

Guitarist

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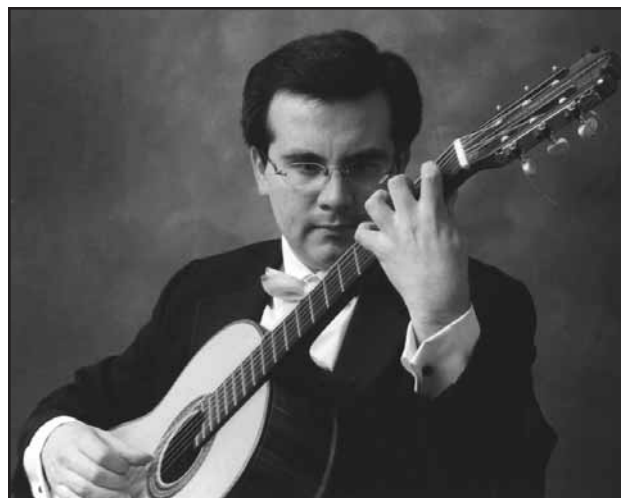
VOL. 25 NO. 5

Brighten Your Fall at Sundin Hall!



Pete Huttlinger,
Steel-String Guitarist
Friday, Sept. 25th

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Carlos Pérez,
Chilean Classical Guitarist
Friday, Oct. 30th

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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.

Join the Minnesota Guitar Society!

*As a member of the Minnesota Guitar Society, you receive ticket discounts
on all MGS-sponsored events, a year's subscription to the Guitarist
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Pete Huttlinger's Steel-String Wizardry Comes to Sundin Hall

Our 2009–2010 Sundin Hall season gets off to an exciting on Friday, September 25th, as we welcome for the first time a master of the steel-string guitar, Pete Huttlinger. Known for his compositions, arrangements, time with John Denver, and win at the prestigious Walnut Valley Festival competition, Huttlinger is an engaging entertainer and amazing performer.

Bio

After a day of demanding music classes at Berklee College, Peter Huttlinger would grab a friend, rush to the Harvard Square subway station and spend the afternoon there playing music for tips. The two always came back with their pockets filled. For Huttlinger, this routine symbolized what has become his abiding outlook toward music: Perfect your art, but play to the crowd.

Since his days of subway busking, Huttlinger has developed into a world-renowned guitarist. Even as a must-have sideman, he occupied some pretty choice real estate, including the Hollywood Bowl and London's Royal Albert Hall with John Denver, Caesar's Palace in Las Vegas and stadiums around the world with numerous other pop and country superstars.

He has been a featured artist with the San Diego and Houston symphonies and is a favorite guest artist of the Nashville Chamber Orchestra. In 2000, Huttlinger won the title of National Fingerstyle Champion at the prestigious Walnut Valley Festival.

In the past few years, Huttlinger has stepped into the solo spotlight. He has just released his latest CD, *Finger Picking Wonder—The Music of Stevie Wonder*. This newest collection is hot on the heels of his critically acclaimed *Naked Pop* and *The Santa Rita Collection* CDs. Ten of the 13 tracks on *The Santa Rita Connection* are original compositions. "I've been writing tunes since I was 14 years old," says Huttlinger. *Naked Pop* was a way to introduce my playing to people using tunes that they were familiar and comfortable with, thus setting the stage for a CD of my own tunes." *The Santa Rita Connection* includes some classic covers, such as a blinding version of George Gershwin's "I Got Rhythm," Huttlinger's mind-boggling arrangement of Steve Wonder's "Superstition," and a beautiful adaptation of the timeless "Sunny."

Huttlinger refers to *The Santa Rita Connection* as "my best collection of fingerstyle performances ever." He explains, "My playing has matured to a point where I feel really comfortable. I'm at a place where my technical chops and writing skills are all coming together."

Born in Washington, D.C., Huttlinger descended from two lines of prominent journalists. His grandfather on his mother's side, Fred Walker, was an editor of the *San Francisco Call-Bulletin*, reporting directly to its owner and publisher, William Randolph Hearst. Huttlinger's father, Joseph, was a White House correspondent and a publisher of his own newsletter on the oil industry. "My dad took my mom to the White House on their first date," Huttlinger says, "and while they were walking around, President Truman came out and said, 'Hi, Joe.' That got Mom's attention."

When Huttlinger's father died in 1964, his mother moved with her six children to northern California. "My mom played piano almost every evening," Huttlinger recalls. "It was real comforting to hang out and listen. She wasn't trained, but she had a real melodic sense about her."

