

Guitarist

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Annual Classical Guitarathon Ends Sundin Season

Saturday, May 26th at 8 pm



*Guitarathoners (left to right): Top row, Benjamin Kunkel, Daniel Sturm, Ben Gateno, Jerry Kosak.
Bottom row, David Crittenden, Wade Oden, Steve Newbrough, Jeffrey Van*

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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.

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Concert Spotlight: Classical Guitarathon

On Saturday, May 26th, our 2006–2007 Sundin Hall season comes to a close with our traditional Classical Guitarathon. This year's event features long-time MGS friends and members, and new players as well. The fun starts at 8 pm and the proceeds are a fundraiser for the Society. Don't miss it!

David Crittenden

David Crittenden has a Doctorate of Musical Arts degree from the University of Georgia, where he studied with John Sutherland. He received his Master of Music degree from Ball State University, where he studied with Paul Reilly. For ten years he was a member of the Minneapolis Guitar Quartet. One of his recent compositions, "Sadko and the Ocean King," was commissioned and recorded in 2006 by Jeff Lambert. Two of his works, "Prelude and Dance" and "From a Distant Fiddle" for guitar solo, are published by Amoriello Guitar publications, and several of his guitar quartets are scheduled for publication with Alfred Publishing in 2008. He is also active as a teacher. For more information about Crittenden, visit his website at <davidcrittendenmusic.com>

Ben Gateno

A native of southern Minnesota, Ben Gateno began playing guitar at age 13. After a few years of playing only rock, he took up the classical guitar. During his two years at the Minnesota Center for Arts Education (now the Perpich Center for Arts Education), Gateno took lessons with David Crittenden. After high school, Gateno majored in music at Minnesota State University—Mankato, where he studied with Jim McGuire. Immediately after finishing his undergraduate work, Gateno attended the Eastman School of Music, where he earned Master's and Doctoral degrees in performance and literature and studied guitar with Nicholas Goluses and performance practice with Paul O'Dette. With a generous fellowship from the Belgian American Educational Foundation, during 2005 and 2006 Gateno was able to study guitar with Antigoni Goni at the Koninklijk Conservatorium in Brussels, Belgium.

Several of Gateno's awards and honors include the Andres Segovia award, given annually by the Eastman School of Music to a selected graduating student, first prize in the 2004 Boston Classical Guitar Society duo competition, and second prize in the 2002 Schubert Club competition. He was also a finalist in the 2003 Winter Guitar Festival in Volos, Greece. Gateno has also been the recipient of several study grants and fellowships.

While he loves playing music for solo guitar, Gateno is a collaborative musician at heart and has focused on ensemble work. At Eastman, he performed frequently with such respected ensembles as Musica Nova and Ossia, and was a founding member of the Pedestrian Guitar Duo, which performed new and exciting repertoire. He was also the studio's "go-to guy" if other instrumental students needed guitar for their recitals. Gateno currently resides and teaches guitar in Rochester, MN.

Jerry Kosak

As a performer, Jerry Kosak has been described as "Segovia playing the music of Robert Johnson, while thinking about Leo Kottke." This unusual combination represents the diversity that has become a hallmark of Kosak's guitar playing. Blues, classical, rock, and jazz styles have all been influential. Through teaching and performing, Kosak has demonstrated not only a love of many styles of music, but also the ability to perform everything from Villa-Lobos to Mississippi Fred McDowell. This versatility has resulted in Artist Endorsements from National Resophonic Guitars of San Luis Obispo, CA and, most recently, Petros Guitars of Kaukauna, WI. For the Classical Guitarathon, Kosak will use his Kohno guitar while performing "Theme, Variation, and Finale" by Ponce and his award winning original composition "Many Dances."

The pathway of Kosak's music has included formal study of the guitar as well as experience in rock, jazz, and blues bands. He earned a Master of Music in Classical Guitar / Musicology from, and taught guitar and music history at, Northern Arizona University in Flagstaff, AZ. Currently, he is a member of the faculty at both McNally-Smith College of Music in St. Paul and MacPhail Center for Music in Minneapolis. Kosak was the first two-time winner of the Zeitgeist Eric Stokes Song Contest, receiving the award in 1999 and 2000. He has also received grants from The Jerome Foundation and MacPhail Center for Music.

