

Guitarist

A Publication of the Minnesota Guitar Society • P.O. Box 14986 • Minneapolis, MN 55414

MARCH / APRIL 2011

VOL. 27 NO. 1



Eden-Stell Guitar Duo from England

Saturday, March 19th, 8 pm

The next concert in our 2010–11 Sundin Hall series features the first performance in our area by the exciting English classical guitar duo of Mark Eden and Christopher Stell. Their performance on Saturday, March 19th at 8 pm will be followed the next afternoon by a masterclass with student performers and time for question-and-answer discussion of the art and practice of classical guitar duo playing. The masterclass is free (seating is limited and reservations are encouraged, see sidebar). The concert tickets are the usual low MGS prices. Reserve yours by calling (612) 677-1151. We hope you'll join us!

Bios

Internationally renowned for their dynamism, innovation, and breathtaking virtuosity, the Eden-Stell Guitar Duo have "breathed new life into the world of the classical guitar" (*Rotterdam Dagblad*). Widely regarded as one of the world's leading guitar ensembles, the duo's chameleon-like ability to communicate in a multitude of musical styles makes them a constantly evolving entity with a unique creative voice.

continued on page 2

Masterclass with the Eden-Stell duo

Learn about the art of classical guitar duo playing!

Sunday, March 20th at 2 pm

Dreamland Arts in St. Paul

Visit the Dreamland website for more info:

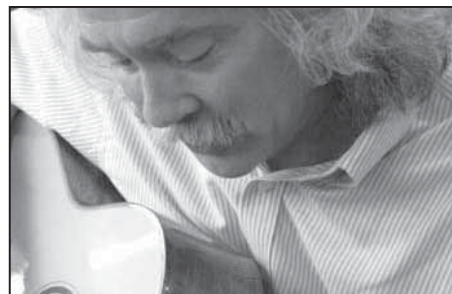
<www.dreamlandarts.com>

Free and open to the public (for auditors).

Limited seating. Call for reservations: (651) 645-5506.

Stephen Bennett, Harp Guitar and More!

Saturday, April 30th, 8 pm



We're delighted that our April concert artist, the extraordinary Stephen Bennett, will be spending an entire weekend with us!

On Friday, April 29th, he'll be doing an in-school visit to Kaposia Education Center in South St. Paul as part of our expanded outreach activities. These activities, as well as the concerts by our visiting artists, are supported by our members and friends, and by the people of Minnesota through Legacy Amendment funding. Thanks!

On Saturday, April 30th, Bennett will share his mesmerizing mastery of the harp guitar, Resonator guitar, and 'standard' six-string acoustic. There couldn't be a better place to enjoy the beauty of these instruments and Bennett's playing than the wonderful setting of Sundin Hall at Hamline University. To reserve a ticket for the concert itself, call our info line at 612-677-1151.

On Sunday, May 1st, Bennett will lead a hands-on workshop for guitarists. You'll learn a tune, and arrangement, and some great playing tips. There'll be plenty of time for question-and-answer, but space is limited to 15 participants. See the sidebar for full information.

continued on page 3

Also In This Issue: Local Artists Series concerts by Mike Salovich and by James Falbo; Fifth Annual Youth Guitarathon registration information; First Ever MGS Survey!; News and Notes.

Minnesota Guitar Society

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Eden-Stell Guitar Duo, *continued from p. 1*

Likened to a "miraculous single guitarist blessed with an impossibly wonderful technique and an exceptionally delicate touch" (*The Observer*) the Duo have been invited to perform at venues and music festivals around the world—including Germany, France, Netherlands, Belgium, Austria, Sweden, Spain, Portugal, Italy, Romania, Turkey, the USA, Canada, Mexico, South and Central America and Australia, plus numerous radio and TV appearances on ITV, BBC, and European and North American networks.

Mark Eden and Christopher Stell graduated from the Royal Academy of Music as recipients of the Principal's Prize and the Julian Bream Prize, and continued their studies in Brussels with the Brazilian guitar duo of Sérgio and Odair Assad, with the aid of a grant from the Worshipful Company of Musicians.