By the age of 12, Huttlinger had begun music lessons and by 14 he had settled on the guitar. Soon after he graduated from high school, a relative left him a small inheritance. He decided to use this windfall

to study at Berklee College of Music, the Boston-based academic home of such musical luminaries as Quincy Jones, Kevin Eubanks, Melissa Ethridge, Branford Marsalis, Bruce Cockburn, and Paula Cole. It was there that Huttlinger found he had a knack for music theory and harmony. "All that made sense to me," he says.

Huttlinger graduated cum laude from Berklee in 1984 and moved to Nashville. During the years since that move, Huttlinger has established himself as a top-notch session player, composer, arranger, bandleader, songwriter, and sideman.

During the early 1990s, John Denver's tour manager and producer Kris O'Connor heard Huttlinger on another project and was so impressed that he recommended him for Denver's band. Huttlinger toured, recorded, and performed on television with Denver from 1994 until the singer's death in 1997.

Huttlinger has performed on numerous Grammy-winning and Grammy-nominated projects. He has also been nominated for an Emmy for music he both composed and performed for a PBS special. His performances have been used in several national TV series, including the PBS *Nature* special *Let This Be A Voice*. He created the theme song for ESPN's *Flyfishing America*, a program on which he has made guest appearances.

Competing at the Walnut Valley Festival in Winfield, Kansas, Huttlinger matched licks with 37 of the nimblest guitarists in the world to win the 2000 National Fingerpick Guitar Championship. He has since been featured on the cover of *Fingerstyle Guitar* twice, and has been profiled in *Guitar Player*, *Acoustic Guitar*, *Vintage Guitar*, and *Guitar World Acoustic*. He has created two series of instructional DVDs that have become Homespun Tapes top sellers. One series is his much in demand *Learn To Play The Songs of John Denver* (Vols. 1–4). The other series teaches his own arrangements and practice techniques.

Peers consider Huttlinger one of today's finest fingerstyle guitarists. In the words of a writer from *Guitar Player* magazine, "In Pete Huttlinger's hands, a fingerpicked flat-top becomes a mini-orchestra. He juggles it all: a tune's melody, harmony, and bass lines—even percussion. His playing is fun, scary, and always inspiring." Huttlinger lives in Nashville and plays everywhere. Visit his website, <www.petehuttlinger.com> for detailed information about his many books and recordings. And don't miss this chance to stretch your ears and give your fingers something new to think about! His concert for us will follow directly after his appearance at this year's Walnut Valley Festival, as the leader of a workshop. Call our phone line at 612-677-1151 to reserve your tickets for his Sundin Hall concert on Friday, September 25th!



Carlos Pérez Returns!

Our second Sundin Hall concert of the season is a very special one. It will be the much-anticipated return of Chilean classical guitarist Carlos Pérez, whose performance for us six years ago is still raved about by everyone who attended. We agree with *Classical Guitar* magazine of England, which praised Carlos Pérez with the words "He gets to the point of everything he plays...A master guitarist with true star quality."

Carlos Pérez was born in Santiago, Chile. His interest in guitar playing started at an early age through his father. He graduated with top honors from the Arts Faculty of the University of Chile, where he studied under Ernesto Quezada. He has been awarded top prizes at major international guitar competitions in Europe and America, winning first prize in the X Alirio Díaz Competition (Venezuela, 1996), the XX René Bartoli Competition (France, 1997), the VI Printemps de La Guitare Competition (Belgium, 1998), the III Vienna International Guitar Competition (Austria, 2000), the XIV Fundacion Guerrero competition in Spain (2000) and the Joaquín Rodrigo Competition (Madrid, 2006).



He has issued a total of eight CDs and recorded at several European radio stations. His first DVD was issued by Mel Bay Inc. A second DVD features his version of "Concierto de Aranjuez" recorded live at the finals of the Joaquin Rodrigo Competition, where he won First Prize. He has given recitals in more than thirty countries in North, Central, and South America as well as Europe, and has played with orchestras from England, Belgium, the US, Spain, Russia, Portugal, Poland, and Chile. His performance with Orquesta Sinfónica de Radio y Televisión Nacional de España was transmitted live to 27 countries by the European Broadcasting Union.

Pérez has participated in many prestigious guitar festivals including the Guitar Foundation of America, Volos, Vienna, Esztergom, Bratislava, Mikulov, Fabritio Caroso, Caracas, Saltillo, Martinique, and others, and has given masterclasses and lectures at many universities and schools of music in North, Central, and South America.

