

Guitarist

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Sundin Hall Concert Series Highlights Busy 2010-11 Season



We're very excited to announce our 2010-2011 concert series, presented at Sundin Hall at Hamline University in St. Paul. It's a season with a strong international accent, as it features four guitarists from France: the return of acclaimed guitarist/composer Roland Dyens, who caused a sensation here with his first appearance on our series in 2000; the Minnesota debut of the 2009 Guitar Foundation of America winner Florian Larousse, and the 1997 GFA winner Judicaël Perroy, who played on our series in 1998 as part of his

prize-winning tour and who returns with countryman (and 2003 GFA winner) Jérémy Jouve as the Paris Guitar Duo. In addition to this French flair, we offer the flavors of Brazil, England, and Canada (by way of Spain). Solo performers, a duo of duos, a soloist plus string quartet. All this, plus a return of the Acoustic Guitarathon and the tradition of the Classical Guitarathon.

Our season brochure will be mailed in early August. Our website will carry full particulars for every event. Most visiting artists will also be conducting in-school visits, workshops, or masterclasses. Expect to hear more about all that in the coming months. In addition, for the first time, thanks to a generous grant from the Minnesota State Arts Board, we will be sponsoring concerts in Duluth. Canadian guitarist, Laura Young will play at UMD's Weber Hall the night before her Sundin Hall debut, as will Florian Larousse in February.

But read on to meet (or get re-acquainted with) the artists we're happy to be bringing to the Twin Cities in the coming months. Mark your calendars! Email <editor@

mnguitar.org> today to receive the season brochure (if you're not already on our postcard mailing list).

Roland Dyens on Sat., Sept. 25

Born in 1955, French guitarist, composer, arranger, and improviser Roland Dyens began



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Also In This Issue:

Concerts at the St. Paul Public Library; Local Artists series; Interview with America Martinez; Masterclass with Chris Olson; News and Notes

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guitar studies at age nine. Four years later he became a student of Spanish master guitarist Alberto Ponce and, in 1976, was awarded the Licence de Concert de l'École Normale de Musique de Paris. While learning his instrument, Dyens also studied composition with renowned teacher, composer, and conductor Désiré Dondeyne, under whose guidance he was awarded First Prize in Harmony, Counterpoint, and Analysis. Among other awards obtained early in his career, Dyens received the Special Prize at the International Competition Città di Alessandria (Italy) and the Grand Prix du Disque de l'Académie Charles-Cros, both in honor of major Brazilian composer Heitor Villa-Lobos. At age 25, Dyens became a laureate of the Yehudi Menuhin Foundation. Eight years later, he was recognized as one of the "Best Living Guitarists" in all styles by the French magazine *Guitarist*. Later, he was awarded the "Chitarra d'Oro 2006" for his body of work by the Presidency of the Città di Alessandria International Competition. In 2007, he was chosen by the Guitar Foundation of America (GFA) to compose the set piece for its prestigious annual competition. More than 50 guitarists presented this work and its central improvisation. Two of his students, Jérémy Jouve and Thomas Viloteau, have won first prize at the GFA competition, in 2003 and 2006, respectively. During his 2007 North American tour, Dyens's recital in Winnipeg earned five stars from the *Winnipeg Free Press*—only the second time that the daily paper, established in 1872, had awarded such high praise. In 2008, his work was recognized with the Premio per la Composizione at the 2nd International Festival of Città di Fiuggi, near Rome. A few months later, he was asked to compose the music and conduct the ensemble that performed to commemorate the 20th anniversary of the Guitar Ensemble Association of Japan. In January 2010, Dyens was the only classical guitarist invited to participate in an homage to the great Django Reinhardt, in a concert given at the legendary Théâtre du Châtelet in Paris.

Roland Dyens shares the joy of his musical talent through performing, composing, and teaching around the

world. This three-dimensional profile provides the basis for his phenomenal success and ongoing evolution. Always transformative events, Dyens's concerts unfold as personal experiences of emotional awakening for the audience. Inspired by the musical unity demonstrated in his concerts, audience members often later use the impact of the artist's virtuosity and creativity to guide their own perception of music and, more broadly, their lives. Those unfamiliar with the contours and nuances of classical guitar performance often experience an inspirational discovery of the instrument and its musical potential, not to mention the pleasure it gives. Dyens has a sensitive and colorful approach to the guitar—an open-mindedness that brings together all forms of music in every program. His stage presence, improvised openings, and unique relationship with the listeners put him at the forefront of guitar performance today. For decades, his music has been an integral part of the instrument's repertoire, placing him in a select group of contemporary guitarist/composers. As player and composer, Dyens never ceases to challenge the limitations of his instrument. The number of participants and auditors in Roland Dyens's masterclasses is due to the depth of his approach. With a keen sense of quality and emotional strength, his natural ability to communicate with younger generations of guitarists transforms the formality of a masterclass into a joyful encounter. Dyens teaches at the Conservatoire National Supérieur de Musique de Paris.