Kosak has performed in past Minnesota Guitar Society events including both Acoustic and Classical Guitarathons, as well as appearing on the Local Artists Series. He has opened for Canadian guitarist Don Ross and has performed on shows with Tommy Emmanuel, Bob Brozman, Mike Dowling, Catfish Keith, Steve James, Andy McKee, Peter Lang, and Pat Donohue.

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Concert Spotlight: Classical Guitarathon

Classical Guitarathon, *continued from p. 3*

Benjamin Kunkel

A native of Mankato, Minnesota, Benjamin Kunkel has been playing guitar since the age of nine. He entered the University of Minnesota's School of Music in 2003, and will graduate summa cum laude with a bachelor's degree in the spring of 2007. A student of Jeffrey Van, Benjamin has been an active solo and ensemble performer both in Minnesota and at the University of Cincinnati Summer Guitar Workshop, where he has been a featured soloist for the past three years. He has performed in master classes with Ricardo Iznaola, Stanley Yates, Clare Callahan, Carlos Perez, Rodney Stucky, and Renato Butturi. Kunkel plans to continue his education in music, and will be pursuing a master's degree in guitar performance starting this fall.

Steve Newbrough

Steve Newbrough received his Bachelor of Music degree from the North Carolina School of the Arts as a student of Joseph Pecoraro. There he performed in several recitals and recital tours including the Illuminations Series in Manteo, NC, and the 2003 NCSA Flute Tour. He recently performed as a guest with the Wake Forest University Choir. He particularly enjoys collaborating with choreographers, and has worked with Brenda Daniels, Kristen O'Neal, and Shawn Bowman-Hicks. Newbrough is currently pursuing his Masters Degree under Jeffrey Van at the University of Minnesota, where he holds an assistantship, and so for now Newbrough is enjoying his work at the U, his small studio of dedicated students, and the Winter Wonderland that is Minnesota.

Wade Oden

Guitarist and composer Wade Oden was born in Lubbock, Texas, and grew up in St. Paul, Minnesota. He received both his Bachelor of Music and Master of Music in classical guitar performance from the University of Minnesota, where he is currently pursuing the DMA in guitar performance. He is an active performer, arranger, and composer. His composition "Aquam Effunde" was the winning submission in the Zeitgeist ensemble's Eric Stokes Song Contest in 2005. He is a member of the music faculty at Normandale Community College in Bloomington and St. Joseph's School of Music in St. Paul. He performs with vocalist Kim Sueoka in the duo Voce y Cuerdas.

Daniel Sturm

Daniel Sturm is an internationally active composer whose works have been performed in Prague, Paris, London, New York, and numerous cities throughout the USA. His principal teachers include Jeffrey Van and Dominick Argento. After having taught classical guitar at the university level, for ten years, Sturm has now focused his attention on teaching guitar to the very young and has a successful Suzuki guitar school in St. Paul. His major guitar influences have been George Harrison, Chuck Berry, Andres Segovia, and Julian Bream.

Jeffrey Van

Guitarist and composer Jeffrey Van has premiered over 50 works for guitar including Dominick Argento's *Letters from Composers*, five concertos, and a broad variety of chamber music. He has performed in Carnegie Hall, London's Wigmore Hall, and the Kennedy Center in Washington, DC, and, as part of Duologue with flutist Susan Morris De Jong, has premiered and recorded commissioned works from more than a dozen composers, including Stephen Paulus, Roberto Sierra, Tania Leon, Michael Daugherty, Libby Larsen, and William Bolcom.

Van has been featured on many NPR broadcasts, made several solo and ensemble recordings, and appeared on ten recordings with The Dale Warland Singers. Van has performed and taught master classes throughout the United States. He earned a Master of Fine Arts degree from the University of Minnesota School of Music, where he is a lecturer in classical guitar. Former students include Sharon Isbin, John Holmquist, and members of the Minneapolis Guitar Quartet.