His arrangements and compositions have been published by Editions Henry Lemoine of France, Productions d'Oz of Canada, and Grenzland-Verlag Theo Hüsgen of Germany.

For his concert at Sundin Hall on Friday, October 30th, Pérez will perform compositions by Louis C. Daquin, Ferdinando Carulli, Tomás Damas, Julio Ságreras, and Jeffrey Van. The Van composition will be the Minnesota premiere of "Light and Shadow" for solo guitar). Pérez will be giving a masterclass during his stay here, at the University of Minnesota for the guitar program there. Details are still being finalized as we go to press. For more information the masterclass, visit our website, <www.mnguitar.org>. For more information about our artist, and to order copies of his recordings, visit <www.carlosperez.cl>. And call our phone line now, 612-677-1151, to reserve your tickets for this very special concert!

Upcoming 2009–10 Sundin Hall Concerts

Fri. Sept. 25

Peter Huttlinger—Fingerstyle Guitar

Fri. Oct. 30

Carlos Pérez—Classical Guitar

Sat. Nov. 21

Lute Summit—Baroque and Renaissance Lute, featuring Paul Berget, Richard Griffith, Rockford Mjos, Phil Rukavina, and Thomas Walker, Jr.

Sat. Dec. 12

Goran Krivokapi'c—Classical Guitar

Sun. Dec. 13, 3 pm

Masterclass @ MacPhail Center for Music

Sat. Jan. 23

Third Annual Flamenco Guitarathon

Sat. Feb. 20

Andrew Zohn—Classical Guitar

Sat. Mar. 27

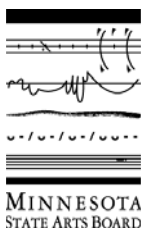
Soloduo—Classical Guitar duo

Sun. March 28

Masterclass—Time/Location TBA

Sat. Apr. 17

Salome Sandoval—Guitar, Baroque Guitar, and Voice



The Minnesota Guitar Society concert season is co-sponsored by Sundin Hall at Hamline University. 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.



Report on the GFA Convention in Ithaca

by Alan Johnston

Last October, I received a chatty message on my answering machine from Bill Kanengiser of the Los Angeles Guitar Quartet. I've known Bill for many, many years, and he doesn't call to chat, so when I called him back I wasn't sure what to expect. As it turned out, he had become a board member of the Guitar Foundation of America and he was pushing their new membership challenge, an initiative to get music schools around the country to encourage their students to become members of the GFA.

I took up his challenge, recruited students for GFA membership, and, to make a long story short, the MacPhail Center for Music, where I teach, tied for third place with the University of Southern California, where Bill teaches.

As a result, six people from MacPhail were given a free pass to the annual GFA Convention and International Competition, which was held this year in Ithaca, NY. I encouraged several of my 12- to 16-year-old guitar students and their parents to attend with me and my 12 year old son (and student), Henry.

Several years back, the GFA, which sponsors the annual International Solo Competition that has helped launch the careers of Jason Vieaux, Antigoni Goni, Fabio Zanon, and Denis Azabagic, among others, began to have a youth competition. I had sent one high school student to it last year in San Francisco, but he hadn't made it to the finals. He and others reported to me that the level of the youth competition was extremely high, but still I encouraged my students to participate in the competition this year in Ithaca.

Fast forward to Ithaca, NY, June 2009. It's the opening night of the festival, and Eduardo Isaac, a marvelous guitarist from Argentina, virtually unknown in the U.S., plays the first recital. He plays with drama and poetry and with the facial expressions of Ernest Borgnine in one of his most dramatic movie roles. My students Austin, Xavier, Christopher, and Henry have claimed rights to the front row center seats, where they remain all week. They are all excited because tomorrow is the first rehearsal of the guitar orchestra led by Andrew York and they are preparing to play his piece, *Brajamazil*, on the Saturday night concert.

During the course of the week we hear great concerts by Roberto Aussel, Adam Del Monte, Elena Papandreu and Andrew York among many others. The Tantalus Quartet [Ed. Note: this group includes new MGS board member Kristian Anderson] and Lukasz Kuropaczewski give stand out noon-time performances. I think, for many festival attendees, the highlight concert of the week turned out to be that by the Eden-Stell Duo from England. These guys put on a SHOW in the best sense of the word, with a refreshing mixture of musicianship, great programming, virtuosity in service of the music, and more theatrics than you could possibly imagine at a guitar recital. It would be a treat to have them play for the MGS in the future. On this topic, I have to mention that Oscar Ghiglia, who was given the GFA Artistic Achievement Award at this festival, is long overdue to play (and teach) in the Twin Cities. His artistic influence in the guitar world in the last 40 years has been tremendous.