Laura Young on Sat., Oct. 23 (Fri, Oct. 22 in Duluth)

Laura Young was born in Toronto, Canada, of Russian and Irish heritage. She began her study of music at the age of seven and began playing the guitar at the age of ten. After completing her music degree at the University of Toronto, where she studied with Eli Kassner, grants from both the Canada Council and the Ontario Arts Council supported her participation in masterclasses with David Russell and Leo Brouwer, and further studies at the Hochschule in Cologne, Germany with Hubert Käppel.

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Sundin Hall Concert Series

Sundin Hall Concert Series, *continued from p. 2*

With a rare passion and intensity she has applied herself to technical mastery of the instrument, building on the exceptional musicality evident from the moment she began to play.

Even as a young girl, and at every step of her career, Young has been recognized as a gifted artist. She has won prestigious prizes at international competitions such as the “Andrés Segovia” in Palma de Mallorca, Spain, and the “Jacinto e Inocencio Guererro” in Madrid, Spain, among others.

As a soloist Young has given profound and often daring programs in concert halls around the world, from the Alte Oper in Frankfurt, Germany, to the National Arts Centre in Ottawa, Canada, to the Auditorio Nacional in Madrid, Spain. She’s also a regularly invited performer and teacher at international guitar festivals in Canada, Hungary, Poland, Germany, Greece, and elsewhere. She is known and appreciated by critics and the listening public alike for the power and beauty of her sound, depth of color, and exquisite phrasing. She has recorded a number of CDs with a richly varied repertoire.

Paris Guitar Duo (Jérémy Jouve and Judicaël Perroy) on Fri., Nov. 19

French guitarists Judicaël Perroy and Jérémy Jouve have much in common. Both were prize-winners from the Ecole Normale de musique de Paris and the Paris National Conservatory of Music in Alberto Ponce’s class. Both are accomplished soloists with extensive competition wins and discographies. Both are Guitar Foundation of America (GFA) International Concert Artist Competition first prize winners—the only duo in the world today with that distinction. These two musicians met in Paris, where they decided to form a duo. Their repertoire goes from Baroque to contemporary music with a special interest in French music. Both combine teaching and solo performing, while developing their duo with passion and enthusiasm.

Judicaël Perroy was born in Paris in 1973. At the age of 7, he began guitar studies at the Paris Academy of Music. From 1983 to 1988, he studied with Delia Estrada, then Raymond Gratien at the National School Academy of Aulnay-sous-Bois. An acknowledged prodigy, he played two Vivaldi concertos conducted by André Girard at the Theatre of Le Mans in 1984 and won Second Prize at the International Competition of the Ile-de France at 14 years of age. In 1988, he was awarded a unanimous First Prize with a special mention at the Academy of Aulnay-sous-Bois. His studies continued under Roberto Aussel and Daniel Lavielle. More prizes followed, plus diplomas from the Ecole Normale of Paris in the class of Alberto Ponce in 1994 and from the Paris National Conservatoire of Music in 1996, where he earned the highest placement in his class. In October 1997, he won the GFA Competition and took his “Winner’s Tour of the Americas,” performing over 60 concerts. Since then, he has toured throughout the world, releasing 5 CDs and a live performance DVD. In 1995, he was awarded the “CA,” the highest teaching certificate an individual must have in order to teach in a French National Academy.

Born in 1979, Jérémy Jouve began studying the guitar in Chambéry, France, and obtained at age 13 the Premier Prix of the Grenoble Conservatoire National de Région. This prize

enabled him to be admitted to the studio of Eric Franceries, who became extremely important to Jouve’s early musical development. Moving to Paris at 18, he studied with Maestro Alberto Ponce at the Ecole Normale de Musique/Alfred Cortot and at the Conservatoire National Supérieur de Musique et de Danse (CNS-MDP), where he was also a student of Roland Dyens. After graduating with degrees in guitar and chamber music, he joined an advanced training course under the guidance of Laszlo Hadady, oboe soloist of the Paris-based Ensemble Intercontemporain. Already an award winner at several international competitions, in 2002 Jouve won First Prize at the Tychy International Guitar Competition (Poland) followed by First Prize in the 2003 GFA International Competition and a 40-recital tour of the US, Canada, and Mexico. Jouve’s career has brought him to some of the most important stages and festivals of the musical world. He has always been active in many musical projects. Among his interests are jazz, Indian classical, and contemporary music, which has found him concertizing on the electric guitar in various ensembles. A seasoned chamber musician, he regularly performs in association with Sébastien Droy (tenor, nominated for French National Classical Music Award 2007) and guitarist Judicaël Perroy. He released his first solo CD on the Naxos label in 2004. He is currently working on a multi-disc set of the complete guitar works of Joaquín Rodrigo, also for Naxos.

Acoustic Guitarathon on Sat., Dec. 11

The Acoustic Guitarathon returns to our series after a several-year hiatus. Curated by Ben Woolman, this season’s edition of the popular event will feature some of the rising stars of the region’s thriving steel-string guitar community. See future issues of the newsletter for details!

