

Guitarist

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Season-Ending Sundin Hall Concert Annual Classical Guitarathon Saturday, May 17th, 8 pm



Also In This Issue...

Chris Olson masterclass; Interview with Kris Anderson; Youth Guitarathon update; more News and Notes

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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.

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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To reserve tickets for any Sundin Hall concert, please call our phone line at 612-677-1151 and leave a message.

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Concert Spotlight: Classical Guitarathon

On Saturday, May 17th, the 2007–08 Sundin Hall concert season will come to a triumphant conclusion with our annual Classical Guitarathon. This year's line-up features exception variety and talent, with duos, a trio, and soloists. We welcome new friends and familiar faces to the stage, and hope you will join us in the audience for the concert and in the lobby afterwards for refreshments and your last chance to buy this season's T-shirt! As we went to press, the final order of performance and some selections were yet to be determined, but here in alphabetical order are the artists who have graciously agreed to perform.



Beatrice Blanc

Violinist **Beatrice Blanc** joined the Suzuki faculty at MacPhail Center for Music in 1996. Raised a Suzuki kid in Iowa City, she studied first with Sonja Zeithamel from 1975 to 1979 and then with Doris Preucil from 1979 to 1989. She attended summer institutes at Stevens Point, WI (10 years), Bloomington, IN (1 year), and Interlochen MI (3 years). Blanc's Suzuki pedagogy training is from the American Suzuki Institute, the Preucil School of Music, and the University of Minnesota. Her Bachelor of Music in Music Education is from the University of Iowa, where her primary teacher was Allen Ohmes. Her Master of Music in Violin Performance and Suzuki Pedagogy is from the University of Minnesota, where she studied with Mark Bjork. Additional activities at MacPhail have included chamber music coaching, supplemental program coordination, adjudication, performing, council and committee work, and Suzuki note-reading class. Additional professional activities in the wider community have included board membership with the Suzuki Association of Minnesota in two separate positions and terms, conferences and leadership retreats, and workshops. As a performer, she soloed with the Metropolitan Symphony Orchestra in 2000 playing the Barber Concerto, and soloed with Linden Hills Chamber Orchestra in 2001 playing the Mozart G Major Concerto. She performs on MacPhail faculty recitals every year, and admits to doing a little bit of freelance gigging.



James Flegel

James Flegel received his Doctor of Music Arts in Guitar Performance from the University of Minnesota and joined the School of Music faculty in 2004. He had previously earned a master's degree in Music Theory and Composition and a master's degree in Guitar Performance at the University of Minnesota. His principal teachers have been Jeffrey Van and Robert Guthrie (guitar), Paul Fetler (composition and counterpoint), Dominick Argento (composition and orchestration), and Michael Cherlin (musical analysis). In addition to many solo recitals and performances as an accompanist, he has performed as soloist with orchestras in Joaquin Rodrigo's *Concierto de Aranjuez* and Vivaldi's *Concierto in D*. He has also worked with his wife, pianist Emilia Flegel, to arrange and perform concerti by Rodrigo, Giuliani, Vivaldi, and Ponce, as well chamber works by Bach, Falla, and Ponce. Before joining the University of Minnesota faculty, Flegel

taught extensively in community education programs, in private studios, and in community colleges. He also taught guitar at Carleton College in Northfield and Macalester College in St. Paul.



Jacob Jonker

Jacob Jonker has received top prizes from both the Schubert Club (First Place, 2007) and Thursday Musical (Second Place, 2008) scholarship competitions. A native of St. Paul, Jonker began his classical guitar studies with MGS Artistic Director Joseph Hagedorn at the University of Wisconsin–River Falls. Currently, Jonker is completing a master's degree at the University of Minnesota, under the guidance of Jeffrey Van.



Linh Kauffman

Connecticut native **Linh Kauffman** recently was the soprano soloist in Arvo Pärt's *Como cierva sedienta* with the Minnesota Orchestra under the baton of Osmo Vänskä and was chosen as a young artist in a performance of Handel choral works with Baroque specialist Ton Koopman at Carnegie Hall. As the winner of the 2007 Voices of Vienna Vocal Prize Competition, she studied with Edda Moser at the Mozarteum in Salzburg in the summer of 2007. She has performed various works with the Bach Society of Minnesota, the Bach Chamber Players of St. Paul, Consortium Carissimi, the California Chamber Symphony, and the San Francisco City Chorus. Other appearances include Handel's *Acis and Galatea* with Berkeley Opera, *Dido and Aeneas* with Opera Vivente, Maria in *West Side Story* with Sierra Repertory Theatre, and *Rio de Mujeres* for San Francisco Opera's Opera Viva. Kauffman holds degrees from Carnegie Mellon University and the University of Maryland, and is a doctoral candidate and Berneking Scholar at the University of Minnesota.