Always at the GFA Festival, the International Competition is the most memorable event. This year was no exception. The semifinals consisted of 12 performers chosen during the week by a distinguished panel of judges. I heard them all and had decided



L to R: Alec Holcomb, John-Marcel Williams, Henry Johnston, and Yossi Kohrman-Glaser.

for fun to rate them with a system of points similar to what the judges would be using. After hearing them all play three pieces, including the set piece by Astor Piazzolla, I had a number of them ranked at around 83 to 88 points on a scale of 100. I had given 93 points to a wonderful South American player named Cristina Perez Madeido, but I had given a perfect score of 100 to a young Frenchman named Florian Larousse. He had the bumbling stage presence of a Woody Allen, but as a player, he was truly in a class of his own and one of the finest classical guitarists I have ever seen.

As always, there was some drama in the finals. The young woman I had ranked second highest didn't make the cut. I still can't figure that one out, even after talking to one of the judges who agreed with me but was overruled. In her place was a Russian named Atryom Dervoed, who, in spite of a weak performance of the set piece, must have made it based on his reputation as a past winner of some important competitions. In any case, the results were as follows: Florian Larousse 1st place (don't even think about missing his performance in the Twin Cities when he comes on the GFA winner's tour), Otto Tolonen 2nd place (he took 3rd place last year), Aleksandr Tsboulski 3rd place (a Russian living in Australia with the most uncomfortable sitting position I have ever seen), and Artyom Dervoed 4th place (grudgingly accepted).

On Saturday, the second to the last day of the festival, the semifinals of the youth competitions were held. There are two age groups, 15-18 and 14 and under. Two of my students participated in the older age group and were both happy with how they played, but did not make it to the finals. They are both looking forward to next year in Austin, Texas. The winner this year was a Chinese guitarist, Yunxiang Fan.

And finally, the highlight for me: the finals of the 14 and under division. My son Henry had been announced as a finalist after the Saturday night concert. While the other finalists went back to their

GFA Convention, *continued on p. 8*

Local Artists Series Returns

Our Local Artists Series, over the past decade and more, has featured classical, folk, and jazz artists at every stage of their careers, in venues throughout the Twin Cities area. Once again, the Minnesota Guitar Society is glad to present outstanding locally based guitarists in concert. This season, current MGS board members Christopher Becknell, Mark Bussey, and Kristian Anderson and former board member (and long-time newsletter production ace) Daniel Sturm will each perform. The fall concerts are in the intimate setting of the Banfill-Locke Center for the Arts. The winter concerts are at Woodbury's warm and inviting indoor Central Park. We thank BLCA and Woodbury Parks and Recreation for partnering with us to make these concerts possible, and we thank this season's artists for sharing their talents and energy. Starting the series will be Chris Becknell, on Sunday, October 25th. We caught up with Chris via email, fresh from the rigors of an all-week Suzuki conference at MacPhail Center for Music in Minneapolis. Chris was kind enough to take the time to answer our questions about his background and the concert he'll be playing.



Christopher Becknell

Interview

Q: What music will you be playing at your concert? How/why were the pieces chosen?

A: I'll be playing a combination of pieces by Minnesota composers and South American classical guitar music that I'm fond of. Expect to hear some exciting new pieces getting their debut!

Q: What guitar will you be playing? How long have you had it?

A: Right now I'm playing a guitar made by Steve Kakos. It was built by him in the late '80s but I just acquired it this year. It's a cedar top with Macassar ebony back and sides. I've played spruce top guitars my whole life until now and am enjoying its subtleties.

Q: Where and what do you teach?

A: I currently teach at Northern Pine studios in Lino Lakes where I run a Suzuki violin and guitar program. I also teach classical and fingerstyle guitar at The Podium in Dinkytown.

Q: What do you like the most about teaching?

A: I love seeing people develop their relationship with an instrument and the effect that has on increasing the joy in their lives. The potential all people have is captivating.

Q: Do you compose music?

A: I do a little composing but most of my creative work outside of teaching is in part writing for a couple of original music projects.

Q: Besides concertizing for the MGS, what other performing do you do?

