

# Guitarist

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## Classical Light and Steel-String Heat Brighten Early Winter at Sundin Music Hall



**Duo Melis**  
**Saturday, Nov. 5th**



**Acoustic Guitarathon**  
**Friday, Dec. 2nd**

*see articles on pages 2 and 3*

*Also in this issue:* Local Artists Series concert by Joe Cruz; Guillermo Etienne meets Andrés Segovia; News and Notes.

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We are delighted that our November artists are guitarists Susana Prieto from Spain and Alexis Muzurakis from Greece, who as Duo Melis have enchanted audiences around the world for the past 12 years. Their concerts for us, in Rochester on Friday Nov. 4th and at Sundin Hall on Saturday Nov. 5th, will be their first appearances in Minnesota. They will be playing a wonderful program featuring their own arrangements. What better way to shake off the chill of early winter than an evening of great classical guitar? See sidebar for details on their concert in Rochester, or plan to join us on the 5th in St. Paul. As always, call 612-677-1151 to reserve your Sundin Music Hall ticket(s).

### Bios

Spanish guitarist Susana Prieto and Greek guitarist Alexis Muzurakis made their debut as Duo Melis in 1999 at the International Guitar Festival of Volos (Greece). Since then they have performed in such prestigious halls as the Philharmonie in Berlin, the Concertgebouw in Amsterdam, the Tchaikovsky Hall in Moscow,

### Program

#### Manuel De Falla (1876–1946)

Danza Española No. 2 from “La Vida Breve”  
Danza de los Vecinos and Danza de la Molinera from “El Sombrero de Tres Picos”

#### Enrique Granados (1867–1916)

Valses Poéticos\*

#### Nicolai Kapustin (b. 1937)

Toccatina\*

*Intermission*

#### Claude-Bénigne Balbastre (1727–99)

La de Caze\*  
La D’Héricourt\*  
La Suzanne\*

#### Mario Castelnuovo-Tedesco (1895–1968)

Sonatina Canonica Op. 196  
Mosso, grazzioso e leggero  
Tempo de Siciliane  
Fandango en Rondeau

#### Alberto Ginastera (1916–83)

Danzas argentinas\*  
I. Danza del viejo boyero  
II. Danza de la moza dolosa  
III. Danza del gaucho matrero

\*Transcriptions made by Alexis Muzurakis and Susana Prieto



As D’Addario Classical Artists, Duo Melis performs exclusively on D’Addario strings.

### Concert in Rochester

Fri. Nov. 4th, 7 pm

Hill Theatre

Rochester Community and Technical College

851 30th Ave SE, Rochester

Visit <www.rctc.edu> for map, info

Free admission.

the Megaron in Athens, and the Merkin Concert Hall in New York. They have been invited to play concerts and give masterclasses at international guitar festivals in Europe and America. They have won numerous prizes, both individually and together. In 1999, as a duo, they won first prize at the International Guitar Duo Competition of Frechen (Germany). The next year they won the prestigious Guitar Duo Competition of Montelimar (France) as well as the 21st International Guitar Duo Competition “Mauro Giuliani” (Italy). In 2001 they captured the Duo/Ensemble prize at the Chamber Music Competition of Leipzig (Germany) and the same year were the winners at the International Guitar Duo Competition of Paris (France). In 2003 they recorded their first CD after winning the recording prize “Citta di Verona” at the International Chamber Music Competition “Gaetano Zinetti” (Italy). In 2005 they successfully auditioned for the Yehudi Menuhin Society program “Live Music Now.” Duo Melis has collaborated with international orchestras like the Berliner Symphoniker, the Neubrandenburger Philharmonie, the Bayerische Kammerphilharmonie, the Radio Orchestra of Bucharest, and the National Orchestra of Thessaloniki conducted by Leo Brouwer. Their wide repertoire spans from Baroque-era music to the music of Astor Piazzolla and Alberto Ginastera, and includes concertos for two guitars and orchestra by Rodrigo, Castelnuovo-Tedesco, and Vivaldi as well as a newly composed concerto by Marek Pasieczny that is dedicated to Duo Melis. Their performances in the US include the Guitar Foundation of America’s Annual Convention, and recitals in cities across the country including Chicago, St. Louis, Houston, and Detroit. They have appeared twice for both OMNI Concerts in San Francisco and the Cleveland Classical Guitar Weekend. They were featured artists at the Bethlehem Guitar Festival in Pennsylvania. In Europe they have presented recitals in Italy, Greece, Germany, Poland, Russia, Spain, Rumania, Holland, the Czech Republic, Austria, Norway, Sweden, and France. Since 2006, both members of the duo, Susana Prieto and Alexis Muzurakis, have taught at the Conservatoire National de Strasbourg in France.

# Sundin Music Hall Concert Series

Last season's Acoustic Guitarathon was a success twice over. Originally scheduled for last December, that month's blizzard forced the first Sundin Hall concert rescheduling in our memory. Fortunately, all those artists were willing and able to perform a month later and the show was such a huge hit that, well, we had to do it again. MGS member Ben Woolman (himself a leading light of the steel-string guitar community) has put together another exciting line-up of names familiar and new, with a generous sampling of the many approaches to instrumental, steel-string guitar artistry to be heard in our area. A guaranteed way to fight off the early winter chills, this year's Acoustic Guitarathon promises hot licks and more. Join us on Friday, December 2nd at 8 pm in Sundin Music Hall! To warm up, let's hear a few words from and about the participating players.