Van's compositions include works for guitar, guitar and violin, guitar and flute, chorus, chamber ensemble, vocal solo, and organ, and a concerto for two guitars and chamber orchestra. His music is published by Boosey & Hawkes, Walton, Colla Voce, Mark Foster, Earthsongs, MorningStar, and Hal Leonard.

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).

"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."

Artist Spotlight: Robert Everest

Musical Mountain Climbing: An Interview with Robert Everest

by Paul Hintz

Robert Everest is one of the busiest guitarists in the Twin Cities. He's well known for masterful performances in a range of styles, especially those of Latin America. His most recent CD, *The Robert Everest Expedition*, marks a new stage in his musical journey. He was kind enough to take the time for an email interview, providing insightful answers to questions about his background, interests, and current projects.

Q: What first drew you to the guitar?

A: I had been taking piano lessons on and off since age 5, and when I was 12 my Mom spotted a \$24.95 eight-week crash course for electric guitar at Schmidt Music, which I really got into. I have to admit that the rock star image was partially responsible for my interest—I was listening to bands like U2 and the Police and learning their guitar riffs, and then writing my own tunes with my high school band, proudly toting around my bright red Yamaha and amp for rehearsals and recording sessions. I still have some tapes if anyone's interested (laughs). I think I'm finally over the rock star thing though, now that I'm making a modest living at it!

Q: Whom have you studied with?

A: I studied briefly with Paul Renz in the mid-90s, which was a great eye opener, and Scott Davies while working on Flamenco in '99, but I have mostly just picked things up along the way from different guitarists I meet while traveling. I met Pedro Godinho in Lisbon, Portugal after watching him perform in the Castelo de São Jorge in 1998—that encounter led to a surprising invitation to move in with him and his wife for a week. I have visited him twice since then, and I give him the credit for instilling in me a true love of practice. On one of my trips to Seville, I studied with "Lito" (Flamenco guitarists will often use only a nickname) who gave my technique a kick in the pants. In Buenos Aires Hernán Reinaúdo really opened my eyes to the nuances of Tango guitar. I have been traveling the world regularly for over 15 years, and always have my guitar with me to hand off to a woman on a Bolivian train and listen to her play folk music from three generations ago.

Q: What drew you to the music(s) of Latin America?

A: I could write a book on this question, but since there's a space limit here, I will try to be brief. In 1990–91 I was a student in Ecuador, and heard some of the local folk music, which sadly was quite marginalized (as is unfortunately the case in many countries, where it takes a distant back seat to invasive pop and rock music from the U.S.), but I heard enough to spark an interest. In 1994 a visit to Puerto Rico turned me on to the genius of Cuban songwriter/guitarist Silvio Rodríguez (who still makes me cry like a baby) and some old recordings by groups like Trio Los Panchos (1940s), with their sentimental Boleros, full of beautiful guitar work and romantic lyrics. The clincher, however, came

later that year when I found myself in Brazil, spending all of my travel money on sheet music and CDs. During most of '95 I spent hours every day pouring over these totally new and harmonically mesmerizing chord progressions—slowly but surely making my way through classic tunes like "Desafinado" and "Chega de Saudade." Since then I have continued to explore the different musical styles from many Latin American countries, marveling at the

refreshing differences, even between different regions of the same country. In 2001 I found some very inspiring Sandinista protest music while traveling in Nicaragua, and realized I couldn't wait any longer to record some of the songs I had learned, which led to my first CD, *Gracias a la Vida*, named after the song by Chilean songwriter Violeta Parra. This music is so full of passion, vulnerability, strength, and truth—these are the things that I love to bring back and share with local audiences, and even though many of them don't understand the words, their response to the music is much more than I ever could have imagined.

Q: You're also a linguist and a painter—how do these interests relate to your life as a musician?