Aliéksey Vianna with the Artaria String Quartet on Sat., Jan. 22

Aliéksey Vianna is an exceptional guitarist, accomplished in both the classical and jazz genres and constantly crossing stylistic borders. Born in Belo Horizonte, Brazil, and a graduate of the San Francisco Conservatory of Music, he has performed in prestigious music venues in over twenty countries throughout Europe, Africa, the Middle East, and the Americas, including New York’s Carnegie Hall, San Francisco Bay Area’s Yerba Buena Center for the Arts and Yoshi’s Jazz Club, Mexico City’s Nezahualcoyotl, and Sao Paulo’s Sala Ester Mesquita. He has performed as a soloist with orchestras and chamber groups in Brazil, the US, Portugal, Finland, Sweden, and Poland. He has played with many world-renowned musicians, such as Peter Erskine, Paul McCandless, Toninho Horta, Tracy Silverman, Petri Sakari, and Pierre Boulez. He was chosen to perform Boulez’s landmark work “Le Marteau sans Maitre,” conducted by the composer at Carnegie Hall. He has premiered pieces by Egberto Gismonti, Edino Krieger, David

Sundin Hall Concert Series *continued on p. 4*

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.



Sundin Hall Concert Series

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Burge, and Sérgio Assad. Maestro Assad recognized Vianna's talent and offered to produce a CD of his own solo guitar works, which was released by the GSP label in 2005. Vianna has performed and taught at music festivals around the world.

Vianna first took up the guitar spontaneously at the age of eight. At age twelve, he began formal musical studies, which included classical guitar, composition, arranging, and orchestration. His main teachers were Rogerio Bianchi, Maria Rachel Marcondes, Jose Lucena Vaz, Fernando Araujo, Thomas Patterson, and David Tanenbaum. He has also performed in master classes of Sérgio and Odair Assad, Manuel Barrueco, Roland Dyens, Abel Carlevaro, Oscar Ghiglia, Nigel North, Paul O'Dette, Hopkinson Smith, and Ralph Towner, among others. Vianna has been awarded first prize in thirteen worldwide music competitions, in seven different countries, in both jazz and classical music. These awards have led to invitations to perform and teach at several music festivals, and to record with such important labels as Radio MEC in Brazil, URTEXT in Mexico, and GSP in the USA. He has won other prizes, including 2nd place in the XVI GFA International Competition in Montreal, in 9 other countries.

For his Sundin Hall concert series performance, Vianna will collaborate with the locally based Artaria String Quartet to present music from his most recent CD, which features arrangements for guitar and string quartet of the works of Ralph Towner and Sérgio Assad.

The Artaria String Quartet, consisting of Ray Shows (violin), Nancy Oliveros (violin), Annalee Wolf (viola), and Laura Sewell, (cello) is named after the Italian family that published the premier issues of many of the Haydn, Mozart, and Beethoven quartets. The Quartet's refined and thoughtful playing has brought them critical acclaim in Europe and throughout the US. Formed in Boston in 1986, the quartet was mentored by the renowned Budapest, La Salle, Kolisch, Juilliard, and Cleveland quartets. They were featured on an ABC-TV *World News Tonight* broadcast, have given numerous live performances on WGBH Boston and Minnesota Public Radio, and have performed at celebrated venues across the US including the Isabella Stewart Gardner Museum in Boston, the Schneider Concerts in New York, Dame Myra Hess in Chicago, and the Phillips Collection and Cosmos Club in Washington, D.C. They have also been featured at the Banff Centre in Canada, Festival de L'Epau in France, and the Tanglewood Music Center. They are recipients of the prestigious McKnight Fellowship for Performing Musicians. Nationally recognized as dynamic teachers committed to education, the Quartet served as Ensemble-in-Residence and Artist/Teachers at the world-renowned Tanglewood Institute and were awarded two highly sought after "Millennium Grants" for outreach activities from the National Endowment for the Arts and Chamber Music America. They possess the rare ability to offer outstanding performances in both concert and educational outreach settings and have performed hundreds of programs to thousands of students throughout the US. Participants in the inaugural Rural Residency Grant from the National Endowment for the Arts to live and work in rural Georgia, the Quartet also partnered in a three-year CMA grant to enhance string education in Sioux City, Iowa. In the mid-1990s, Artaria held dual residencies at Boston College and Viterbo University. The Quartet is now based in St. Paul, where they present a chamber

music series in Sundin Hall at Hamline University. In addition, they have established the Artaria Chamber Music School, a year-round quartet program, Stringwood, a summer camp, and Winterstrings and Winterstrings in July; two retreats for adult amateurs. Members of the quartet also maintain active careers in performing and teaching on the faculties of St. Olaf College and the University of Minnesota. Firmly rooted in the tradition of chamber music masterpieces, the Artaria String Quartet is also a staunch advocate of contemporary composers. With the American Composers Forum, League ISCM, and through their own initiative, they have premiered a wide array of new works and have numerous dedications to their credit. Their performances are available on Centaur Records and Aquebis Recordings. For more information, including individual bios, visit their website: <www.artariaquartet.com>.