## Mike Cramer

Mike Cramer is a stylistically versatile multi-instrumentalist whose performing career began at the age of 10. Acoustic blues guitar first captured Cramer's attention at the age of 9. He was fortunate to grow up in the Quad-Cities area between Iowa and Illinois, home to the Mississippi Valley Blues Festival.

Thanks to this festival, Cramer had the opportunity to play with and learn from many visiting artists such as Roy Book Binder, Steve James, Mary Flower, Pat Donohue, Michael "Hawkeye" Herman, and T. J. Wheeler. In high school Cramer's interest in jazz was piqued and by his senior year he was gigging weekly in local jazz groups. This led to further studies in jazz guitar at the University of Northern Iowa where he completed his BA in music. During his years at UNI, he began his private teaching studio and after graduating in 2000 he was offered a position as adjunct instructor of guitar at Grinnell College—a position he held for three years. During this time he became interested in flatpicking guitar and bluegrass music, and purchased his first mandolin.

In 2003, Cramer relocated to the Twin Cities. After finding his way into the local jazz scene he soon discovered the wonderful acoustic music community in the metro area, specifically the flatpicking community. Cramer has performed with a variety of acoustic and bluegrass ensembles on guitar and mandolin. He has competed in the National Flatpicking Contest, held in Winfield, Kansas, and the Minnesota State Fair Flatpicking Contest, where he placed third this past September. In the last year Cramer has shared the stage with National Flatpicking Champions Steve Kaufman and Tyler Grant.

Cramer is also in demand instructor. He co-founded the private music school All 12 Notes, where he gives private lessons on guitar, mandolin, and electric. As a staff instructor for the National Guitar Workshop he has presented workshops throughout the country, and he is currently on the faculty of the Saint Paul Conservatory for Performing Artists. Cramer has recently begun offering downloadable video lessons. To find out more please visit <[www.all12notes.com](http://www.all12notes.com)>.



## Jon Finley

Composer and guitarist Jon Finley, recently named 3rd place winner in the Canadian Fingerstyle Guitar Competition, was born in 1988. He began playing guitar eight years ago, following experience studying piano and violin. Jon plays a style called progressive fingerstyle, which means his music is less roots-based, like folk or blues, and more like modern player-composers such as Michael Hedges and Don Ross. Jon's songs include a variety of techniques involving harmonics, tapping, and percussion, all of which he uses to enhance the independent melody and bass lines throughout his music. Jon studied music at both DePaul Conservatory and the University of Wisconsin-Milwaukee. He has studied under classical guitarist Rene Izquierdo, fingerstyle pioneer Pino Forastiere, and jazz guitarist Larry Coryell.



## Steve Kaul

Steve infuses his country blues-based songwriting with Indian, Hawaiian, Celtic, and Middle Eastern flavors. Learning from some of the best fingerstyle players around such as Woody Mann, John Renbourne and Phil Heywood, Steve pieced together his own strange vocabulary. His interest in music from around the world led him to study with guitar gurus Debashish Bhattacharya and Keola Beamer and into collaborations with local Carnatic artist Nirmala Rajasekar. Steve now teaches some of these fingerstyle techniques and open tuning tips in workshops and continues to collaborate both onstage and in the studio with musicians from diverse backgrounds.

Steve's band, The Brass Kings, is a "metal power trio" consisting of finger-picked resonator guitar, washtub bass and washboard. It's an unlikely combination of elements that somehow seems to work! They are currently in the studio working on their fourth release. To date Steve has released six CDs of original music—one with The New Grass Heads, three with The Brass Kings, and two solo CDs. He has worked as a supporting act for David Lindley, Beausoleil, Jimmy LaFave, Tom Russell, Trampled By Turtles, Hackensaw Boys, Pert Near Sandstone, Blueground Undergrass, Greensky Bluegrass, The Crooked Jades, Rani Arbo & Daisy Mayhem, Boiled In Lead, Bad Brains, The Wayword Sons, Hillstomp and many more.

Steve has performed at the Newport Guitar Festival (in Rhode Island and Florida), Healdsburg Guitar Festival (in California) The International Resophonic Guitar Festival, (Pilsen, Czech Republic), the Minnesota State Fair, Rock Bend Folk Festival, Unvarnished Music Festival, Boats & Bluegrass Festival, North Versus South Festival (in Kansas), and many others.

Guitarathon, *continued on p. 4*



The Minnesota Guitar Society concert season is co-sponsored by Sundin Music Hall. The Minnesota Guitar Society is a fiscal year 2011 recipient of an Arts Tour Minnesota grant from the Minnesota State Arts Board. This activity is funded, in part, by the Minnesota arts and cultural heritage fund as appropriated by the Minnesota State Legislature with money from the vote of the people of Minnesota on November 4, 2008. Matching funds have been provided by General Mills, AT&T, and Ameriprise Financial.

# Sundin Music Hall Concert Series

Guitarathon, *continued from p. 3*



## Mark Keating

Mark Keating began his musical path by playing the piano at age 5, then guitar at 9, the drums at 11, and the bass at 15. His father instructed him that the only way to make it as a musician was to learn all styles of music and play them fluently. So that became Mark's lifelong objective. He started playing drums professionally at the tender age of 12 with his parents' band. He also sang in choir, and played with the big band in high school. While in high school, he worked weekends in bars and clubs around Minnesota, subbing with various bands playing rock, country, jazz, polkas, R&B, Latin, waltzes, and everything else he could jump in on. After high school he went to work at a local amusement park, playing in the shows with some of the area's best young talent. It was a grueling but very beneficial experience. He then moved out West to play in a hula band in Colorado. After 10 months, he returned to the Midwest and joined a full-time traveling show band. He refers to that band as "Wayne Newton on Coke." It was high energy, challenging, at times extremely tiring, and the harsh reality of what it is like to be a professional, traveling musician. That is when he took a slight—well, maybe not so slight—detour and started diving into dog training and behavior. He continued to work in various bands to support his newfound endeavor. Ten years later, after becoming fairly successful in that avenue of life, he decided it was time to return to music. But this time, he really wanted to explore the acoustic guitar. He began studying independently, immersing himself in the playing of Michael Hedges, Leo Kottke, Pierre Bensusan, and various world and Celtic artists. After two years of independent study, he began taking lessons from a local teacher who was able to channel his