A: I play violin in a 7 piece folk band called The Poor Nobodys, best described as folk music that fuses the familiar with the peculiar. I also play fiddle and guitar backing up a local songwriter by the name of Jason Stegenga. In the time around the edges of all those activities I try to freelance as much as possible for private events as well as lend a back up part to other songwriters doing recording or performing.

Q: If people want to know more about your teaching or performing activities, how can they reach you?

A: Feel free to email me at <christopherbecknell@gmail.com>.

Don't miss your chance to hear this talented new voice in classical guitar! Join us on Sunday, October 25th at Banfill-Locke Center for the Arts for this free concert! And watch for profiles of the other artists in this series in future issues of the newsletter.

2009–10 Local Artists Series

All concerts at 2 pm

Sunday, October 25th...Classical guitarist Christopher Becknell. At Banfill-Locke Center for the Arts in Fridley.

Sunday, November 22nd...Classical guitarist Mark Bussey. At Banfill-Locke Center for the Arts in Fridley.

Sunday, February 21st...Classical guitarist and composer Daniel Sturm. At the Woodbury Central Park indoor amphitheater.

Sunday, March 21st... Classical guitarist Kristian Anderson. At the Woodbury Central Park indoor amphitheater.

Banfill-Locke Center for the Arts

6666 East River Rd, Fridley

Phone: 763-574-1850 / Fax: 763-502-6946

Email: info@banfill-locke.org

Directions: From 694 take the East River Road exit.

Proceed north on East River Road for about 1.5 miles.

We are located on the west side of the street.

Woodbury's Central Park

8595 Central Park Place, Woodbury

Directions: From I-94, take the Radio Drive exit just east of the 494/694 interchange. Travel south (right) on Radio Drive for approximately two miles. Cross Valley Creek Road and take a left at the next stop light, which is Central Park Place. For more information, call (651) 714-3799.

For more information:

www.mnguitar.org

www.banfill-locke.org

www.ci.woodbury.mn.us/parks/central.html

OpenStage Returns!

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. All styles of acoustic guitar are welcome. If you've heard of OpenStage, you've heard what fun the meetings are, and you might be wondering if you should come some time, bringing that guitar of yours along. Friends, that time is now! We're moving the start back to the original 3 pm. We're moving the site to The Coffee Grounds in Falcon Heights (near the State Fair grounds) for all meetings. We're keeping the same informal, friendly, relaxed atmosphere. And if our widely successful mid-summer party was any indication (and we think it was), we expect lots of new friends and old, lots of new players and seasoned performers, all ready to take part. Join us! For more information, email <editor@mnguitar.org> or visit our website.

All meetings are on Sundays, from 3 till 5 pm. Here are the dates for 2009–10:

September 20th, October 18th, November 15th, December 20th, January 17th, February 21st, March 21st, April 18th, and May 16th.

The Coffee Grounds is at 1579 Hamline Avenue in Falcon Heights. Call them at 651-644-9959 or visit their website at <www.thecoffeegrounds.net>.

Global Guitar with the St. Paul Public Library

The Minnesota Guitar Society is happy to announce that we are partnering with the St. Paul Public Library to present a series of concerts entitled "Global Guitar," featuring both new and familiar faces playing a wide variety of styles. The series runs in November and December, and the next issue of the newsletter will feature complete articles about each artist and concert. Here's the line-up (mark your calendars now!):

Sunday, November 8th, 2 pm: Daniel Volovets, Russian music for classical guitar, at Central Library in downtown St. Paul

Sunday, November 15th, 2 pm: Paul Hintz, solo jazz guitar, at Rondo Community Library (University Ave. at Dale St.)

Sunday, December 6th, 2 pm: Todd Tipton, Baroque music and beyond, on classical guitar and period instruments, at Central Library in downtown St. Paul

Sunday, December 13th, 2 pm: Tony Hauser, Brazilian music for solo guitar at Rondo Community Library (University Ave. at Dale St.)

The St Paul Central Library is located at 90 W. Fourth St. in downtown St. Paul (across Rice Park from Landmark Center and the Ordway). Phone number is 651-266-7000. Rondo Community Outreach Library is at 461 N. Dale St. There's free underground parking in the building. The entrance for parking is off University Ave. (you'll need to be heading east on University). Phone number there is 651-266-7400. Visit their website for more info: <www.stpaul.lib.mn.us>.

We thank the St. Paul Library for funding and support, and their staff, especially Barbara Malas, for envisioning this series and making it happen!