Steven Newbrough

As an active soloist **Steven Newbrough** has performed across the country, on television, and on the radio. An eclectic musician, he has played the guitar in many venues and in vastly different styles. Some of these include playing the electric guitar with gospel choirs, playing abstract twentieth century music with dancers, and playing classical guitar on the concert stage as a soloist and as a

Classical Guitarathon, *continued on p. 4*

Directions to Sundin Hall on the Hamline University 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: Classical Guitarathon

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member of varied chamber music groups. He enjoys collaborating with choreographers, and has worked with Brenda Daniels, Kristen O'Neal, and Shawn Bowman-Hicks. He received his Bachelor of Music degree from the North Carolina School of the Arts as a student of Joseph Pecoraro. During his time in North Carolina he performed widely, including in many recitals and recital tours such as the Illuminations Series in Manteo and the 2003 NCSA Flute Tour, and as a guest soloist with the Wake Forest University Choir. Since moving to Minnesota for further study, Newbrough has continued to perform regularly despite a busy academic schedule. At the University of Minnesota he has studied with Jeffrey Van and has held a graduate assistantship. Newbrough receives his Master of Music in Guitar Performance from the University of Minnesota this May.



Christopher Olson

Christopher Olson studied classical guitar at the University of Minnesota–Duluth with Corrine Clay, at the University of Wisconsin–Stevens Point with Glen Shulfer, and at the University of North Texas with Stanley Yates and Tom Johnson. He also received private instruction from MGS Artistic Director Joseph Hagedorn. Primarily known in the Twin Cities as a jazz guitarist, Olson has experience performing many styles of music, and has played classical repertoire of all periods, from the Renaissance to the twenty-first century. A recent trip to Argentina exposed him to some new pieces and sparked a renewed interest in the music of South America. Olson has been featured multiple times at the MGS Jazz Guitarathon and the Local Artist Series, including a performance in April 2008. He currently teaches at McNally Smith College of Music in his home town of St. Paul.



Annett Richter

Annett Richter, a native of Germany, studied lute under Lucas Harris at the annual Baroque Performance Institute at Oberlin Conservatory, where she has accompanied singers and instrumentalists in masterclasses and concerts. She has been an active performer on guitar and lute in the Twin Cities, appearing in both solo and ensemble settings. In March, she performed with fellow MGS board member Brent Weaver in a duo guitar concert as part of our Local Artists Series at Banfill-Locke Center for the Arts in Fridley. Most recently she has performed with sopranos Linh Kauffman and Dawn Sonntag, and with the early music ensemble *Consortium Carissimi*. Richter received her guitar training at the Conservatory Johann Joachim Quantz in Merseburg and the Music Conservatory in Halle, Germany. After moving to the U.S., she studied with Todd Green in Bozeman, Montana, with guitarist/composer Jeffrey Van at the University of Minnesota, and with the Amadeus Guitar Duo, David Brandon, Clare Callahan, Christopher Parkening, Carlos Perez, Rodney Stuckey, John

Sutherland, and Alieksey Vianna in masterclasses. Richter holds the equivalent of a Master of Arts in British and American Studies from Martin-Luther-Universität Halle-Wittenberg, Germany. She completed master's degrees in musicology and in guitar performance at the University of Minnesota, and is currently finishing her Ph.D. in Musicology at the same institution. Richter's scholarly research focuses on intersections between music and the visual arts. She has delivered conference papers for the American Musicological Society, Hawaii International Conference on Arts and Humanities, Missouri Folklore Society, North American British Music Studies Association, and at the University of Minnesota. She has presented numerous guest lectures at the University of St. Thomas. Her articles have appeared in *Musicological Explorations* and in the Proceedings of the 2004 Hawaii International Conference on Arts and Humanities.



David Schmalenberger

David Schmalenberger joined the faculty of McNally Smith College of Music in St. Paul in 2006. Currently, he teaches percussion courses and lessons, and serves as Assistant Head of the Percussion Department. He received his Doctor of Music Arts in Percussion Performance and World Music from West Virginia University, Master of Music Degree in Orchestral Percussion from the University of Michigan, and Bachelor of Arts in Jazz Studies from Capital University. Schmalenberger has performed with the jazz percussion duo SCHAG, the X-tet, Vocal Essence, the JazzMN Big Band, Laura Caviani trio, Phil Aaron trio, and the U.S. Air Force "Notables" group. He was a featured soloist with the Lake Superior Chamber Orchestra (on

Classical Guitarathon, *continued on p. 5*

Program for Classical Guitarathon

(Note: order of program and some pieces still to be determined)

Chris Olson (solo guitar)

Group of short pieces by Argentine composer Carlos Mascardini. One slow, others in South American dance styles (pre-tango): Cueca, Chacarera, and Milonga. Original arrangement of a solo piano piece by Alan Hovahnness.