abilities in a practical direction. He currently draws from folk, funk, jazz, Celtic, and traditional styles of expression in his original compositions. He performs locally at various restaurants, wine bars, art fairs, and festivals. He has just finished recording his first full-length, full-band album, which will be released late 2011.



## Jerry Kosak

*Sound. There it is again. That was nice. I like that. Oh, but what about that?* A few years ago, Jerry Kosak thought he had figured out the how, why, and where of playing guitar. After releasing two CDs of original music for solo guitar, *Many Dances* and *Sounds Like This*, he settled into performing around the US and Canada and eventually playing shows with the likes of

Andy McKee, Don Alder, and Don Ross. Composing and performing music for solo acoustic guitar led to artist endorsements from Petros Guitars and National Reso-Phonic Guitars.

*How does one make those Sounds?* Kosak had received a masters degree in Guitar Performance and Musicology, which enabled him to join the faculty at McNally Smith College of Music. Between 2007 and 2010 Kosak was head of the Guitar Department there.

*Those sounds are nice, but can I make these sounds?* In an effort to focus more of his time and energy on playing the guitar, Kosak traded administration for the classroom and the stage. He currently teaches guitar curriculum courses and music history courses: "History of the Blues" and "Jimi Hendrix: His Impact on Music and Culture."

*That sound is wonderfully familiar!* While he was "unofficially retired" from electric guitar, Kosak had the opportunity to work with many incredibly talented musicians at McNally Smith. This resulted in his current projects, which include a live production of Jimi Hendrix's album *Are You Experienced*, and performances with the improvisation orchestra, *Improvestra*. In addition, he recently composed "Étude in Em" for classical guitar, which was used as the soundtrack for an animation about film-maker Werner Herzog. What a difference a few years can make! Kosak is closer to figuring out the how, why, and where of guitar. He has 16 guitars, 10 amps, 45 effect pedals and uses them all. For him it is SOUND. *Sound. There it is again. That is nice. I like that.*



## Jim Ohlschmidt

"Lost Jim" Ohlschmidt is one of today's foremost players of Mississippi John Hurt's music. In a newly published biography of Hurt, Stefan Grossman commented "Jim really captures the feel, sound and atmosphere of John's music. The guitar playing is spot-on and the vocals are great—very warm and evocative." Jim has recorded three CDs of John Hurt's music to date, and has also produced various solo recordings of original acoustic fingerstyle instrumentals and songs. Currently living in Eden Prairie, Jim performs in the Twin Cities with his trio, *Lost Jim & the Boxcar Scholars*. He also is lead guitarist and singer with a Madison-based electric blues band called the *Velveetones*. A freelance writer for newspapers and guitar magazines since 1980, Jim's interview with acoustic guitar phenom Tommy Emmanuel was recently published in *Acoustic Guitar* magazine. Jim is also a guitar instructor at Lakeland College in Wisconsin, and at Homestead Pickin' Parlor in Richfield.

## Sundin Music Hall Season

Duo Melis - Sat., Nov. 5

Acoustic Guitarathon - Fri., Dec. 2

Zoran Dukić - Sat., Jan. 21

Beijing Guitar Duo - Sat., Feb. 18

Johannes Möller (GFA winner) - Sat., Mar. 10

Yamandú Costa - Fri., Apr. 27

Classical Guitarathon - Sat., May 26

**To reserve tickets for any Sundin Hall concert, please call 612-677-1151.**



**HAMLIN**  
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**Sundin Hall is on Hamline U. Campus at 1536 Hewitt Ave. in St. Paul.**

**Directions:** from I-94, head north on Snelling Ave. in St. Paul, past University Ave. to Hewitt Ave. 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).

Light rail construction along University Ave. of St. Paul may affect traffic at the cross streets. You can still get to Sundin Music Hall!!! Visit the Metropolitan Council's website: <[www.metrocouncil.org/transportation/corridor/centralcorridor.asp](http://www.metrocouncil.org/transportation/corridor/centralcorridor.asp)> and plan a little extra time.

## Joe Cruz Ignites Our Series

We're delighted to kick off another season of our Local Artists Series by featuring Joe Cruz, one of the performers on last year's hugely successful Acoustic Guitarathon concert at Sundin Hall, and a high-profile player for two decades or more in our area. The concert is Sunday, November 20th at 2 pm at the beautiful (and warm!) indoor amphitheatre that's part of Woodbury's Central Park. Joe has a wonderful hour-long program planned. The concert is free. For more information about the venue, please visit <[www.ci.woodbury.mn.us/facilities/central-park](http://www.ci.woodbury.mn.us/facilities/central-park)>.

For more information about Joe Cruz, we contacted him by email with the following questions.

### E-Interview:

Q: When did you first get interested in the guitar?

A: At the age of 9, Santa Claus left me a purple sunburst Sears Roebuck "Steel String Acoustic Guitar."

Q: Starting out, who did you listen to for inspiration?