Minneapolis Guitar Quartet Concert in Edina

The Minneapolis Guitar Quartet performs in concert on Friday, October 30th beginning at 7:30 pm at Christ Presbyterian Church in Edina. The program will include works of Debussy, Purcell, Rodrigo, and Crittenden. Christ Presbyterian Church is located at 6901 Normandale Road, Edina, MN 55345. The Minneapolis Guitar Quartet begins the 2009–10 season with new members Steve Newbrough and Ben Gateno replacing retiring members O. Nicholas Raths and Jeff Thygeson. Steve Newbrough, a native of North Carolina, earned his bachelors degree at the North Carolina School of the Arts, and his masters degree in guitar performance by studying with Jeffrey Van at the University of Minnesota. Rochester, Minnesota native Ben Gateno received his bachelors at Mankato State University, and his masters and doctor of musical arts degrees at the Eastman School of Music in Rochester, NY. During the 2009–10 season, the Minneapolis Guitar Quartet will perform as concerto soloists with the Wisconsin Chamber Orchestra and give recitals in Minnesota, Michigan, Texas, Wisconsin, New York, New Jersey, and North Carolina. Visit their website <www.minneapolisguitarquartet.com> for more information.

Jazz Workshop - by Tim McNamara

About a year and a half ago, I went down to Merlin's Rest on Lake Street in Minneapolis with my wife and friends to hear Papa John Kolstad and the Hot Club of East Lake. During their break I went up to Papa John to buy a CD. We chatted about his mid-30s Gibson L-5 and, once he established that I was a guitarist, he introduced me to the rest of the band. They were a friendly, relaxed bunch. I talked with bassist/trumpeter Sam Fiske and lamented that there are few if any opportunities to learn to play jazz in a traditional, informal, jam-session or sitting-in type setting. He looked at me oddly and said "au contraire, Pierre" (or something like that) and proceeded to tell me about the weekly Jazz Workshop at McRae Park in South Minneapolis.

The Jazz Workshop was established around 1978 by well-known local jazz musicians the late Sam Favors and the late Gene Adams to foster the appreciation, performance, and teaching of jazz music in the community. Sam founded the Workshop and other jazz organizations—including the Freedom Jazz Festival—in Minneapolis out of his dedication to the rich cultural heritage of jazz. Since Sam's death in 2002, his wife Annie has carried on his mission and is the current coordinator of (and a vocalist with) the Jazz Workshop. The Workshop is a "learn by doing" experience with some informal instruction. There have been many participants over the past 30 years, some of whom are gigging professionals in the Twin Cities jazz scene.

In keeping with its community focus, the Workshop has always been housed at a public park. It started at Phelps Park and later resided at Van Cleve and Martin Luther King parks. Its current home is McRae Park at 47th St. and Chicago Ave. in Minneapolis. In exchange for use of the facilities for rehearsals, the Workshop performs at park events during the year.

There is no age limit, no membership, no cost, and no invitation required to participate in the Jazz Workshop—just show up with your instrument and your interest in jazz. Young and

GFA Convention, *continued from p. 5*

rooms to practice or get a good night's rest, Henry wanted to stay up and party. I figured he'd made it this far on his own terms, so I let him. Finally, around 10:45 p.m., he decided he'd better practice a little. I bit my tongue as I heard him sloppily playing through the hard parts of his program.

The next day, in the audience at the finals, I am a nervous wreck sitting behind the parents of John-Marcel Williams, the Youtube wunderkind who won 2nd place last year. Williams plays third in the order, and, finally, out comes Henry. He smiles and walks confidently on stage. As soon as he starts playing the Bach Gavottes, I relax. He isn't competing; he is making music. We had chosen four of the ten new studies by Leo Brouwer as his free choice pieces. They are fabulous and still little-known gems that I guessed would be perfect for this competition. He plays nearly his whole program with his eyes closed and afterward gets a great response from the audience.

Later that day the winners are announced; Henry finishes in 2nd place behind 14 year old Yossi Kohnman-Glaser from Connecticut, who had played a note perfect rendition of La Catedral by Barrios. It is the best Father's Day I can remember.

Alan Johnston has been on the faculty of the MacPhail Center for Music for the past 20 years and also teaches at Century College and North Hennepin Community College. He founded the Minneapolis Guitar Quartet in 1986.