Steven Newbrough (solo guitar)

Grande Overture Op. 61 by Mauro Giuliani.
Possible: *Milonga del Angel* by Astor Piazzola, Beatles arrangements by Takemitsu; *Dedicatoria* or *Spanish Dance #10* by Granados; BWV 997 Lute Suite by J. S. Bach (except the Fugue).

Kim Sueoka (voice) and Todd Tipton (Baroque guitar)

TBA

Jim Flegel (solo guitar)

J. S. Bach, BWV 1006a—Prelude, Gavotte en Rondeau.

Jake Jonker (solo guitar)

Fantasia Elegiaque, op. 59 by Fernando Sor.

Chris Olson, Sarah Schmalenberger, and Dave Schmalenberger

Albert Biales's *Suite for Horn, Guitar, and Percussion* (2007): Introduction and Dance; Dialogue; Dance.

Jean Seils (solo guitar)

Danza Brasileira by Jorge Morel.

Beatrice Blanc (violin) and Jean Seils (guitar)

Chamerolles Suite for Violin and Guitar by Paul Lewis.

Linh Kauffman (voice) and Annett Richter (lute)

Two French airs de cour: *Ma belle si ton âme*, anonymous, arr. Jean-Baptiste Bésard; *Un jour l'amoureuse Silvie*, Pierre Guédron. Possibly one English lute song by John Dowland.

Concert Spotlight: Classical Guitarathon

Classical Guitarathon, *continued from p. 4*

three occasions), as well as with the Duluth-Superior Symphony Orchestra. He was principal timpanist with the DSSO for ten years. He also toured with the Summit Brass Ensemble and the Intergalactic Contemporary Ensemble (I.C.E.). Tour highlights include a performance with I.C.E. at the London Jazz Festival, and favorable reviews in the *New York Times* and *Los Angeles Times*. Schmalenberger has performed on drumset/percussion for concerts and gigs with artists such as John Scofield, Marvin Stamm, Tim Ries, Larry Grenadier, Richard Davis, Steve Turre, the Jimmy Dorsey Orchestra, Cab Calloway, the Fifth Dimension, The Mills Brothers, and Kevin Mahogany. His articles "Ed Blackwell's African Influences" and "African Rhythm: Perceptions of a Westerner" were both published in *Percussive Notes*. His drumset composition "I Remember" is published by Honey-Rock Music.

Schmalenberger has presented scholarly papers and clinics for the Percussive Arts Society (PAS), Society for American Music (SAM), Minnesota Music Educators Association (MMEA), and International Association of Jazz Education (IAJE).

He has recorded with the Garth Alper trio, I.C.E., the Bigtime Jazz Orchestra, the Duluth-Superior Symphony Orchestra, Equilibrium, and SCHAG. He is also active as a clinician, offering workshops in jazz, percussion, and world music.



Sarah Schmalenberger

Sarah Schmalenberger teaches horn and music history at the University of St. Thomas. She has published articles in the area of Black American women in classical music, most notably on the Washington Conservatory of Music and its

founder Harriett Gibbs Marshall, and on an opera composed by Shirley Graham Du Bois. Currently she is the principal investigator of the Life and Livelihood Study, a national research project exploring the occupational well-being of women musicians after breast cancer. She is the principal horn of the Lake Superior Chamber Orchestra and Early Music Orchestra in Duluth (charter member). She has also played third horn in the Duluth Symphony and the Breckenridge Festival Orchestra (Colorado), and has various operas in the north region. She is an active freelance hornist on modern and Baroque horns.



Jean Seils

Jean Seils, born and raised in the Twin Cities area, started studying classical guitar at age 10. She received her bachelor of music degree from the University of Wisconsin-River Falls in 1997, where she studied with long-time instructor

Joseph Hagedorn. In 1998 she became certified in Suzuki instruction at the Intermountain Suzuki Institute in Park City, Utah. She continued studying the Suzuki method under Alan Johnston and has taught Suzuki and traditional guitar lessons at MacPhail since 1998. Seils has also performed in classical guitar masterclasses with David Leisner, Eduardo Fernandez, Sergio and Odair Assad, Scott Tenant, and Ricardo Iznaola.