A: The great bands of the 60s and 70s with killer guitar players—Cream, Zepplin, Chicago, Marshall Tucker, to name a few, as well as Joe Pass's Virtuoso CD and George Benson's "Breezin'" and Wes Montgomery.

Q: Has that changed over the years? What's on your iPod?

A: No it hasn't changed, I still listen to a wide spectrum of music. Today's iPod playlist—Adele, Alison Krauss, Assad Brothers,



Bela Fleck, Bossa Nova Years, Ceu, Crooked Still, David Grisman, Diana Krall, El Guiarrazo, Franchesco Buzzurro, Geoffrey Keezer, Herbie Hancock, Jesse Cook, Jimmy Bruno, Nickel Creek, Pat Metheny, Paul Simon, Peter Rowan, Rodrigo y Gabriela, Scottie Miller, Steve Eckels, The Wailin' Jennys, Tony Rice.

Q: What were some of your earliest performing experiences?

A: In grade school I played acoustic guitar in church. In high school I played bass and guitar in Jazz Band. At the age of 15, I started gigging on bass in my band teacher's night club combo. We played pubs, private parties, picnics, and proms.

Q: Best gig? Worst gig?

A: Best gig—anytime I get a chance to play good music with great musicians to an attentive appreciative audience, that's my best gig. Worst gig ever... back in 1981, when I first moved to the Twin Cities, I hooked up with a "Musicians' Referral Service." They sent me out to Mobridge SD, with two ex-cons from Illinois, to play a week of country music at some nasty supper club. On

the last night of the week from hell, before going on stage, they slipped LSD into my drink. At the end of that long, crazy night, when it came time to pay me, they held a broken whiskey bottle to my throat, and paid me just \$100. True story!

Q: Favorite guitar?

A: I look at guitars as tools of the trade. To achieve the desired sound and feel, I must choose the proper tool. When I play folk, bluegrass, singer/songwriter music I use my steel-string Lowden. For playing Latin music, and solo guitar I pull out my Taylor nylon string. For swinging and walking bass lines, I recently purchased an archtop, "The Loar." For blues, R&R and gettin' funky with it, I have a custom built Strat.

Q: Could you tell us about the music you'll play at your Local Artists concert?

A: I'll be performing original compositions and jazz standards on steel and nylon string acoustic guitars.

Q: You play in lots of different settings, with lots of people. How often do you get a chance to do a solo show?

A: Actually I do have a steady weekly solo gig at Ingredients Cafe in White Bear Lake. I play solo guitar for 1 1/2 hours, take a break, then sing for a hour. 6:30 to 9:00 every Wednesday. But the concert in Woodbury will be something unique and special.

Q: Is there one artist, local or otherwise, you'd like to play with that you haven't yet?

A: I think it be a kick to see what would happen if Dean Magraw and I got together. Otherwise I've always wanted to bend a few strings with Al Di Meola, Pat Metheny, Martin Taylor, and Carlos Santana, as well as David Grisman and Sam Bush on mandolin.

Q: If people want to learn more about your current musical activities, how can they get in touch?

A: My email is <[jjcruz@mac.com](mailto:jjcruz@mac.com)>, my website is <[www.joecruzmusic.com](http://www.joecruzmusic.com)>, and I'm on Facebook.

## 2011–12 Local Artists Series

All concerts are Sundays at 2 pm

**Nov. 20th.** Joe Cruz, vocals and acoustic guitar, performs original compositions and jazz standards at Woodbury Central Park indoor amphitheatre. Free.

**Jan. 15th.** Kim Sueoka (voice and ukulele) with David Burk (guitar and ukulele) perform "Nā Mele Wai (Hawaiian Water Songs)," a program in which modern and ancient sounds unite in a sparkling collection of Hawaiian chants, songs, hulas, and stories about fresh water, at Woodbury Central Park indoor amphitheatre. Free.

**Feb. 26th.** Ben Gateño, classical guitar, plays favorites from the 19th-century repertoire on a replica of a Lacote guitar made by Michael Thames, at Dreamland Arts in St. Paul. Pay-what-you-wish.

**Mar. 18th.** David Crittenden, classical guitar, plays the music of—David Crittenden! at Dreamland Arts in St. Paul. Pay-what-you-wish.

**Woodbury Indoor Amphitheater** <[www.ci.woodbury.mn.us/facilities/central-park](http://www.ci.woodbury.mn.us/facilities/central-park)>, 8595 Central Park Place, Woodbury.

**Dreamland Arts** <[www.dreamlandarts.com](http://www.dreamlandarts.com)>

677 Hamline Avenue No., St. Paul, MN / (651) 645-5506.

Seating is limited. Reservations are suggested. Parking on Hamline Ave.

## My Encounter with Andrés Segovia —by Guillermo Etienne

### Introduction

I was studying chemical engineering in Monterrey, Mexico in 1960. The Technological Institute had a public concert series and the last concert for that year was Andrés Segovia. In my room at the boarding house my little radio almost always played the classical music station and I had heard Segovia playing some Scottish pieces that sounded like bagpipes.

Tickets were sold out and you could not buy just one ticket, you needed to buy the whole series and I was not going to miss that concert. Then I imagined that perhaps he was staying at the best and fanciest hotel in Monterrey, The Ancira Hotel, with its marble stairs, crystal chandeliers, and first class service as it was offered in those elegant times. I called and asked to be connected with him to ask for a free ticket.

### Segovia, a Harsh Spaniard

The Spanish language spoken in Spain is harder than the Spanish language spoken in Mexico; this is because the Spaniards arriving in Latin America were from Andalucía in the south of Spain and not from Madrid, or they waited years in Andalucía for their ship and learned to speak softer.