Florian Larousse on Sat., Feb. 19 (Fri, Feb. 18 in Duluth)

Florian Larousse is a young French classical guitarist who has just begun making an international name for himself. He is the 2009 first-prize winner of the Guitar Foundation of America (GFA) International Solo competition. His concert in Minnesota is part of his prize-winning tour of North America. Founded in 1973 and devoted to furthering knowledge of and interest in the guitar and its music, the GFA is America's leading guitar organization, and provides its members the combined advantages of a guitar society, a library, a publisher, a continuing educational resource, and an arts council. In addition, today the GFA is the world's largest multinational guitar organization, providing serious guitarists around the globe a full range of educational, literary, and performance resources and opportunities. The centerpiece of the annual GFA convention, the annual International Concert Artist Competition is open to competitors, regardless of nationality or age, at the outset of their careers who are not represented by major management. Two separate panels (one for the preliminary round, the other for the second and final rounds) made up of leading professional classical guitar performing artists and educators adjudicate the competition. Four prizes are awarded each year: The first prize winner receives \$7,500, a GFA-sponsored international concert tour, a 1-CD recording contract on the Naxos label, and a 1-DVD contract with Mel Bay, Inc.

Eden-Stell Duo on Sat., Mar. 19

The Eden Stell Guitar Duo (Mark Eden and Christopher Stell) is one of the most innovative guitar ensembles in the world. Their dynamic performances have won great acclaim and delighted audiences whether they perform a Baroque transcription or a new contemporary commission. Mark Eden and Christopher Stell formed their duo at the Royal Academy of Music in England while still teenagers. They both graduated as winners of several major awards and continued their studies in Brussels. Eden-Stell's impressive technique, precision ensemble work, and thoughtful interpretations of music that ranges from Baroque to contemporary have elicited enthusiastic reviews and attracted a solid following.

"I don't think we fully understood what was involved in playing well together until after we left the Academy," says Mark Eden. "A lot of people say they'd like to play in a duo, but you have to be willing to stay with it and really work to develop your

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Other Concert Series

Sunday Afternoon Concerts

In addition to our exciting Sundin Hall concert series, and the many free workshops and masterclasses the visiting artists will be conducting, we will be offering two free concert series this coming season, at locations throughout the metro area. All concerts in both series will be on Sunday afternoons at 2 pm, and this year none will conflict with other MGS activities, especially OpenStage- or Sundin-related events!

Local Artists Series

This annual series features emerging artists, and artists who deserve to be more widely known. We're partnering this year with Banfill-Locke Center for the Arts in Fridley, Dreamland Arts in St. Paul, and the Woodbury Parks and Recreation Department to present the following very special performances:

- Sep. 19 Leandra Hubka, classical guitar, at Banfill-Locke Center for the Arts in Fridley
- Oct. 10 Tri-Polar Disorder (Kevin Carlson, Gene Swanson, and Craig Anderson), classical and pop guitar trio, at Woodbury's indoor Central Park Amphitheater
- Jan. 9 Greg Herriges, "whirled" guitar, at Woodbury Central Park Amphitheater
- Feb. 6 Joseph Spoelstra, classical guitar, and Alyssa Anderson, voice at Dreamland Arts in St. Paul
- Mar. 6 Mike Salovich, original music for solo 6- and 12-string acoustic guitar featuring world-beat rhythms, at Woodbury Central Park Amphitheater
- Apr. 3 Jim Falbo, classical guitar, at Dreamland Arts
- May. 1 TBA— Banfill-Locke Center for the Arts

To learn more about the venues hosting the concerts, visit their websites:

Banfill-Locke Center for the Arts
6666 E. River Rd, Fridley
<www.banfill-locke.org>

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.

Woodbury Central Park Amphitheater
8595 Central Park Dr, Woodbury
<www.ci.woodbury.mn.us/parks/central.html>

Dreamland Arts
677 Hamline Ave.No., St. Paul
<www.dreamlandarts.com>

St. Paul Library Concerts

Last year we partnered for the first time with the St. Paul Public Library to present four concerts in a "Global Guitar" series. All the concerts were well played, well attended, well received, and, well, we all just wanted to do it again! Thanks to the SPPL, who again are providing the funding, we have the pleasure of presenting four concerts by the following artists:

- Nov. 7 Phillip Rukavina, lute, Italian Renaissance and Baroque, at Central Library
- Nov. 14 Jazz guitarist Reuben Ristrom's trio, traditional jazz, at Rondo Library
- Dec. 5 Kristian Anderson, classical guitar, "Tribute to Segovia," at Rondo Library
- Dec. 12 Linda Chatterton, flute, and James Flegel, classical guitar, "Classical Music Inspired by Folk Tradition," at Central Library

Look for full-length feature articles on each of the performers in future issues of our newsletter, and of course check our website, www.mnguitar.org, for updates and more.

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Interview with America Martinez Serrano

provided by David Malmberg

America Martinez Serrano is virtually an icon of the classic guitar in Spain. In 1930, at the age of 8, she began studying the guitar with Daniel Fortea. By the time she was 10 she was giving recitals in the Madrid area. At thirteen she became Daniel Fortea's teaching assistant. In 1935 the America Martinez Serrano family was instrumental in establishing the guitar program at the Conservatory of Madrid, appointing Regino Sainz de la Maza as the "Chair of Guitar." Her educational credentials read like a who's-who of the guitar world at the time—she studied with Fortea, Pujol, Sainz de la Maza, and Segovia. America Martinez Serrano went on to serve as the guitar chair at the Conservatory of Music Superior in Seville, Spain, where she had 43 years of uninterrupted teaching. Upon her retirement a festival entitled "Homage to 130 Years of Classic Guitar in Spain" was held in her honor, at which numerous composers—including Joaquin Rodrigo, Manuel Castillo, Stephen Dodgson, Antonio Ruiz Pipo, and Abel Carlevaro—introduced compositions dedicated to her.