Photo Credit: Reaction Studios

Kim Sueoka

Vocalist Kim Sueoka is originally from Kaua'i, Hawai'i. She earned a bachelor's degree in vocal performance at the University of Evansville, IN, and a master's degree in vocal performance at the University of Minnesota. In 2005, she was awarded a Cultural Community Partnership Grant from the Minnesota State Arts Board to research vocal traditions of ancient to early twentieth century Hawai'i and present a series of educational workshops and concerts in the state of Minnesota. She received a finalist award in the McKnight Foundation Fellowships for Performing Musicians competition in 2007. Sueoka has appeared as a soloist in the Owatonna Arts Center Chamber Music Series, The American Composers Forum SoundCheck Concert Series, The Schubert Club's Summer Songfest, and Courtroom Concert Series, The St. Paul Conservatory Coffee Concert Series, and the Royal Hawaiian Band's 'Iolani Palace Outdoor Concert Series. She has performed and recorded works by composers Carol Barnett, Abbie Betinis, Christopher Gable, Todd Harper, Libby Larsen, and Jeffrey Van. She is featured on the Space Station Alpha Sextet's CD *fLora*, and on the Rose Ensemble's *Celebremos el Niño, Rosa das Rosas*, and *N Mele Hawai'i*. She has also recorded for online music publications *In the Hands* and *Baby Blue Arts*. She currently sings with The Rose Ensemble, Full Moon Rabbit, with lutenist Paul Berget, and with guitarists Wade Oden and Todd Tipton.



Todd Tipton

Todd Tipton has studied under world-renowned educators and performers Ricardo Cobo, Julian Gray, Rodney Stucky, and Jeffrey Van. He has performed in masterclasses for Renato Butturi, Eliot Fisk, Eduardo Fernandez, Sharon Isbin, John Parris, Tom Patterson, Steve Robinson, Stanley Yates, and others. He holds a Bachelor of Music from the University of Kentucky and an Master of Music from the University of Minnesota, where he is currently completing a Doctorate of Musical Arts. Tipton's performances bring attention to a wide range of contemporary composers such as Robert Martin, Anthony Glise, Paul Fetler, and Elliot Sharp. He balances a contemporary emphasis by including period instruments such as the vihuela and 5- and 4-course guitars in his performances. Teaching provides the main focus for Tipton's interests and talents. Rodney Stucky, a leading pioneer in children's guitar education, hailed Tipton as having "an uncommon aptitude for teaching" while Jeffrey Van wrote that "Todd is passionate about teaching, and dedicates himself to this with utmost energy and purpose. He is always extremely successful in producing a high level of achievement with every student." Tipton's students have ranged from beginners to professionals. He currently runs a thriving studio in the Twin Cities.

Join us May 17th! Call 612-677-1151 for tickets.

Kris Anderson Recital

Guitarist Kris Anderson will present a recital on Saturday, May 3rd in Antonello Hall at the new MacPhail Center for Music in downtown Minneapolis. Originally from the Twin Cities, Anderson has lived and studied in Texas, Arizona, and Florida since he left home in 1992. This spring he received his Doctor of Music Arts from Florida State University, where he studied with renowned pedagogue Bruce Holzman. [Editor's note: Kris Anderson is a former student of long-time MGS member, and MacPhail faculty member, Alan Johnston. The following email interview was done in late March for this issue of *Guitarist*.]

Question: Tell us about your background.

Answer: I am a Minnesotan through and through, born and raised. I lived in the Twin Cities up until I was 18, but even when I moved away to college my mood was dictated by how well the Vikes beat (or got beaten by) the Packers.

Q: How did you choose the guitar, and how old were you when you began?

A: I was 10 years old when I started lessons. Van Halen's *1984* had just come out. And like countless others, when I heard and saw what Eddie Van Halen was doing with the guitar, I just knew that it was for me. My parents were very supportive of the idea, too. I remember them bringing me to talk with all kinds of different professional musicians to make sure guitar was what I should start with. In the end, they let me do it.

Q: Did you start on classical guitar?

A: Actually, no. I was consumed with rock guitar. But after several years of me bringing in songs for my teacher Alan [Johnston] to figure out, I got pretty good at doing it myself. I think at that point Alan wanted me to start classical lessons. This was when I was about 15. Haven't looked back since.

Q: You mentioned your parents, did your family have ties to the local music scene?

A: Both my parents were professional actors and singers in the Twin Cities. This meant I was constantly around the best musicians and actors in the area. A pretty spoiled way to grow up really. But it showed me how you can make a living at doing what you love, and I'm sure it also had something to do with my love of performing.

Q: Was there a pivotal moment when you knew you were going to be a professional guitarist?

A: I'm not sure if there was one moment. I do remember being 13 years old and someone asking me what I thought I was put on this Earth to do. I remember my answer being to play music, to play guitar. Frankly, my answer hasn't changed since.

Q: Tell us about your guitar studies and various teachers since you left.