Segovia had a harsh accent with *Z*, *CE*, *LI* and other letters. He impressed me when he answered the phone. He did not use any complimentary phrases or courtesy words but simply asked "What do you want?" I explained that I was a student and there were no tickets available for the concert and asked if he could give me one courtesy ticket. His answer was short—"Call me at 11 sharp"—and he hung up the phone. He did not say good bye or any other word; there was just the noise of his phone banging the receiver. I was very nervous to speak with him again, but the desire to attend the concert was bigger than my fears, so I called him at 11:00. He answered with a hello and when he recognized my voice, he only said—"Wait for me at the back entrance at 8:45." Again there was the familiar sound of the phone dropping into the receiver.

My wardrobe was one sport jacket and two colorful ties. I tried both with my jacket and the black slacks and decided on the one that was the most colorful.

The theater was a modified cinema theater and I was at the back entrance well in advance. Finally a black limousine arrived

with the chauffeur in uniform, the manager of the Concert Series, and Maestro Segovia.

They got out of the shiny limousine and I saw him for the first time. He was big, bigger than I had thought he would be. His hands were fat and big. I thought that he could not play the guitar with hands like that.



In my imagination I had believed that his hands would be like in the paintings of Paganini—long hands, skinny fingers. I thought that he could not play an A chord with his three fat fingers.

I said "Good evening, Sir." He smiled at me and with his harsh voice said "Are you the youngster who wants to attend my concert without paying?" In my pocket I had the equivalent of \$5, and I was thinking that I was going to give it to him.

Then he said, "You are wrong, you will have to pay for your entrance..." at that moment the chauffeur opened the trunk, and Segovia pointed to the guitar case said "You will have to work and carry the guitar."

I took my hand out of the \$5 bill in my pocket and took the guitar case. The walk was from the street to the entrance and then to the back of the stage. Since the entrance was narrow we walked in line—first the manager, then the Maestro, and me at the end carrying that precious guitar.

At that moment I realized that I was the most important person in that group. What if I dropped the guitar? No concert! No evening show! Immediately I reacted and I held the guitar with both hands and tried to conquer my nervousness.

We arrived at the back of the stage and he asked me to leave the guitar case on a table, which was something that I did with great relief. He opened the case to air his guitar. He went some place and came back with a chair for me with the strong command, "Sit down!"

The chair was a folding portable old wood chair, all cracked and wobbling. I thought that the chair was not going to hold and I was going to land on the floor in one of those delicate passages. So I decided to find the door to the auditorium and I went to sit in one of the few empty seats. I believe that by doing this I missed a dinner invitation. Now, after working most of my life in international business and traveling around the world, I know how unhappy it is to be in a first class restaurant alone.

He gave several encores that night.

### Tricks for a quiet and silent audience

His trick was simple: He would take the guitar and prepare to start playing, then while he was ready to stroke the first notes, he would stop and look at the place where he supposed the noise was coming from...waited few seconds...when it was silent, then he would repeat the pretense but this time he would look at another part of the auditorium. He would repeat this simple act until the whole audience was silent, very silent.

Encounter with Andrés Segovia, *continued on p. 7*

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# Special Feature

Encounter with Andrés Segovia, *continued from p. 6*

If he was already playing and someone started to talk or to make noise, he would continue playing, lowering the volume of the notes coming from his guitar until he was the only one able to hear the music.

Often in concerts people coughed and he would teach the audience how to cough. In one of the pauses between pieces, he would cough loudly and then he would get his handkerchief and cough covering his mouth, so that the noise was muffled.

## After the Concert

After the concert, people who played the guitar even just a little, due to the easy effortless way Segovia played, thought and some of them actually affirmed aloud, that they could play like him with just a week of practice. It was the general consensus that the classical guitar was a very easy instrument.

## Only if composed for him

He never played the *Concierto de Aranjuez* by Joaquin Rodrigo, probably because it was not composed for him. Rodrigo did compose for him *Fantasia para un gentilhombre* (Fantasy for a Gentleman), which is more than a composition, an arrangement of several pieces.

## One of his last concerts, in Minneapolis

It was 1986 when he came to Minneapolis and perhaps that was one his last concerts. He was already in a wheelchair, he came with his son and both were at the Orchestra Hall, Maestro Segovia in his wheelchair and the son carrying the guitar and his precious cane. The cane had the handle made of silver by one of those great silversmiths from Spain. At the backstage, he got out of the wheelchair and walked all the way to the center of the stage, walking slowly and most probably painfully. The audience received him with a great applause in recognition of his life dedicated to the instrument.

He sat on the piano chair that was in the middle of the stage. His son then brought the guitar, and took the cane. and then something happened that I noticed with great surprise. As soon as he touched the guitar, he was young again, his hands recovered the elasticity and strength they had had in the past.

He played as always great. Once he told his students that little imperfections in rhythm and sonority of the notes are what make a piece a great performance.

He received thunderous applause and gave two encores. During the last piece I was sure that it was the last piece that I would ever hear from him alive.



At the end of that concert I went to see him. There were many people wanting to shake his hand. When my turn arrived we shook hands and I reminded him that I knew him from a concert that he gave many years ago in Monterrey, Mexico. His Spanish spirit sort of agreed, even though I was sure he could remember neither that city nor our encounter.

He said, trying to catch the lost remembrances, yes beautiful city, yes a beautiful city. We shook hands and he held mine for a long time, his hand was still big and the fingers fat, his hand did not want me to go. I left and felt that something was gone.

## His guitars

He had two guitars, one by Manuel Ramirez and the other a Herman Hauser.