This interview with America Martinez is the last she gave to Anibal Soriano and Julio Gimeno for *Ocho Sonoro* magazine in Spain. The translation is by Juan Luis Martinez with additional clarification by MGS member David Malmberg, who provided the interview to us.

Q: What can you tell us about your training period with Daniel Fortea?

A: The 'Maestro' taught me at his academy at 27 Cruz Street. This was also the place where his famous library resided. I was his teaching assistant when I was thirteen. He used to sit at a huge table with me by his side. When any student was in need of more detailed correction Fortea would tell me. "Take this student, Kid!" He always called me kid. Because I was so young, his students would look at me like I was a child, but they would always ask me about what the 'Maestro' had to say about this and that.

Q: Wasn't your family involved in the creation of the guitar program at the Conservatory of Music in Madrid?

A: Yes, my mother, Matilde Serrano, was very grieved at the unjust exclusion of the guitar from teaching institutions. Finally, she put together a petition with many signatures, mostly from students and a few professors. She presented this to the Ministry of Instruction and it was enough to convince the Conservatory to establish the guitar program. This was in November of 1935.

Q: Why was Fortea not selected as senior guitar Professor?

A: I don't know. My mother asked for Fortea, but the post went to Sainz de la Maza. Obviously Regino was a personality with great prestige.

This was in 1935, but the next year the Spanish Civil war broke out...

Those were very adverse times. I remember the flat where Fortea lived. Two bombs exploded, cutting the building in two. Fortea's flat was uninhabitable and my parents offered the 'Maestro' a place in our house. He lived with us for several months. During that time, to keep Fortea from taking unnecessary risks, I assisted teaching his pupils more and more and maintained his valuable music library.

Q: After the war you began studying with Sainz de la Maza?

A: Yes, in order to get my credentials I learned with Regino. The course was 6 years, I did it in two. Joaquin Rodrigo, Turina, and Sainz de la Maza were the professors involved in my final examinations. One of the most difficult aspects of the exam was sight reading. They gave me Rodrigo's "Tiento." I also had to sight read piano scores. This was difficult but my examiners were very pleased with my efforts. I had a great ease for sight reading as I trained three to four hours a day at it. I think that sight reading is essential for guitaristic formation.

Q: Regino Sainz de la Maza was Fortea's pupil too, but their techniques on the guitar were very different were they not?

A: Yes, he studied with Fortea, but he also had many contacts with Segovia, Llobet, Pujol, and so on. As a teacher, Sainz de la

Interview with America Martinez Serrano, *continued on p. 7*



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Special Feature

Interview with America Martinez Serrano, *continued from p. 6*

Maza was a taskmaster. For Regino it was a great honor to chair the guitar program in Madrid, but his life was also in concertizing. As his assistant I would take over lessons while he was away. Regino lived in two worlds; concert and teaching. On the other hand, Fortea's dedication to teaching was total, using Tarrega's methods.

Q: Tell us about Emilio Pujol.

A: I could talk for hours about Emilio. You could feel the knowledge flowing through him. He was a saint. Looking at his face you could see goodness, humility, wisdom. I would often take my students just to meet him. Emilio Pujol lived so modestly that often people thought he had money problems. But, this was not the case. He lived a simple life. Fortea did as well. I have tried to learn from these teachers.

Q: What about Segovia?

A: I had a very good relationship with Segovia. But, he was a man with a different character; the kind of person who enjoyed the glory and success that followed him. But, I have no complaints about Segovia. He always received me wherever he was playing and he was very charming. I possess some beautiful things which he dedicated to me. His wife, Emilita, wanted to be my student, but I recommended that she study with Pujol, which she did. Eventually she studied with her future husband.

Q: Talk to us about guitar technique.

A: It is necessary to get the left hand agile, relaxed and flexible. It is very difficult to succeed in playing the guitar without this foundation.

Q: What about the right hand? Your disciples seem to present different positions for this hand.

A: Well, not all hands are the same. Different guitarists have different physiology in their hands. We cannot say "we have to place the hands this way because Tarrega does it, or because I want you to." We have to consider everyone's possibilities and discover what is the most efficient way to play, then teach one so.

Q: What about your teacher's attention to hand placement?

A: In my day, one had to place the hands in a certain way and it didn't matter the student's physical makeup. The same thing with fingering. It was always the fingering the teacher wanted. I believe it is possible to find several good fingerings. Why is it only good to use mine? Now, mind you, my teachers were good teachers and I never tire of saying this, but life changes, time goes by and one should not cling to the same thing fifty or sixty or seventy years ago.

Q: So then, what is important?

A: It is important to teach the student to study and to know how to solve any problem that may arise. Technique is important, but making beautiful music is more important. This is fundamental.

America Martinez Serrano, now in her late eighties, is currently living on the southern coast of Spain and has withdrawn from any musical activity. In 2007, a new conservatory of music was established in Seville bearing her name: Conservatorio Elemental de Music "America Martinez."