A: I feel blessed to have had great teachers in my life, starting with Alan. I studied with Tom Johnson at the University of North Texas. I was an assistant to Frank Koonce at Arizona State. And then for my doctorate I was an assistant to Bruce Holzman at Florida State. I've also had lessons with people like Oscar Ghiglia, Leo Brouwer, Odair Assad, and Roland Dyens.

Q: Does a student get tired of receiving instruction and want to set their own direction?

A: Oh sure, that's probably the idea in the end for any student. I think the best teachers are essentially trying to give you the tools to teach yourself anyway. While I don't think you can ever be done learning a subject, at some point you've got to get the right tools to go at it alone.

Q: You have entered some competitions. How has that gone for you?

A: I feel I've done pretty well considering I haven't entered too many of them. I've won enough of them to know that I can win them, but I don't subscribe to this trend that you have to win 15 or 20 or 25 to have a performing career (although I'm sure it doesn't hurt).

Q: Tell us about your guitar quartet.

A: I'm quite proud of this project. The Tantalus Quartet is a guitar quartet that I and three of my Florida State friends formed about four years ago and things are really coming together for us. We just got back last week from headlining a festival in the [Washington] D.C. area. We made our European debut last summer at the Iserlohn Guitar Festival in Germany, and we're performing at several other festivals. We've also had several great works written for us, including a fantastic piece by Grammy-nominated composer Apostolos Paraskevas. We're premiering his Quartet Concerto this fall with the Albany Symphony. Our debut CD was released last summer and we just got an endorsement with D'Addario Strings. So things seem to be on the right track.

Q: What will you play for your recital at MacPhail?

A: The first half will consist of smaller pieces by Ponce, Scarlatti, Ohana, Poulenc, Lauro, and Morel. The second half will be the great "Variations sur 'Folia de Espana' et Fugue" by Ponce. I can't wait to see the new hall. I hear it's stunning!

Q: What are your plans for the future?

A: Honestly, I have been wanting to come back home to Minnesota since I first moved away. My fiancée and I are both hoping to find work there in the Twin Cities. But in general, the plan is and always has been to perform, record, compose, and teach as much as humanly possible!

[Editor's note: For more information about the recital, and Antonello Hall at the new MacPhail Center for Music, visit the MacPhail website at <www.macphail.org>, or call (612) 321-0100.]

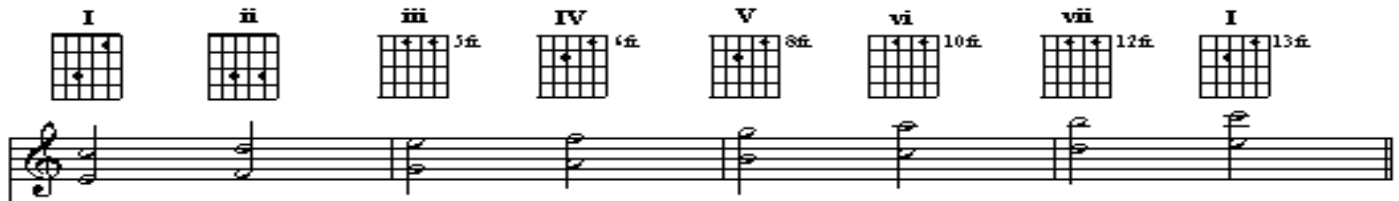


Special Feature: Masterclass

The Joy of Sixths by Chris Olson

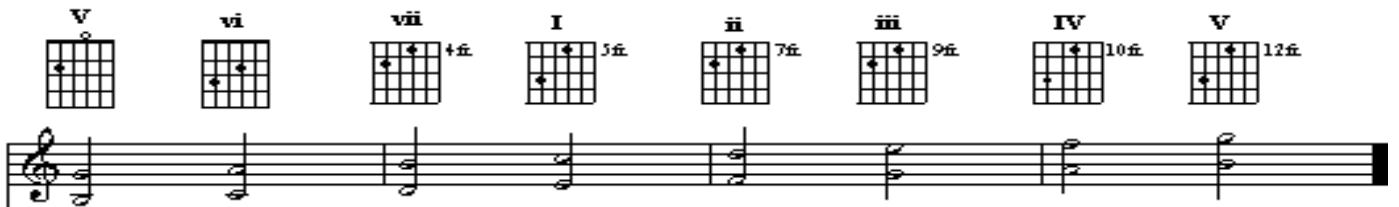
Understanding how intervals can be inverted will save time organizing your practice time. Certain “diad” shapes are partners, with the same two pitches forming two different intervals, depending on which note is higher and which is lower (and there are more possibilities if more than an octave separates the tones). For instance, the interval of the **sixth** is a partner with the interval of a **third**, which we discussed last time. If you refer to the article in the last issue of *Guitarist*, you will remember that with 3rds, the note on the lower string sounds a major scale, from root to root, if played alone. The third is added on the upper string. The diatonic third above scale degrees 1, 4, and 5 is major and the third above scale degrees 2, 3, 6, and 7 is minor. **Sixths are inverted thirds.** Therefore, degrees 1, 4, and 5 should be identical to each other. However, this only works if we form the major scale on the higher string and add the sixth below.