About the Guitar Foundation of America

Founded in 1973, the Guitar Foundation of America (GFA) is America's leading guitar organization. As Alan Johnston notes at the beginning of his article, many guitarists have launched their careers by winning the prestigious International Concert Artist competition that is the highlight of the annual convention. The MGS's Artistic Director, Joseph Hagedorn, was the winner in 1990. The GFA provides its members the combined advantages of a guitar society, a library, a publisher, a continuing educational resource, and an arts council. Today the GFA is the largest multinational guitar organization in the world. It provides serious guitarists everywhere a full range of educational, literary, and performance resources and opportunities. The GFA is a non-profit 501(c)(3) educational and literary organization and is devoted to furthering the knowledge of and interest in the guitar and its music. Their mission statement reads: "The Guitar Foundation of America inspires artistry, builds community, and promotes the classical guitar internationally through excellence in performance, literature, education and research." Members receive a number of benefits, including the quarterly journal Soundboard, now in its 34th year (they've been publishing even longer than we have!). To learn more, visit their website (which has lots of good guitar stuff): <www.guitarfoundation.org>.

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



News from Sundin Hall

Each year it is a great pleasure to welcome the Minnesota Guitar Society and you to Sundin Music Hall at Hamline University. We are looking forward to doing so again this coming season. Sundin Music Hall is also a terrific venue for hearing chamber music, and we have three series that are a regular part of our roster. First is Keyboard Conversations® with Jeffrey Siegel, this year focusing on Frederic Chopin and his contemporaries, starting October 6th. Second is the The Artaria String Quartet, which will play 4 concerts, beginning September 20th. Third is The Musical Offering, which features musicians from the incredible Twin Cities talent pool, playing known and unknown treasures of classical chamber music.

Information on tickets is located at <www.hamline.edu/sundin>. Pick your concert, download the form, and send in your request. Or call our box office line at 651-523-2459.

Thank you!

—*Silvester Vicic, Director*

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).

Jazz Workshop/News and Notes, *continued from p. 7*

old join in the music together and learn from each other. After all, that's what it's all about! The Workshop happens weekly (the schedule varies a bit over the course of the year). For more information, please check out the Workshop blog at mplsjazzworkshop.blogspot.com or call Tim McNamara at (651) 644-5057.

(Author's Note: Thanks to Don Lehmhoff for providing historical material.)

Classical Guitar Alive!

Lovers of classical guitar, especially those with high-speed internet access, will want to visit < www.guitaralive.org >, the website for Classical Guitar Alive!, a weekly radio show about all things classically guitaristic. Based in Austin, Texas, and founded by guitarist Tony Morris, Classical Guitar Alive! is also involved in community education programs and other guitar-promoting activities. The radio show broadcasts on over 200 stations across North America, and is also available on internet radio (20 broadcasts per week) and archived, with many past programs available for download. They're a nonprofit organization, so if you like what you hear, help them out! Send them a tax deductible contribution. Or make a call or send an email to MN Public Radio, urging them to pick up this fine program.

Support Our Friends

See the display and classifieds ads on pages 10, 11, and 12. Please support our advertisers and friends, and thank them for helping the MGS! We also appreciate the support of music stores and schools throughout the metro area who help distribute our newsletter. Wherever you see copies available, please take a minute and thank the people in charge.

Music Swap at Sundin

At the suggestion of Jan and Jay Fillmore, we've had table in the lobby at each Sundin Hall concert filled with donated sheet music and books. The Fillmores got this started with a large and generous donation from their own guitar-music library. The music is sold at low cost. This has been such a success that we're almost out of music! Time for you to search your shelves. That set of Sousa marches arranged for guitar trio? That intro method book you long ago mastered and no longer need? All need to find

a new home. Members and friends are encouraged to bring any unwanted but in-readable-condition guitar music and donate it to the Society, for purchase by other guitarists with more ambition (or more free time). All proceeds to benefit the MGS.

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. We also need someone to help distribute the newsletter in St. Paul. Contact us at <editor@mnguitar.org> to learn more, or to suggest ideas we haven't thought of yet!

As you may have noticed, this year is the 25th year of our newsletter. We hope to run a story soon about the history of the newsletter in our Society. To celebrate that history, we'd like to make all the back issues available online at our website. We need help scanning old copies we have (to turn them into PDF files), and we need help tracking down missing issues. Please email <editor@mnguitar.org> or call editor Paul Hintz at 651-699-6827 if you can lend a hand (or an old newsletter).

We're going to have a busy year with a new concert series this fall, and a growing Youth Guitarathon program next year. We especially need people who will help on the committee to organize that event. In addition, if you're a teacher, and you have students who are looking for performing experience in a positive, encouraging environment, please consider participating in next year's Youth Guitarathon. Complete information will appear in our January/February issue, or email <editor@mnguitar.org> to be put on the mailing list.