Once playing in Berlin, almost at the end of a fine concert his guitar cracked in the back with a horrible sound. He continued playing, finished the concert and gave no encores that time. That was the Ramirez guitar and next day he received the bad news that his good friend Manuel Ramirez from Madrid, who had made that guitar, passed away exactly at the same time that his guitar cracked. Was that a message from a dying friend?

During his prolific life, luthiers from around the world sent him guitars as a present but he refused to accept them and returned all with a thank you note.

His two guitars are silently resting today at the Metropolitan Museum of Art in New York with his final letter, stating clearly that nobody should play them again. The Museum lets people

play other instruments in that hall. If you ever go to the Metropolitan Museum of Art, look at the front of his guitars, right side by the neck and you will see the mark of the left hand of Segovia's on the varnish after many hours holding the guitar during classes in a position like the above picture (see his left hand).

*Author's note: Guillermo Etienne has a doctorate in chemistry and now is retired and writing technical books. He is an aficionado of the guitar and its music.*

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## Lute Cafe Returns —by Rick Griffith

Here's the schedule for the remainder of the Lute Cafe season. All shows take place the third Thursday of the month at Immanuel Lutheran Church (104 S. Snelling Ave. in St. Paul) at 8:00 pm. As before, there's no admission charge, but a \$10 donation is suggested.

- **November 17:** Paul Berget, solo Baroque lute.
- **December 15:** Richard Griffith, Rockford Mjos, and Phillip Rukavina, Renaissance ensemble lute music with a seasonal flair (Rocky is already arranging some seasonal music for lute trio)
- **January 19:** Phillip Rukavina, solo Renaissance lute music
- **February 16:** Richard Griffith early Baroque solo music for 10-course lute
- **March 15:** Paul Berget and Thomas Walker: Baroque lute duets
- **April 19:** Rockford Mjos, solo music for Baroque guitar and lute
- **May 17:** Lute-a-palooza! Paul Berget, Richard Griffith, Rockford Mjos, Phillip Rukavina, and Thomas Walker reprise the Lute Summit show from last year's Sundin Hall series.

## MGS Mission Statement

Promote the guitar in all its stylistic and cultural diversity through sponsorship of public forums, concerts, and workshops. Serve as an educational and social link between the community and amateur and professional guitarists of all ages.

## THURSDAY MUSICAL

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One low annual membership fee covers attendance at all thirteen Thursday Morning Artist Series Concerts at the Bloomington Center for the Arts, plus two concerts given in the intimate setting of a member's home.

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Auditions for performing membership are scheduled for January 19, 2012. If you are interested in auditioning contact the Thursday Musical office:  
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For more information,  
call Michael Davis:  
651-227-8189

612-333-0313

www.thursdaymusical.com

For more information, or to get on the Lute Cafe email list, contact Rick at <magic.lute@earthlink.net>.

## Free Notation Program —by Guillermo Etienne

It is always great to receive something free, but it is even greater to receive something that is free and incredibly significant, complete and easy to use like Musedit <www.musedit.com>, which is a free notation program well-structured and conceived, and perfectly made in particular for the guitar (although it can be used for all kinds of instruments).

You can write in guitar tablature and translate with a key stroke into normal music staff. You can also do the reverse, write in normal staff and translate into Tablature; also you can transpose any melody.

Musedit allows you to import MIDI pieces and work with them as you like, changing them, erasing certain passages, adding others etc. Once you have written a line, it is easy to visualize where you can add your arrangement or your orchestration.

The program allows you to have a page with alternating 5 lines for the staff and 6 for the guitar tablature. Also you can engrave all the chords on top of the lines to facilitate the reading and playing of the piece. But if you want, you can hide the tablature lines from printing. If you are writing a song, there is a line to type the text of that song! I like that I can write music with simple numbers and finish with a nice piece of music in normal staff. You can even hear the music that you composed, either all pages or line by line, by MIDI. Also you can repeat playing any passage that you want.

What a program made by a computer guru and an excellent musician too, Doug Rogers from Berkley, California. He is now on a long voyage in Viet Nam and that is the reason he offered his program free for both talented and nontalented musicians (like me).

News and Notes, *continued on p.9*

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News and Notes, *continued from p. 8*

With Musedit you can compose music for a solo guitar or even for a full symphonic orchestra! Of course all the great musicians from the past or the present do not need such a program but for the student, teacher, or the normal guitar player it is a great addition to his or her resources. Masters like Andrés Segovia dedicated long hours and days to transpose melodies—now you can do the transposition in minutes and if you do not like the final results, with another click you can transpose again to another key.

The program uses commands similar to those in Microsoft Word or other popular computer programs. It is easy to use, and logical in its conception and structure. The instruction book, 172 well written pages, is in PDF format at the same website waiting for you to retrieve and to print it.

Open the program and the first thing to do is to choose your preferences and decide if you are going to write music on the tablature lines or on the music staff. Write the title of the piece, the date, and other pertinent information of the piece and the author.

Check the toolbars carefully and familiarize yourself with their content or at least the most common operations, such as adding lines, entering symbols, changing the size of text, etc.

Once you finish your first line translate it into staff, check it and play it to see if that is what you want. Do the corrections if necessary. The view on your screen could be a “jagged” look because of the limited resolution of most computer screens but this program uses high resolution symbols for printing that will be comparable to published music.

In the end you will have a perfect, professional, engraved piece of music, thanks to the generosity of Doug Rogers. Since March of this year the program is free. To download your copy visit <[www.musedit.com/med/Ordering/Ordering.htm](http://www.musedit.com/med/Ordering/Ordering.htm)>.