Begin with diatonic 3rds in the key of C major on string pair 1 and 2, focusing on the 2nd string and adding a third above. Take the notes on the first, or “E” string, and move them to the fourth, or “D” string. We could move them to the 3rd string, but while 6ths can be played on adjacent strings, they are usually performed with an empty string in between the two pitches. The upper note of the first shape (2nd string) is “C” or “1”. If we know the fingerboard well enough, we can see the notes within a key on both strings, but we need only look at one string if we remember the sequence of shapes.



By inverting 3rds this way, we stay consistent. There are still only two shapes and the ones that are identical occur on the same scale degrees. If you know your intervals well, you notice that what we refer to as the “I” diad is actually the interval of a *minor* 6th, but we are thinking of it as a *major* sound. You may recognize how the shape can be drawn from a simple, open position C major chord. This is because it contains degrees 1 and 3 of a C major scale. It is an inverted major 3rd, and it sounds major when played in the context of this key. Similarly, our *minor* degrees (2, 3, 6, and 7) are actually *major* 6th intervals, but are inverted minor thirds and minor sounds, and are therefore represented with minor roman numerals above.

With 3rds and other adjacent string diads there are 5 string sets (1-2, 2-3, 3-4, 4-5, 5-6). When leaving an open string between notes we are left with only four combinations (1-3, 2-4, 3-5, 4-6). Four of the five string pairs use the same shapes when playing thirds. Only set 2-3 is different. With 6ths, the shapes on strings 1 & 3 and on strings 2 and 4 are identical, and those on set 3-5 and set 4-6 are also a match. That is because the exceptional tuning between the 3rd (G) string and 2nd (B) string is contained within the combinations 1-3 and 2-4, but not within 3-5 or 4-6. This will be true of all intervals played on strings separated by one string, such as octaves and 7ths. Below are 6ths played on strings 3 and 5, starting with the 5th note of a C major scale on the “G” string. Starting the pattern in open position allows it to be played easily on all guitars, and by not starting on I (or “do”) it prevents us from relying on our ear to determine the shapes. Notice how the major 6ths (listed as minor diads) look the same as the minor 6ths (major diads) on strings 2 and 4. This happens with all shapes because of the tuning between strings 2 and 3, reminding us that intervals involving those two strings require special attention.



Many cool exercises and licks involve 6ths. Country and bluegrass musicians are particularly fond of them, and if you want to harmonize a simple melody, adding a diatonic 6th below usually results in a pleasing sound, while leaving the melody on top. Below is a classical exercise with right hand finger suggestions, designed to stay on strings 2 and 4 only. Try it on all string sets and in all keys. Look for more interval partners in future months, or email me at <knowtheneck@hotmail.com>.



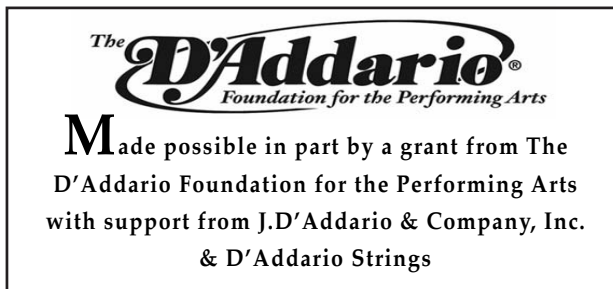
2008 Youth Guitarathon on Sunday, May 18

Minnesota guitar teachers, both MGS members and non-members, here is an excellent performance opportunity for your students. This season, with a generous grant from the D'Addario Foundation, the MGS is proud to sponsor the 2nd Annual Youth Guitarathon. Over four hours of auditions were held on the University of St. Thomas's St. Paul campus on Sunday, April 20th! Everyone who passed the auditions will all be heard in a free concert, at the University of Minnesota's Lloyd Ultan Recital Hall in Ferguson Hall on Sunday, May 18th, at 2 pm.

There will be four categories of solo performers—elementary, junior, high school, and senior—and an ensemble category. A panel of judges chose the finalists based on technique and musicality, accuracy, and stylistic contrast of the program.

For more information, contact Brent Weaver at (651) 643-0762 or <msgathon@yahoo.com>, or visit the MGS website at <www.mnguitar.org>.