[Ed. note: David Malmberg is a former student of America Martinez, and we hope to have an article from him in a future issue, describing his experiences studying in Spain.]

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July CD Release Events

Lutenist (and multi-instrumentalist) Rick Griffith announces a CD release event on Saturday, July 17, at 6 PM. The fine folks at Twin Cities T'ai-Chi Ch'uan Studio (2242 University Ave. in St. Paul) have graciously offered the use of this amazing-sounding studio space for him to officially debut his new CD, *The Prince's Masque: Royal Music for Romance and Revelry*. The a capella trio Cromatica will get things started with some tasty vocalizing and then it's on to the luting! There will be wine, food, and plenty of seating, so be sure to bring lots of friends. It's his first new lute CD since 2007. The disc will also be available on CD Baby, iTunes, Amazon.com, etc. To get more info, or to get on Rick's entertaining email list, contact him at <atomvapen@earthlink.net>.

The release event for guitarist Reynold Philipsek's latest CD is at the 318 Cafe (318 Water Street, Excelsior) at 8 PM on Saturday, July 31. The new CD (*All the Things You Are* by Reynold Philipsek) will be a free gift with every \$12.00 admission. It is a good idea to make reservations well before the date by calling 952-401-7902. Reynold will be joined by Michael Bissonnette on percussion, Kyle Tennis and Glen Helgeson on guitar, and possibly Gary Schulte on violin. Visit <www.reynold.com> for details or call Reynold at 952-941-0639.

West Central Area Guitar Summit in Fergus Falls, Sept. 9-11

Attention all guitar players, teachers, enthusiasts, fans, audiences, etc. We have an entire weekend of eclectic guitar music and education for you! A Center for the Arts is thrilled to announce the first annual West Central Area Guitar Summit on Sept. 9, 10, & 11 in downtown Fergus Falls and on the Mn State Fergus Falls campus. We have something for anyone and everyone who enjoys various styles of guitar music during this weekend-long event. Each evening (Thursday, Friday, Saturday) there will be a concert at 7:30 PM, either at A Center for the Arts (124 W. Lincoln Ave.) or Waage Theatre (1414 College Way, on Mn State campus). Thursday, Sept. 9 will be the kick-off concert. On Friday and Saturday, there will be six different workshops during the day, taking place either at The Spot in downtown Fergus Falls (220 W. Lincoln Ave.), or on the Mn State Fergus Falls campus. Workshops will include: Jazz Rhythm, Jazz Improvisation, Songwriting, Accompaniment, World Music, and much more!

We have some amazing artists who tour all over the country coming to perform and lead workshops. At this time, the following guitarists are confirmed and will be at the event: David Stoddard, Dakota Dave Hull, Joan Griffith, Claudia Schmidt, Tim Sparks, Phil Heywood, and Sam Miltich.

Weekend-Long Pass: \$75 (12 workshops and 3 concerts)

Daily Pass: \$40 (6 workshops and 1 concert)

Individual Workshops: \$10 adults; \$5 students/children

Individual Concerts: \$15 adults; \$5 students/children

For more information, please visit <www.fergusarts.org> or call A Center for the Arts at 218-998-ARTS(2787). The center is located at 124 W. Lincoln Ave. Their mailing address is PO Box 938, Fergus Falls, MN 56537.

OpenStage for 2010-11

Plans are still being made for where we'll meet each month, but the dates are set for next season's get-togethers. Mark your calendars for the following Sunday afternoons at 2 pm: Oct. 17, Nov. 21, Dec. 19, Jan. 16, Feb. 13, Mar. 13, Apr. 17, May 22, Jun. 12.

Next month, check our website, <www.mn.guitar.org>, for updated information. You can also email <editor@mnguitar.org> to get put on the list to receive twice-monthly reminder emails from MGS Board member Mark Bussey, the coordinator for OpenStage.

Summer Guitar Intensive at the Jazzschool in Berkeley, CA

Monday through Friday, August 16 through 20, an all-day, week-long intensive for aspiring professionals directed by internationally acclaimed jazz guitarist and educator Mimi Fox.

Daily schedule: Master class with John Pisano; Rhythm section workout with Jason Lewis and John Shifflett; Lunch break; Solo guitar mastery with Mimi Fox; Jazz guitar masters transcription class with Mimi Fox; Flamenco guitar with David Gutierrez.

Also included: daily jam sessions, an evening concert at Yoshi's Jack London Square, and a final student performance at the Jazzschool on Friday evening.

Summer Guitar Intensive Director Mimi Fox has been named a winner in six consecutive Downbeat magazine international critics' polls. She has performed with Joey DeFrancesco, Branford Marsalis, and Diana Krall, among countless others. She gave a stand-out concert here as part of our Sundin Hall series in fall of 2002. For more info about her, visit: <www.mimifoxjazzguitar.com>.

Guest artist John Pisano emerged on the jazz scene in the mid-fifties, first recording with the legendary Billy Bean while also performing with drummer Chico Hamilton and Eric Dolphy. Pisano became an active member of the Los Angeles studio scene, adding his special touch to groups led by Buddy DeFranco, Red Norvo, Bud Shank, and Benny Goodman. He was also a founding member of Herb Alpert's Tijuana Brass.

