmorris.net>; email: <scottmorris@aya.yale.edu>.

Minnesota Guitar Society Youth Guitarathon

Attention guitar teachers, Minnesota Guitar Society members and nonmembers. On Sunday, June 10, MGS will host the first annual Youth Guitarathon in the MacPhail Center for Music auditorium in Minneapolis. There will be four categories of solo performers—elementary, junior, high school, senior—and an ensemble category. All styles are welcome. Three students will be chosen from each division. A panel of three judges will choose the finalists based on technique and musicality, accuracy, and stylistic contrast of the program. Auditions (location to be announced) will take place on Sunday, May 6. All applications must be received by April 27. Students will be assigned an audition time one week before the date. **To register, fill out the form on page 11 and send to: Brent Weaver, 1187 Lafond Ave., St. Paul, MN 55104.** For more information contact Brent at (651) 643-0762 or e-mail <guitweaver@gmail.com>.

"The Minnesota Guitar Society concert season is co-sponsored by Sundin Music Hall and is made possible with funding from the D'Addario Foundation, and the Minnesota State Arts Board from an appropriation from the Minnesota State Legislature. Matching funds have been provided by General Mills, ADC Telecommunications, AT&T, and American Express. Hotel accommodations for artists in the 2006–2007 season are provided by Hyatt Regency Minneapolis at 1300 Nicollet Mall, home of Oceanaire Seafood and Manny's Steakhouse."



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MGS YOUTH GUITARATHON REGISTRATION FORM

TEACHER _____ STUDENT _____

TEACHER'S ADDRESS _____

TEACHER'S PHONE _____ EMAIL _____

Please circle your division: (Age as of June 10)

ELEMENTARY DIVISION (Ages 6-8)

HIGH SCHOOL DIVISION (Ages 14-18)

JUNIOR DIVISION (Ages 9-13)

SENIOR DIVISION (Ages 19-21)

ENSEMBLE DIVISION (All ages listed above)

Piece(s): _____

(Total time per student should be no longer than 8 minutes.)

This registration form is also available on the MGS website: <www.mnguitar.org>.

CLASSIFIED ADS are free to MGS members. Place ad by mailing (please type or print clearly) to: MGS, PO BOX 14986, Mpls, MN 55414 or by emailing to <editor@mnguitar.org>. Please limit ads to a 6-line maximum. Ads will run for a maximum of 6 issues (1 year) unless renewed.

GUITAR LESSONS: Classical & jazz guitar, by professional instructor with degree in classical guitar and more than 15 years of teaching experience. Call Pavel Jany at 651-649-0114.

GUITAR LESSONS: folk, classical, country blues, American fingerstyle. 30+ years experience. Call Ed McGarrity at 763-205-2959.

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Music notation and digital audio editing services. Software: Finale, Pro Tools. \$45/hour. Samples available. Contact Jeff Lambert at 612-872-0454 or jeffguitar@gmail.com.

FOR SALE: 2005 Lance Litchfield classical guitar with travel case, \$6,000.00. Spruce top, Indian rosewood back and sides. Excellent condition. Exclusive US dealer for Australian Litchfield Guitars. Visit <www.litchfieldguitars.com> for details. Call 715-865-6068 for additional information.

FOR SALE: 1998 Simon Ambridge classical guitar. Spruce/Brazilian rosewood. Excellent condition. \$5,500. 1992 Stephen Kakos 8 String short scale-cutaway classical guitar. Spruce top, Honduran rosewood back and sides. Excellent condition, newly French polished by builder. \$3,500 or best offer. Call Alan Johnston at 651-774-6523.

FOR SALE: 10% Percent Off all in-stock Fender, Taylor, and Martin guitars when you show your MGS membership card. GuitarZone, 12763 Central Ave. NE, Blaine, 763-757-8555.

FOR SALE: 1982 Stephen Kakos classical guitar. Spruce top, brazilian rosewood back and sides. Plays and sounds great. Several cosmetic flaws. \$2,000 or best offer. Contact Ben Gateno at 507-529-7972 or <bgateno@pedestrianduo.com>.

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