This year's Youth Guitarathon is presented through the generosity of the D'Addario Foundation, which was established in 1981 as a non-profit corporate foundation committed to inspiring and assisting the growth and appreciation of music throughout the world. The focus of the Foundation's giving is in the areas of stringed as well as band and orchestral musical instruments primarily through the support of educational programs, events, and performance-based activities. We thank them for their support!



For more information about Lloyd Ultan Recital Hall, visit this page at the University of Minnesota School of Music website: www.music.umn.edu/directions. The MGS and the Guitar Department at the U of MN collaborated on an extremely successful Local Artists Series concert last February that featured outstanding student performers from every phase of the Department's degree-granting programs (undergraduate and graduate, including masters and doctoral candidates).

Classical Guitarathon May 17

The very first event presented by the Minnesota Guitar Society was a Classical Guitarathon. This annual event is a fundraiser for the Society and a celebration of the wealth of musical talent based in our area (guitaristic and related). The lineup for this year's concert promises to make this a very special occasion. Plan to join us on Saturday, May 17th at 8 pm in Sundin Hall. Reserve your ticket now by calling 612-677 1151. And don't forget to bring an extra \$16 for this season's beautiful commemorative T-shirt. Supplies are limited. Get there early!

MGS Members Participate in Healing Harmonies Program

MGS members Jay and Jan Fillmore and Mark Bussey are among the numerous volunteer musicians who participate in the Healing Harmonies program at Unity and Mercy Hospitals in Coon Rapids on a monthly basis. Healing Harmonies musicians provide soothing background music in waiting rooms and patient care units, not only for the benefit of the patients, but also for medical staff and visitors. The group includes both amateurs and professionals who donate their time and talent. The program, which began several years ago under the direction of hospital auxiliary member Lorraine Tressel, includes guitar, piano, harp, flute, and other suitable instruments. Anyone interested in learning more about Healing Harmonies, please contact Jan at <janfillmore@comcast.net>, 763-717-2107, or call Lorraine at (763) 712-7403.

New Roots Duo CD Release Concert, May 1st

The Cedar Cultural Center is hosting a CD release concert by Ben Woolman and Dan Schwartz, the New Roots Duo, on Thursday, May 1st, at 7:30 pm. Tickets are \$10 in advance, \$12 at the door. Special guest vocalist Carin Vagle will open.

Roots Run Deep, the debut CD from the duo, is a collection of instrumental, melody-driven, roots-based pop music featuring the unique combination of Twin Cities-based fingerstyle guitarists Ben Woolman and Dan Schwartz. Both have cultivated successful solo careers over the past 10 plus years, performing throughout the U.S., and have now joined forces to write, record, and perform music as a duo, exploring new sonic terrain and new instruments (acoustic baritone guitar and acoustic lap-steel guitar, respectively).

Much of the music on this CD is based on pop song forms, incorporating enough of the duo's jazz and classical training to take some unexpected turns. The arrangements display their intricate counterpoint, while the more open development sections suggest the "free folk" improvisations they are known for in their live shows. The lone cover on the record is a haunting arrangement of "Red River Valley" that could fit comfortably in a Ry Cooder film score.

While both players definitely have obtained a high level of technical proficiency within the discipline of fingerstyle guitar, the focus for this recording is not on "flash." According to Schwartz, "This project let us step back from having to hold everything down. Relying on each other, trusting the melodies, and allowing the music to be sparse, if necessary, has been a valuable lesson." "We fed off of each other's energy," Woolman added, "and learned from each other's strengths, and composed the best music possible. It's as if the result comprised the ultimate average, hopefully the best musical sensibilities of each one of us."

The change in instruments opened up new horizons for each artist. For Woolman, originally a bass player, the extended range of the baritone guitar (tuned 4 steps below a standard 6-string guitar) offered the best of both the bass and the standard guitar. "I am now able to really hold down the bottom end, but still carry the upper melodies. The instrument perfectly unites

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my bass and fingerstyle sides." For Schwartz, the vocal-like qualities of the steel guitar were a natural extension of his perspective as a singer. "This instrument has definitely helped me write more fluid melodies for the guitar."

The New Roots Duo will tour extensively in 2008 to support *Roots Run Deep*. A second release is planned for 2009.

Between them, they have over 15 CDs and thousands of shows to their credit. They have worked with such musical greats as Jimmy Jam and Terry Lewis, Billy McLaughlin, Dean Magraw, Peter Mayer, Tim Sparks, and Pat Donohue.

Both have written for and have been featured in national/international guitar magazines, including *Guitar Player*, *Guitar Teacher*, *Acoustic Guitar*, *Fingerstyle Guitar*, and *Chitarre*. Their music can be heard around the world on various international radio outlets as well as Minnesota and National Public Radio programming.