## New Dan Estrem Recording

Dan's been busy in the studio, again. Early in September, he released the 11th (by our count) project on the Magnature label/website. This album, aptly titled *Collage*, comprises several musical styles: The Baroque period represented by Domenico Scarlatti (1685-1757), the Classical period by Joseph Haydn (1732-1809), and the Romantic period by Frederick Chopin (1810-1849). The least known composer on this recording, Ernesto Nazareth (1863-1934), was a Brazilian pianist and composer especially noted for his creative tango and choro compositions. Nazareth (pronounced: nah-zah-ray) skillfully combined diverse influences into his music, not only from Brazil but also from North America (ragtime), Europe, and Africa. His music remains popular in South America and is enjoying

increased global exposure in the 21st century. On this recording, Dan performs on 6- and 8- string guitars and tenor ukulele. For more information, visit the site: <[www.magnature.com](http://www.magnature.com)>.

## OpenStage 2011–12 —by Mark Bussey

What is OpenStage? OpenStage began in 2002 at the suggestion of and organized by MGS member the late Dennis Burns, as a structured but informal way for guitarists of every level to experience the joy of playing for one another and for supportive friends. Each season we have continued in that spirit, sharing our favorite music and giving each other the chance to perform in front of an intimate, encouraging audience. OpenStage is back this season. Plan to join us! Upcoming meetings are the first Sunday of each month (except for the holiday in January)—check the list of dates below. We'll meet at Coffee Grounds again this year; however, based on feedback from performers and audience members, we also plan to hold two special acoustic-only events at quieter venues. Watch future newsletters for updates! We focus primarily on acoustic, fingerstyle, and classical guitar and maintain a format similar to many other open mic events. There's a simple sign-up sheet for performers, who each are allotted 10 to 15 minutes (2 to 4 songs). Folks usually hang out after playing to swap tips, share music, and just socialize with other guitar nerds.

**When does OpenStage happen?** Nov 6th, Dec 4th, Jan 8th (second Sunday of the month!), Feb 5th, Mar 4th, Apr 1st, and May 6th.

**Where does OpenStage happen?** OpenStage is hosted at a coffeehouse in Falcon Heights, about 10 minutes from either Minneapolis or St. Paul downtown: The Coffee Grounds, 1579 Hamline Ave N, St Paul, (651) 644-9959 <[www.thecoffeegrounds.net](http://www.thecoffeegrounds.net)>. They're easy to get to from Highways 35E/W, 94, or 36!

**Sign me up!** To receive email reminders and notices of all OpenStage events, please send an email to <[editor@mnguitar.org](mailto:editor@mnguitar.org)> and request to be put on the OpenStage mailing list. We also post our schedule on the MGS Calendar at <[www.mnguitar.org/calendar](http://www.mnguitar.org/calendar)>.

## Support Our Friends

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## Good News—MRAC Grant Awarded!

As we went to press, we learned that we have been awarded a Metropolitan Regional Arts Council Arts Activities Support grant, for the current 2011–12 season, in the amount of \$10,000. This grant will support our Sundin Hall concerts, concerts in other cities, and related activities (masterclasses) by the visiting artists. In the announcement of this round's awards, MRAC Executive Director Jeff Prauer wrote "With five panel days, 124 applications reviewed, and \$515,707 awarded in 56 grants of up to \$10,000 each, the first round of FY 2012 Arts Activities Support grants was very competitive! However, to put this into perspective, in FY 2009, the last year before the Arts and Cultural Heritage Fund, the total amount awarded in the first round of Arts Activities support was \$247,756 in grants of up to \$7,500 each." We should be note that this is the fourth year in a row that we have received support from this truly competitive program, and we are very grateful to MRAC, the panelists, and the voters of Minnesota for supporting the arts even in this difficult economy.

## News from Jim Flegel

MGS board member James Flegel announces the release of a solo CD, *Guitar Classics of Spain and Latin America*. Complete information, including how-to-order, can be found at his website, <[www.jamesflegel.com](http://www.jamesflegel.com)>. Jim was kind enough to take time from a very busy fall schedule to email us this update about the CD and his other current activities:

"This was my first CD, and it was a long process, with a lot of learning every step of the way. The repertoire was chosen from favorite pieces that carried some personal attachment for me. "Capricho Arabe" was the favorite piece of my first guitar teacher, Paul Gauro. The Torroba "Burgalesa" was a favorite I associated with Jeffrey Van. Other pieces were associated with other friends and teachers, or were pieces I had a very strong emotional connection to at same

point in my student or professional career. I wanted to produce a CD that was as dynamic and vital as a live performance. Too many recordings sound kind of dead to my ears—and worse, too many seem unmusical, especially when compared with live performances, even by the same artist. I tried to play as expressively and musically as I could, and learned a lot about what 'comes through' in a recording, and what gets lost somewhere in the microphones and the rest of the equipment and process. I recorded with Matthew Zimmerman at Wild Sound Recording Studio in Northeast Minneapolis, and worked very closely with him through all of the editing. We made a pretty good team; Matthew can fly through editing procedures, and I often came up with some good solutions from 'outside the box'. I have an ear for detail, and he knows the process for achieving what I heard or wanted to hear. I'm quite proud of the result—especially of the presence

and sound of the guitar on the recording. From the first test session, we changed out some microphones that weren't giving me the sound I wanted. As the project moved closer and closer to the final mastering, we kept working together to move toward my ideal sound. Of course, now I would do a lot of things differently, but I'm pleased with the way this turned out in terms of the sound, and the music. Steve Rings, a long-time Minnesota classical guitarist, now teaching music theory at the University of Chicago, did the liner notes for the CD. [Ed. note: Rings was the MGS Artistic Director in the late 1990s, and wrote the successful grants that first created a part-time paid position to assist in the Society's growth, before he decamped to earn a PhD at Yale and devote his energies to music theory and scholarly research].