A: I started learning Spanish in the classroom about the same time I started playing guitar, but those paths didn't cross until almost ten years later. French, Portuguese, and Italian followed Spanish, though it has taken years of practice and travel of course. My obsession with foreign language led to a degree in linguistics from the University of Minnesota, and definitely rivals my love of music, and that fluency has opened up many doors to the music of Latin America and Southern Europe. I feel I can be much more authentic when I can speak a language before attempting to sing in it. On the other hand, once I had a decent base, my Portuguese advanced by leaps and bounds as a result of all the songs I was trying to learn while immersed in Brazilian music.

As far as my painting goes, ironically to some perhaps, I often paint in complete silence. The flow of artistic expression feels similar to when I play music, but the silence actually takes on musical qualities through the visual art, and



Robert Everest, *continued on p. 6*

Interview with Robert Everest

Robert Everest, *continued from p. 5*

it's nice to give my ears a break sometimes! Though I have had my artwork in several exhibits, I haven't yet let my interest in visual art become a job, so it retains more of its magic. I only sell my paintings when I am approached, and this makes painting a relaxing, stress-free break from the paycheck-producing musical gigs I take on by the dozen.

Q: You sing, compose, and double on bass and percussion, all in addition to your work as a performing guitarist. How do you find the time?

A: I work on intricate and intriguing Afro-Brazilian rhythms on drums when I *should* be practicing scales on the guitar (laughs). That's why my guitar chops are not where they should be after 20+ years. But I think that the time I've spent studying and working on percussion, bass, piano, and other instruments gives me a valuable awareness of many elements that help me lead the groups I have put together. Also, since May through September is much busier for me than the rest of the year I do a lot of composing and A.D.D. indulging (i.e. plucking out Middle-Eastern riffs on my Cuban tres) in the slower winter months. The serious truth is that I *live* music, as much as that takes its toll on my relationships with loved ones (thank God for their patience). Maybe I would change it if I could, but to "make it" in the arts takes a lot of work and sacrifice, and that's the way I'm wired.

Q: Your new CD, *The Robert Everest Expedition*, is the first of your recordings to feature only your own compositions. What impact did that have on the recording process?

A: What a different experience! It was much more challenging. I recorded my first CD in one afternoon, and mixed and mastered it in two weeks. Each recording since then has taken longer and longer, as I get more discerning and particular, and when you are working with your own tunes, that tendency is magnified, because there is no cover to adhere to. With *The Robert Everest Expedition* a year and a half passed between our first session and the final production. When you record your originals for the first time, you are really defining the song for your listeners at that moment, and you can get too wrapped up in the process. Also, the studio sessions were the first time some of the musicians ever played some of the tunes. In retrospect I would have waited and done more live performances with the full band before going into the studio (or at least some rehearsals) but it's very hard to get gigs that pay what the musicians deserve, especially with the economy tanking the way it has been. It's always the chicken-egg dilemma—do you record to have a CD to send out and get gigs, or play gigs to iron out the kinks and define the tune before you record?

Q: Describe the process of recording the CD. How did you find the musicians for this project?

A: I had been playing with most of them for a while—Marco Sambrotta, Tony Axtell, Michael Bissonnette, Jocko MacNelly, Chico Chávez, Andy Artz—but had rarely

played any original tunes with them. Through a referral from our engineer Matthew Zimmerman, I contacted violinist Gary Schulte, who played on "A Prairie Home Companion" for many years. I had heard Gary play but this was the first time we worked together. It was very challenging to coordinate all of the schedules, since I really wanted to record "live" as a group as much as possible. In the end I did do some overdubbing for the violin, harmony vocals, additional percussion, etc., but I think it retains a lot of that live energy, which is nice.

Q: What's more comfortable for you—live performance, or recording in the studio?

A: I definitely prefer the spontaneity of a live performance—also the emotional and spiritual dialogue with the audience during a live performance is really one of the main reasons I keep playing and writing music. It's very hard to get out of your head when you are in the studio, and that's a dangerous place to be. I do much better in my heart. During live performance I often take risks that can lead to a whole new level in the interpretation of a tune as it evolves. I am much less likely to hang out on those musical cliffs in the studio for some reason, strange as that seems.

Q: You seem to like to work in collaborative settings—your website highlights several musical ensembles past and present. Yet you also work regularly as a solo artist. What's your favorite performance setting?