Both artists have been featured on the internationally released Narada compilations *Masters of Acoustic Guitar*, *Guitar Fingerstyle 1*, and *Guitar Fingerstyle 2*. For more information, e-mail <info@newrootsduo.com>, or contact Ben Woolman at (651) 468-1566.

Minnesota sur Seine Music Festival Returns to the Twin Cities May 15–25

The fourth installment of the Minnesota sur Seine music festival is coming to various Twin Cities locations from May 15 through 25. The lineup features collaborations between musicians from the Twin Cities and international musicians, performing improvisational jazz, Celtic, hip hop, world music, spoken word, rock, and more. A hip hop show (with La Rumeur and Ursus Minor), a roots show (with the Jacky Molard Quartet and Roma di Luna), an Ethiopian master (Mahmoud Ahmed), two St. Paul Music Crawls, and a celebration of Federico Garcia Lorca (featuring Tony Hymas) are among the events on the 2008 schedule. Minnesota sur Seine, which debuted in the fall of 2004, has grown in scope from its Twin Cities-meets-Paris jazz beginnings to become a sweeping showcase of musical styles from around the world. Most acts feature a guitarist! For complete schedules and more information visit the festival website at <www.surseine.org>.

OpenStage Continues

OpenStage is a structured but informal way for guitarists of any level to experience the joy of playing for each other. It was started in 2002 at the suggestion, and with the leadership, of the late Dennis Burns, a long-time MGS member and avid amateur guitarist. We continue to gather at coffeehouses and similar venues throughout the metro area once a month, October through May. Currently hosted by MGS members Jay and Jan Fillmore and others, there's a simple sign-up sheet for performers, who are allowed 10 to 15 minutes (2 or 3 songs) each. There's often time for jamming at the end of our 2-hour meetings. Get-togethers start at 3 pm the first Sunday of each month. Want to check it out, but don't want to play? Listeners are encouraged! Our last meeting of this season is May 4th at Audubon Coffee House in NE Minneapolis. We take the

summer off, but the series resumes next October, so start polishing your renditions of classical, folk, and jazz favorites. We maintain a monthly email reminder list—get in touch! Email <editor@mnguitar.org> or visit <www.mnguitar.org>.

Support Our Friends

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Volunteer Opportunities

We need help:

- identifying and gathering contact info for community groups and media outlets that might be particularly interested in our Sundin Hall concerts
- distribute the newsletter with deliveries to stores and schools
- and, finding and contacting more area guitar teachers, especially those at private music schools, to increase newsletter distribution and concert ticket sales.

For more information on Volunteer Opportunities, please contact us at <editor@mnguitar.org>.

2008–2009 Sundin Hall and Local Artists concerts

It's too soon to announce the specifics, but our Sundin Hall series next season will feature Minnesota-based artists with established international reputations and an array of international stars, while our Local Artists series will again allow us to collaborate with community and arts organizations to present fine locally based artists in special concerts. Look for our summer issue for more information, or guarantee that you will get the latest info, by becoming a member of the Guitar Society today! Use the form on page 2!

Joanie Johnson Jazz Group

In August 2003, vocalist Joanie Johnson and guitarist Dave Meier teamed up to create a music group to perform forgotten gems of early jazz and blues. They have performed at the St. Paul Art Crawl at the Visual Arts Focus Group gallery show, at Fireroast Mountain Cafe in South Minneapolis, Betsy's Back Porch in Richfield, the Sunrise Bar & Grill, and elsewhere. They continually work on their song list, emphasizing what they feel are the most beautiful and influential jazz and blues songs of 1910 to 1945. One of their favorite sets includes "question" songs such as "What's New?" "What'll I Do?" and "Do You Know What It Means to Miss New Orleans?" The Joanie Johnson Jazz Group is available for receptions, parties, art gallery openings, special occasions, and performances at restaurants and cafes. An accomplished pianist, Johnson also plays classical guitar. While early jazz and blues songs are the focus of the Joanie Johnson Jazz Group, Johnson also enjoys singing rock, folk, and gospel music. Some of the vocalists she admires most are Bessie Smith, Billie Holiday, Ella Fitzgerald, and Harry Connick, Jr. For more information, visit <www.myspace.com/joaniejazzgroup>.

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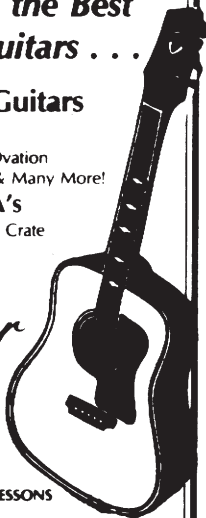
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