And check out the OpenStage (see page 7)! Every meeting features one or more under-18 performers, and they're always warmly welcomed.

New MGS Database

Thanks to a generous donation from the Salesforce corporation, arranged by MGS Treasurer Jim Campbell, MGS is joining the 21st century! Campbell and MGS Managing Director Paul Hintz (with help from Artistic Director Joe Hagedorn and others) are moving all our membership, mailing list, and other records to a state-of-the-art online database. Communication to and from the Society will be better (and quicker) than ever before. Look for more information in future newsletters.

Minnesota Guitar T-Shirts!

They're back again this season, in your choice of sizes—
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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 send an email 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. Ads are due the 15th of each odd-numbered month for the next issue.

LESSONS: Guitar, banjo, Suzuki guitar and violin, piano, elec. bass, voice, mandolin! Everything from rock to blue grass. Instruction and instruments. Northern Pine Studios in Lino Lakes. Call Chris at 651-780-1625.

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.

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CLASSICAL GUITARS: South of the River guitar salon and lesson studio. Classical guitar specialists - new and used instruments. Free strings or book for visiting us. Discounts for MGS members. Call 952-322-1310 or visit <www.ClassicalGuitarsEtc.com>.

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

FOR SALE: 2001 Romanillos Guitar (La Sacramento) signed by Jose and Liam Romanillos. Near mint condition. Call Alan Johnston at 651-774-6523, or email <johnston.guitar@gmail.com> for info.

Classified Ads, continued on p. 12

Classified Ads

Classified Ads, *continued from p. 11*

GUITAR LESSONS. Any style, any level, at The St. Paul Guitar Studio! Lessons are individualized and taught at a pace comfortable for the student. Studio is located in the heart of the Lowertown artist community of Saint Paul. Studio features individual lesson rooms and a lounge, with nearby coffee shops and restaurants. For current schedule, availability, and pricing, visit studio website at <www.stpaulguitarstudio.com> or contact MGS member Ben Woolman at <www.benwoolman.net> or 651-468-1566.

GUITAR FOR SALE: 1981 Alan Chapman classical guitar with hard case. Spruce top, Indian Rosewood back and sides. \$2,800. Contact Xavier at 612-810-2958 or <XavierJAX@comcast.net>.

GUITAR FOR SALE: 2001 Ruben Flores model 700. Cedar top; rosewood sides and back. Mother-of-pearl dot at 7th fret (side of fingerboard). Purchased new; one owner. Very nice guitar for beginning or advanced student or for travel or teaching. Hard case. Lists for \$1400, asking \$950 or b.o. Contact Laura at <gurakL@comcast.net>.

FOR SALE: 1994 Daryl B. Perry classical guitar with hard case. \$5,500. Excellent condition. Visit <www.perryguitars.com> for information. Call Glenn Fisher at 651-458-3878 or email <gfisher62014@att.net>.

GUITARS FOR SALE: 2004 John Dick double-top, cedar/nomex top, Brazilian b&s, Accord case: \$7,450. 2008 Francisco Navarro Garcia, Bouchet model, cedar top, cocobolo b&s: \$3,200. 1982 Kohno, "Concert" model, cedar top: \$2,500. 1995 Epiphone Riviera jazz electric semi-hollow body: \$400. Contact Jeff Lambert at (612)872-0454 or <jeffguitar@gmail.com>.

GUITARS FOR SALE: White Epiphone doubleneck, \$600 w/ case, mint condition. Yellow Ibanez Micro Guitar, \$170 w/gig bag, mint condition. Grey Memphis Stratocaster, \$100 w/gig bag, good condition. Call 952-448-3306.

GUITAR FOR SALE: 1986 Stephen Kakos Concert Classical Guitar. Solid spruce top; solid rosewood back & sides. 660 mm scale length. Like new condition. \$5,200.00. Inquire 651-292-4929.

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GUITAR FOR SALE: 2008 Lance Litchfield concert classical with hardshell case. Cedar top, Indian rosewood back and sides. Model C600. New is \$7,200. Visit <www.litchfieldguitars.com> for info. Call Gary at 715-699-3170.

FOR SALE: Sefer Torah scroll. Printed on genuine parchment (sheep skin). Roughly 100 years old, not sure if it's "kosher" or not because I've never had it inspected by a sofer, but every letter of every word is perfectly legible. Included is a mantel and a gartle. Asking \$3500.00, David 651-644-8262.

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