A: I usually prefer playing with a group, due to that excitement of yet another dialogue, though it doesn't allow as much freedom rhythmically. And as much as I appreciate my bandmates, I'm not crushed if one of them can't make a gig, because it allows me to play with and get to know other musicians, presenting other challenges and opportunities for growth. Playing with the quartet at the sold-out Fitzgerald Theatre last fall for MPR's Talking Volumes with Isabel Allende was definitely one of the best experiences of my musical career. Playing in the MGS Classical Guitarathon in 2005 was great—I love sharing music with my peers. The CD release at the Cedar Cultural Center in January was very rewarding—I put together 10 people for that performance, to include everyone who played on the CD plus two back-up vocalists to sing the harmonies that I overdubbed in the studio. I really enjoy performing outdoors and for children, as long as it's not too loud of a setting. Theatre venues where the audience is quiet are ideal, especially for my music, since I love to dig into the subtleties that you could never hear in a noisy bar or restaurant. If possible, I approach music almost with a whisper, vocally and instrumentally, and draw the listener in. European audiences are great too—Spain and Switzerland were very memorable. Music is definitely a more integral part of the culture in Latin American and a lot of European countries—heck, in the rest of the world really. In the U.S. we tend to compartmentalize the arts, keeping them more isolated from the rest of our experiences. I know I'm generalizing, and I always cherish the exceptions to this rule when I encounter them!

Robert Everest, *continued on p. 8*

Special Feature: New Guitar Studio

The St. Paul Guitar Studio Is Now Open!

by Ben Woolman

There is a new guitar studio in town! Housed in the Historic Northern Warehouse building in the Lowertown area of St. Paul, the St. Paul Guitar Studio boasts a solid roster of experienced, educated, professional, working musicians eager to teach students of any skill level. The studio offers guitar lessons in a wide variety of styles including jazz, classical, blues, fingerstyle, folk, and rock, for the acoustic, electric, and bass guitar. Though each instructor has a particular stylistic niche, they are all very welcoming to the beginning student who just wants to play guitar. This is, after all, how they themselves got started!

The St. Paul Guitar Studio intends to set itself apart from other teaching establishments by filling the gap between informal lessons and the more formal music school. With the diversity of talent on staff, they are able to work with anyone from the very beginning guitarist on up to preparing the more dedicated student for college-level auditions. Beyond the one-on-one lesson, the instructors can work off of each other with shared knowledge and musical crossover. For example, if someone is studying classical guitar but wants to explore the blues as well, or participate in some other combo, they can move the student around as appropriate. Any student can get a very well-rounded guitar education.

The St. Paul Guitar Studio is the brainchild of founder/owner Rick Stack. Born in Boston, Stack is a graduate of the Musicians Institute (GIT) in Hollywood and has been active teaching, writing, recording, and performing for the last 17 years. Stack was a long-time resident of Rochester, MN, but after 10 very successful years as co-owner of the Rochester Guitar Studio (created with Scott Hoag and Krister Pihl), he got the itch to move himself and his music career northward to the Twin Cities. He is hoping to expand on his success in his new hometown. A patient and skilled teacher, Stack specializes in rock, blues, and fusion.

Stack has spent the last several months remodeling a large loft space on the second floor of the Historic Northern Warehouse, creating an ideal layout for a collaborative learning environment. There are four individual teaching studios, a front office, and a comfortable sitting area/lobby for the waiting parent or student. Guests can also take advantage of the Black Dog Coffeehouse, just below the studio, or enjoy many of the local restaurants before or after lessons. The location is part of the Guitar Studio's allure with its close proximity to other artist studios, both visual and musical, nearby music venues, schools, and the thriving Lowertown arts community in general. Once Stack had created the studio space, he assembled a fine roster of local guitar teachers:

Jeff Ray will handle the blues, folk, and country genres. Ray specializes in merging these styles on both acoustic and resophonic slide guitar. He has regularly toured the Midwest and South as a solo artist since 2001. He is a skilled teacher in both the history and techniques of traditional Americana as

well as the application of the styles in songwriting and use of alternate guitar tunings.