The CD is available for purchase and download just about everywhere: Amazon, iTunes, Naxos, ClassicsOnline, ClearNote Classics—Clear Note is the publisher—and other sites.

News and Notes, *continued on p. 11*

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## Minnesota Guitar Society Members make it happen!

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"There are a lot of other new things in my career. Last year I began playing with flutist Linda Chatterton. That's been a lot of fun; we've had the chance to play a lot of music that's new to both of us, and have done some newly composed pieces already. I'm not doing as much solo performing as I did over the past year or two, but I am working up more repertoire for guitar and piano, and hope to perform more with my wife Emilia, a concert pianist) this year. We have an arrangement of Falla's "Spanish Dance" due to be published this fall, and hope to have more arrangements out soon.

"I began teaching Suzuki guitar at MacPhail last year, and that is going very well. The other Suzuki guitar teachers there, Brent Weaver, Jean Seils, and Alan Johnston, have been very supportive—it's a great program, and I'm really enjoying working with my young players and their parents. This fall I will be leading the guitar orchestra there, too, which should be exciting and challenging. I am also pleased with the way the guitar program is developing at UMN-Morris, where I've taught since fall of 2009. There are several very promising classical players, and another dozen or so who play well and read music well enough to play in ensemble. It's a small program, and the classical guitar is new there, but we're moving forward, and I hope to establish some ensembles—perhaps even a guitar orchestra. I've also had conversations with the MGS board about bringing international artists there in the future to expose the students to higher levels of playing and more of the classical repertoire, which would really do a lot to transform the whole program." [Ed. note: *We have a grant application for the 2012–13 season pending with the Mn State Arts Board. That grant would fund, among other activities, the visits to Morris that Jim describes. We hope to have good news on that in our March/April issue!*]

#### Edel Muñoz CD

It's been a good season for good recorded music. Besides the news from MGSers Dan Estrem and Jim Flegel, we've heard from Edel Muñoz. Those of us who attended the first concert of the season at Sundin Hall were thrilled with his personal warmth and musical artistry, but were surprised and disappointed that he had no CDs available. Cheer up, fans of great playing! We've received

### Have Fun with the MGS —Volunteer!

**Distribute our newsletter.** Time commitment: 2 to 4 hours every other month. Deliver to stores and schools, or bundle issues to mail, or label copies mailed to MGS members.

**Promote our concerts.** Help us label the postcards we mail out once a month.

**Write for our newsletter.** Topics to be chosen by you from suggestions by the editor. Time commitment: Variable.

**Help in the lobby at concerts.** Be an usher. Bring refreshments. Time commitment: less than an hour a month.

**Transport an artist.** Everyone who travels here to present a concert for us needs to be picked up at the airport, taken to the hotel, etc. We always are looking for help with this.

**Join the board.** We have empty seats to fill on the board.

To volunteer, please call MGS Managing Director Paul Hintz at (651) 699-6827, or email <editor@mnguitar.org>. *Thanks!*

email word that his first recording is finished, and CDs should be available by the time you read these words! Check his website for the latest: <www.edelguitar.com>, and bookmark the page if there's been a delay in production or distribution.

#### Concert at McNally Smith College of Music

German-born classical guitarist Eva Beneke will visit McNally Smith College of Music on Friday, November 11th. She'll give a free concert that day at noon in their auditorium. Any MGS members or newsletter readers interested in attending should email Joe Elliott, MSCM Guitar Department Head, at <joe.elliott@mcnallysmith.edu> and ask to be put on the guest list. Space is limited. First come, first served. For more information about Beneke visit her website: <www.evabeneke.com>. McNally-Smith is located at 19 Exchange St. E. in downtown St. Paul.

#### Maja Radovanlija Recital

New MGS member Maja Radovanlija, the new adjunct guitar instructor at the U of MN-Twin Cities, will give a solo recital on Wednesday, Dec. 14th at 7:30 pm in Ultan Lloyd Hall on the U's West Bank campus. The recital is free and open to the public.

**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.

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**GUITAR FOR SALE:** Vintage 1970 Tunesavuro Kurosawa Concert classical guitar. Handmade in Tokyo, signed label, 660 mm scale length, ebony fretboard, solid cedar top, solid Indian rosewood back & sides, high quality Gotoh tuners, unique pagoda-shaped headstock. Original hard shell case included. Exceptional condition. \$2,000. Call 651-292-4929.

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Classified Ads, *continued on p. 12*

Classified Ads, *continued from p.11*

MUSIC SERVICES: Music notation and digital audio editing services. Software: Finale, Pro Tools \$45/hr. Samples available. Contact Jeff Lambert at 952-546-1429 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.

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GUITARS FOR SALE: 1980 Stephen Kakos classical guitar for sale: Cedar top, Brazilian rosewood back & sides, 65.5 cm scale length. Hard case included. \$3,500. 1966 CONDE Flamenco. Cypress. Machines. French Polish. Excellent condition. Stephen Kakos 952-472-4732 or <KakosG@aol.com>.

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GUITAR FOR SALE: Almansa 435 Senorita, solid cedar top, laminated rosewood sides and back, ebony fingerboard. Short (636mm) scale length, 50mm nut. Excellent condition. \$475. Email amyegc-mgs@yahoo.com for more info.

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>.

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