Instructor David Gutierrez has been studying flamenco guitar in the US and Spain since 1973. He began playing professionally with Los Flamencos de la Bodega and has performed with numerous Bay Area Spanish dance companies. He is a co-founder of ¡Flamenco Vivo!

Enrollment is limited to 12 students. Tuition is only \$750. To apply or request more information, call 510-845-5373 or email <Mimi@jazzschool.com>. Now accepting applications!

Interlochen Guitar Festival August

Can't get to California in August for the Jazz Guitar Intensive, but want a guitaristic vacation? Travel to Michigan and attend the Interlochen Guitar Festival on August 26-28. For more information, visit <www.interlochen.org> and click on the Adult Arts Programs tab or contact Brian Morris in the Music Department of Grand Rapids Community College, 143 Bostwick NE Grand Rapids, MI 49503-3295. Office: 616.234.4095. Email: <bmorris@grcc.edu>

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Using Natural Harmonics, by Chris Olson

Some people don't like to play things they don't understand. Fortunately, I'm not one of those people. I certainly wasn't when it came to learning to play harmonics on the guitar. I just thought they sounded cool so I tried it. I still don't understand the physics involved, though I've learned a little more about the overtone series, for which the guitar is the perfect learning tool. We're not going to discuss the science involved here; we'll just try to produce the interesting and beautiful sound that is the *harmonic*.

Begin by placing your finger LIGHTLY on the 12th fret of any string (it's a little easier with the bass strings) and pluck. The finger needs to be directly OVER THE FRET, not behind it, as you would fret a normal note. Lift the finger after the note is plucked (not too early), and the note will ring like a bell. The 12th fret on the guitar represents the halfway point in the length of the string, so the note produced is an octave higher than the open string, since the string is half as long. Producing harmonics on different frets cuts the string length even more and produces higher notes. It's all related to the overtone series, but all we're trying to do now is get a sound, and the easiest place to do that is on the 12th fret. Once you've gotten each string to chime at the 12th fret, try the 7th fret, followed by the 5th.

Harmonics have been notated several ways throughout the history of guitar notation. Usually, a diamond shaped note head indicates harmonics. The harmonics in the example are notated as the actual pitch that results. This can be confusing, because the non-harmonic note that would be produced on the same string and fret is not always the same as the note written. For harmonics on the 12th fret, the resulting tone is the same as the regular fretted note. On the 7th fret, the resulting tone is an octave higher than the regular note. And on the 5th fret, the sounding pitch is an octave plus a perfect 5th higher than the fretted pitch, or an octave higher than the 12th fret harmonic.

Sounding harmonics on frets other than the 12th, 7th, or 5th can be very difficult at first. The notes sound a little out of tune because of more math that we won't discuss here. The note produced by harmonics on fret 4, fret 9, and just above and below fret 3 are shown here, along with the approximate place to touch the string to produce the sound. Notice how the notes on fret 4 are the same as the notes on fret 9. If you want an accidental other than the F# produced on the 7th fret, you're going to have to use one of these more challenging places, and the resulting note will be in a very high range. One example of a 4th fret harmonic C# is in the melody of *Prelude No. 4* by Heitor Villa-Lobos. Harmonics can be produced even lower than the third fret, but they sound more and more robotic (kind of like a ring-modulator, which is hip if you're in to that effect). Having a light enough touch and accurate placement takes practice, so be patient.

Unfortunately, and somewhat ironically, melodies with a C Natural in them are hard to play with natural harmonics. Fortunately, we have "artificial" harmonics. Twelve frets above ANY fretted note will also produce a harmonic that is an octave higher. Seven frets above the fretted note will be an octave and a fifth higher, and five frets up the neck will be two octaves up the staff. This increases your possibilities but involves more complicated action by the picking hand. We will discuss artificial harmonics next time. For now, just try to create melodies using the notes available with natural harmonics. A couple examples are provided here. Try to let the notes overlap, creating shimmering dissonance, like a bell choir. Enjoy!

(line one: *Taps* in 2 keys, line two: *Little Lamb* and Lydian Scale)

ensemble. When we began playing together, we practiced scales sitting back to back and tried hard to match our tones.”

“But it’s nearly impossible for two players to match in their technique,” says Christopher Stell. “We used to try to match everything but now we’re almost doing the opposite. We found that the more we stopped trying to be the same, the better the music became. Of course, ideas on phrasing, articulation, and concept of the music have to match, but the sounds can be different.”

That was one lesson among many Eden and Stell learned firsthand from the renowned Assad Brothers duo, who tutored Eden and Stell in monthly sessions during the mid-1990s. “As players, the Assads have totally different tones and approaches,” says Stell. “But the way their sounds, articulations, and everything else blend creates a wonderful effect.”

Eden and Stell have been invited to perform at the Wigmore Hall and throughout England. Other engagements include festivals and recitals in Germany, France, Holland, Belgium, Spain, Italy, Romania, Canada, and the US. The Duo has recorded six CDs, has had concerto engagements with renowned ensembles such as the Prague Chamber Orchestra, and are the only guitarists since Julian Bream to receive an “Editor’s Choice” in Gramophone Magazine. Both hold teaching positions at the Royal College of Music and Birmingham Conservatoire. In 2000, both were elected Associates of the Royal Academy of Music in recognition of their performing achievements.