Chris Moody, originally from Surrey, England, is the designated classical guitar instructor. Moody first became interested in the guitar at age 7 after hearing his uncle playing an old acoustic 12-string. However, it wasn't until 4 years later that Moody became serious about the instrument. Lessons with Lawrence Tandler at the Spanish Guitar Centre in London followed, where Chris achieved grade 8 ABRSM (the highest grade), and attended masterclasses and workshops with many well-known players. Moody has been an active performer and teacher for 7 years and holds a degree in Music Performance from Kingston University in England. His repertoire includes music from the Baroque period to the present with a emphasis on South American styles.

Ryan Butler is the all-around bass teacher. Butler is currently finishing his final semester at Berklee College of Music in Boston, earning a bachelor's degree in Professional Music with an emphasis on Bass Performance. Butler has a diverse musical repertoire, and is skilled in all contemporary styles including R&B, funk, jazz, rock, fusion, latin, and blues. He has studied with some of the world's finest bass players including Matt Garrison and Oscar Stagnaro. Butler has been playing music professionally since the age of 15 and has taught private music lessons for almost as long. He is a dedicated and passionate musician who would love to share his knowledge with students of all ages and skill levels.

Ben Woolman, the fingerstyle guitar instructor, has been hailed as one of the Midwest's leading fingerstyle guitarists. His music can be heard around the world on cable radio in the US, Japan, Italy, China, Australia, Indonesia, Malta, and Germany, and in programming for Minnesota and National Public Radio. Woolman has been a guest columnist for *Fingerstyle Guitar Magazine* and *Guitar Teacher Magazine*, contributed music to various film soundtracks, and has 8 recordings, solo and compilations. He holds a BFA in Guitar Performance, with honors, from the University of Wisconsin/Wisconsin Conservatory of Music Cooperative Guitar Program in Milwaukee.

Future plans for the studio include performance workshops as well as holding guitar clinics twice a year. The clinics will be an opportunity for students and outside guests to hear a variety of electric and acoustic guitar styles all in one afternoon. The instructors will play selections in their particular style, as well as having discussions related to the music. This will include topics such as technique, theory, equipment, and other personal aspects. The audience will be able to ask questions throughout the clinic. A multiple guitar jam at the end of the clinic is quite inevitable!

For more information, contact the St. Paul Guitar Studio, 308 Prince St., Suite 214 St. Paul, MN 55101 phone: 651-224-4549 or visit our website at <www.stpaulguitarstudio.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.

Minnesota Guitar T-Shirts!

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Sundin Hall Season artists.
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Look for them in the lobby before the
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Joe Hagedorn Concert

On Sunday, May 20th, at 7 pm, Joe Hagedorn performs Leo Brouwer's "Quinteto for Guitar and String Quartet" with the Isles Ensemble at Lake of the Isles Lutheran Church, 2020 Lake of the Isles Parkway, Minneapolis. Admission is free. Donations are appreciated. For more information, visit <www.islesensemble.org>.

MOMS Concert

On Saturday, May 5th the fifth annual MOMS (Making Our Moms Successful) benefit concert will be held at Faith Covenant Church in Burnsville. The event will feature acoustic guitar music by Dean Magraw, Dan Schwartz, Ben Woolman, and Elgin Foster. MOMS is a 19-year-old non-profit program in which single moms at need are paired with female mentors for up to five years. See the ad on page 11 for more info.

News & Notes, *continued on p. 9*

Robert Everest, *continued from p. 5*

Q: You recently participated in a masterclass by Earl Klugh when he was here in March for his Sundin Hall concert. Tell us about that experience.

A: I got my first classical guitar in 1991, and never looked back (to steel-string), so I was excited to find Klugh's 1989 release *Solo Guitar*. Klugh, along with Charlie Byrd, who I was grateful to meet in '98 about a year before he passed on, affirmed the role of classical guitar in jazz. I was excited that he recorded *Naked Guitar* and happy to be a part of the workshop. His soft-spoken "hands-off" approach caught me off guard, but it was still great to be reminded of his refreshingly liberal approaches to some of the standards.

Q: Where are you currently performing?

A: I stay very busy with private gigs—weddings, private parties, etc.—which help pay the mortgage, but I also perform in fundraisers and benefits for organizations I believe in, like the Center for Victims of Torture, Minnesotans Against Gun Violence, and the Center for the Prevention of Child Abuse. I haven't been doing as many public performances lately, but I have had a brunch gig at Maria's Café (Saturdays and Sundays from 11:30 am to 1:30 pm) for almost seven years now. That's where a lot of people go to hear me perform solo, and it's usually packed, which is nice, because I don't have to promote that venue at all anymore. I play Brazilian guitar at the Mill City Café the first Thursday of every month. With my quartet I will be down in Rochester for Cinco de Mayo, and from time to time I perform solo or with different groups at venues like Rossi's Blue Star Jazz Room, the Aster Café, and the Times. Unfortunately I've found a disappointingly inverse correlation between the number of public performances I do and the attendance at those performances, so now I do less, have more energy to promote each show, and usually see a better

turnout. I go through phases that I don't really control, since I only initiated maybe 10 out of about 180 performances in 2006. As much as I love to travel it pays to have the same home base for a while and develop a nice network of clients and fans—it's much easier to be called than make calls, and in this way I've really been blessed lately.

Q: What's your next project?

A: I'm torn between another all-original project and recording another album of music by some of my favorite composers from other countries, particularly Italy and France. Ideally we should be constantly evolving and improving as artists as we find new challenges and incorporate new knowledge into our repertoire. This happens in both my original music and my interpretation of music by other artists, but I tend to shy away from recording my original music, since a lot of it is very personal and exposing. Songwriting is my therapy, and what comes out is not often what I imagine people want to listen to, though I have gotten some great feedback on the latest CD. Another thing many people have asked me about recording is an instrumental album, so that may happen soon, with a combination of originals, some often-overlooked Latin American classical gems, and some jazz standards.

Q: How can readers learn more and keep in touch with your activities?

A: The best way is to get on my e-mailing list. I send out monthly newsletters filling people in on my current public shows, recordings, etc. There is a lot of information (biography, performance calendar, CD tracks, live samples, etc.) on my website too (<www.roberteverest.com>), which I am constantly updating and expanding. I'd also be happy to answer any questions that aren't answered on the site via e-mail (contact page). I love the music community here in the Twin Cities and the Minnesota Guitar Society is a perfect arena to share with and learn from other musicians!

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 last meeting of this season is Sunday, June 24th at 3 pm. We're returning to Audubon Coffeehouse, a small, friendly place at 2852 Johnson St. NE in Northeast Minneapolis. Mark your calendars, and start polishing your renditions of classical, folk, and jazz favorites. Contact <editor@mnguitar.org> for more information.

Summer Guitar Programs

Planning your summer vacation? Try something guitaristic! We've received info-emails from the following:

The International Guitar Institute has announced guitar concerts, classes, and programs to take place this summer in Las Vegas, Nevada, and Alexandria, Virginia. The International Guitar institute is a nonprofit organization dedicated to the advancement of classical, flamenco, and jazz guitar in the world of music. Visit their website for more information: <www.internationalguitarinstitute.com>.

If the mountains are more your style, consider Colorado. The Rocky Ridge Music Center announces guitar classes for adults in August, as well as programs for traditional-age students in guitar and piano throughout the summer. Visit their website for more information: <www.rockyridge.org>.

First Annual Youth Guitarathon

by Brent Weaver

The Minnesota Guitar Society is pleased to host the First Annual Youth Guitarathon on Sunday, June 10th at 2 pm. This event will celebrate up and coming young guitar students of various styles, ages, and levels from all over Minnesota. Performers will represent four different age

groups—Elementary (ages 6–8), Junior (9–13), High School (14–18), and Senior (19–21)—as well as an ensemble division. (ages 6–21). Three performers will be selected from each category for the concert.