Stephen Bennett on Sat., Apr. 30

Whether playing his great-grandfather’s harp guitar, National resonator guitar, or a standard six-string, Stephen Bennett is an extraordinary musician, an acknowledged master of the harp guitar, a challenging teacher, a gifted composer, and a performer of astounding sensitivity. The Toronto Fingerstyle Guitar Association calls him “the Jedi Master of Fingerstyle Guitar.” Bennett has traveled the world and performed with the best. From California to Maine, Texas to Tennessee, as well as around Europe, Canada, Australia, and Japan, Bennett has played all sorts of venues and

events. He has released 20 recordings of music, along with DVDs, books, and other instructional materials—and he’s always working on something new!

The testimony of those who hear Bennett is that his work is the product of both mind and heart, intellectually challenging and emotionally satisfying. It is deeply personal, even as it is universal. Listeners have a feeling that they have stepped into the world of the musician, and for a short moment in time, there are only the two of them there. Says one reviewer: “With his ear near the body of the harp guitar, Mr. Bennett gave the impression of a father cradling a newborn baby . . . His performance was imbued with heart and grace.”

“When I first heard him playing a few years ago in France, I felt like I had been pushed into a different world, where the lost emotions come back to your heart and make it beat in a different way. What Stephen can do, and few artists have this gift, is to speak directly to your heart and to move your best feelings!”—Pierpaolo Adda, music journalist and festival promoter, Italy.

“The image of Stephen Bennett embracing his harp guitar is the one that tends to linger. The fact that Stephen is only too happy to champion the cause of the harp guitar may inadvertently obscure his abilities on the six-string instrument. In what is becoming known as the Golden Age of Guitar Luthiery, it’s easy to overlook the fact that this is also the Golden Age of Guitar Playing. With six strings or more, as one of the most original and prolific composers and arrangers for the guitar on the current scene, Stephen Bennett is clearly a part of the latter heritage.”—S. Rekas, Mel Bay Publications

Bennett is also the founder of the Harp Guitar Gathering, an event that celebrated its seventh season in October of 2009. The HGG seeks to celebrate all things harp guitar, as it brings players, luthiers, scholars, and fans together for a weekend of performances, workshops, and camaraderie.

Classical Guitarathon on Sat., May 28

An annual tradition, and the first event our Society ever presented. The Classical Guitarathon always features old friends and new faces, solos and ensembles, great music and exciting playing. Plan to celebrate the finale of our fine season with us!

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GUITAR FOR SALE: 1966 CONDE Flamenco. Cypress. Machines. French Polish. Excellent condition. Stephen Kakos 952-472-4732 or <KakosG@aol.com>.

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

GUITAR LESSONS. Any style, any level, at The St. Paul Guitar Studio! Individualized lessons are taught at comfortable pace. Studio is located in Lowertown and features individual rooms and a lounge. For schedules, availability, and pricing, visit the 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>.

ALEXANDER TECHNIQUE LESSONS: Learn unique ways to improve technical ease and sound production, reduce tension, and resolve discomforts. Call Brian McCullough at 612-267-5154. Certified teacher and U of MN faculty member. Info at <www.MN-AlexanderTechnique.com>.

GUITARS FOR SALE: 2004 John Dick double-top, cedar/nomex top, Brazilian b&s, Accord case: \$6,000; 2008 Francisco Navarro Garcia, Bouchet model, cedar top, cocobolo b&s: \$3,200. 1982 Kohno "Concert" model, spruce top: \$2,500; 1995 Epiphone Riviera jazz electric semi-hollow body: \$400. Contact Jeff Lambert: (612)872-0454; 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: 1998 Douglas Somervell Concert Classical Guitar: Solid Spruce Top, Solid Rosewood Back & Sides, Hard-Shell Case Included, High Quality Tuners, 650 mm Scale Length. Like New Condition \$2,600. Call Gene Swanson at 651-292-4929.

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>.

LESSONS, CLASSES, AND ENSEMBLES: West Bank School of Music has 25 instructors on guitar, banjo, voice, fiddle, mandolin, and more. Blues, jazz, folk, bluegrass, traditional, world roots, and classical. Since 1970. Call 612-333-6651 or visit <www.westbankmusic.org>.

HARP FOR SALE: Magical Strings lap harp, 24 nylon strings, from C below middle C to E two octaves above middle C. Beautifully crafted in solid cherry and in perfect condition. New was \$500 with case. Asking \$300. Please contact Patty at 612 721-7046 or email <pmartinson@usfamily.net>.

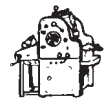
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FOR SALE: Sefer Torah scroll. Printed on genuine parchment (sheep skin). Roughly 100 years old, not sure if it's "kosher" or not because I've never had it inspected by a sofer, but every letter of every word is perfectly legible. Included is a mantel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

GUITARS FOR SALE: Yamaha classical, model G-230, like-new condition, with new strings, black case, and capo; \$200. Alvarez classical, model 5003, serial no. 918, black case and capo; \$200. Also, many books of music for beginners and up. Call Mary at 612-789-6831.

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