For many years the Minnesota Guitar Society has presented Guitarathons primarily for adult guitarists. In fact, our first concert was a guitarathon! When young students perform in them they are always well received. But highly recognized performances for our students have been limited to stressful competitions and contests for only classical guitarists. Now we have a chance to create a new opportunity for all of our young guitarists.

All performers will be chosen by audition on May 6th at the University of St. Thomas's St. Paul campus. This is not a competitive event—no one will be declared a "winner" in the Guitarathon. We will have a panel of three experienced judges who are guitarists from different backgrounds. Criteria for the selection of soloists and ensembles will be based on musicianship, skill level, stage presence, and diversity of style. All guitarists who audition will receive a comment sheet from the judges. We will strive to make this process a friendly, supportive environment while providing the players with valuable, positive feedback. Our goal is to nurture and encourage young guitarists. Players who are unable to attend the audition may send in a DVD of their playing. All applications must be received before May 6th. See the registration form at the bottom of this page.

The concert will take place on Sunday, June 10th at MacPhail Center for Music, 1128 LaSalle Ave. in Minneapolis, at 2 pm, in MacPhail's 4th floor auditorium. All performers will receive a certificate of appreciation and there will be a reception after the concert. Please come and show your support for the future of the guitar!

Mail this registration form to Brent Weaver, 1187 Lafond Ave., St. Paul, MN 55104

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>.

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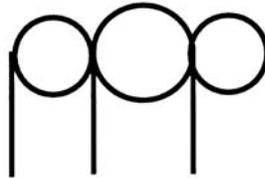
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GUITAR LESSONS: Classical & jazz guitar, by professional instructor with degree in classical guitar and more than 15 years of teaching experience. Call Pavel Jany at 651-649-0114.

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FLAMENCO GUITAR TECHNIQUE Group Class. Meets Sun. afternoons and Wed. evenings. Guaranteed to help any classical guitarist equally. \$20 for a 2 hour session = great value & great fun in a relaxed and supportive ambience. Call Scott Mateo Davies at 612-724-2318.

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 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.

TWIN CITIES JAZZ Information! Call the Twin Cities Jazz Society JazzLine: 651-633-3134; <www.tcjs.org>.

FOR SALE: Classical guitars. 2006 Ramirez AE SP/IN \$1,500 (list \$3,200); 2006 Burguet AC-2AS SP/IN \$950 (list \$1,495); 2006 Lorient Clarita SP/IN \$1,500 (list \$1,800); Alhambra 8P SP/IN \$1,360 (list \$1,600). Call 952-322-1310.

FOR SALE: 1983 Carvin LB50 Koa Bass \$575; 1981 Stephen's Extended Cutaway DC60 \$750; 1996-(1962) Pink Reissue Fender Strat \$750; 1970 Fernandes Grand Concert No. 40 \$950; 1973 Garcia No.1 \$1500; 1981 Alan Chapman \$2750; 1968 Jose Ferrer \$3800: Call 651-292-4929.

I BUY GUITARS! Call Dakota Dave Hull at 612-724-6995.

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ONLINE INFORMATION: Visit The Bill Frisell Discography at <www.bryanaaker.net>.

MUSICIANSHIP: Music Theory Software ear-training, sight-reading, instrument study, rhythm at <musicgoals.com>.

FOR SALE. 1977 Yamaha G235 classical, \$200; looks, sounds, plays great; laminate spruce top. 1974 Yamaha G150A, \$100; a little beat up but sounds and plays fine; laminate spruce top; replaced tuners with Schallers. Both in chipboard cases. Call: 612-987-7726.

FOR SALE: 2005 GV Rubio Estudio classical guitar with hard case. \$1500. Spruce top, palo escrito rosewood back and sides. Excellent condition. Visit <http://home.comcast.net/~eliotmb/rubio.htm> or call 763-350-4522 for more details.

FOR SALE: 2005 Kenny Hill Fleta classical guitar. Cedar/Indian rosewood; 650/52mm; French polish top, sides, and back; perfect condition; \$2850. Call Steve Johnson at 763-497-2407.

The Minnesota Guitar Society
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