Soon after, Eden-Stell were selected to perform for the Park Lane Group's Young Artists' Concert Series and won the South East Musicians' Platform competition, giving them debut concerts at London's Wigmore Hall and Southbank Centre, where they have since become regular artists, performing at both venues for music organizations such as "Live Music Now!", the Kirckman Concert Society, Classical Guitar Magazine, and the International Guitar Foundation.

Their concerto engagements have featured performances with the Prague Chamber Orchestra and International Philharmonic at some of Europe's largest venues including the Beethovenhalle and Stuttgart Liederhalle, with recent international recitals for prestigious events such as the Guitar Foundation of America (2009), Omni Foundation Concert Series in San Francisco (2010), Wigmore Hall London (2009), London Guitar Festival at Kings Place (2008–09), The Sage Gateshead (2008–09), Alla Grande Festival in Canada (2009), and Uppsala Kongress Hall Sweden (2010), among others.

The Duo were the first guitarists since Julian Bream to be Editor's Choice in Gramophone magazine with their landmark recording of works by Stephen Dodgson. They have recorded 7 CDs to date on the BSG, Hannsler Classics, and Docker labels, and are dedicatees of new works by internationally acclaimed

Program

Johann Sebastian Bach (1685–1750)
(arr. Christopher Stell)

Concerto in D minor, BWV.974
after an Oboe Concerto by

Alessandro Marcello

Allegro, Adagio, Allegro

Leo Brouwer (b. 1939)

Per Suonare a Due

*Prologo o Epilogo I, Interludio,
Prologo o Epilogo II,*

Grand pas de deux, Scherzo di Bravura

Joaquin Rodrigo (1901–99)

Tonadilla

*Allegro ma non troppo, Minueto Pomposa,
Allegro vivace*

Intermission

Phillip Houghton (b. 1954)

Wave Radiance

Frederic Mompou (1893–1987)

(arr. Mark Eden)

Canción y Danza V

Canción y Danza VI

Timothy Bowers (b. 1955) (arr. Mark Eden)

Fantasy on an Old English melody

Johannes Moller (b. 1981)

"... When Buds Are Breaking ..."

composers Stephen Dodgson, Adam Gorb, Dusan Bogdanovic, Gary Ryan, Johannes Moller, and Gerald Garcia.

Both are founding members of the VIDA Guitar Quartet, who have rapidly become one of the most talked about guitar ensembles in the last few years with concerts in Europe and the US and rave reviews for their debut CD *Love, the Magician*. They are also artistic directors of the Winchester Guitar Festival and the hugely popular World Youth Guitar Festival, the only classical guitar festival in the world dedicated to young players, with over 200 students attending from over 15 countries as far afield as the US and Australia.

Eden and Stell were elected Associates of the Royal Academy of Music in recognition of their outstanding musical achievements and both currently hold teaching positions at the Royal College of Music, Birmingham Conservatoire, and the Guildhall School of Music and Drama. The Duo are D'Addario Strings endorsed artists. For more about them, visit their website: <www.edenstell.com>.

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



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).

Sundin Hall Concert Series

Stephen Bennett, *continued from p. 1*

**Workshop with Stephen Bennett
Sunday, May 1st, 2 pm**
At Dreamland Arts 677 Hamline
Ave. No. in St Paul.
Limited to 15 participants.
Fee of \$25 payable to the artist at the
workshop. Call Dreamland Arts at
(651) 645-5506 to reserve your place!

Bio

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 chal-

lenging 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 eighth season in 2010. The HGG seeks to celebrate all things harp guitar, as it brings players, luthiers, scholars, and fans together for a week-end of performances, workshops, and camaraderie. Visit <www.harpguitars.net> for more.

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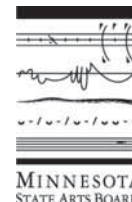
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The Minnesota Guitar Society concert season is co-sponsored by Sundin Hall. The Minnesota Guitar Society is a fiscal year 2010 recipient of an Arts Tour Minnesota grant from the Minnesota State Arts Board. This activity is funded, in part, by the Minnesota 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.

We thank those corporations, the MN State Arts Board, and the Metropolitan Regional Arts Council for their support.



NATIONAL
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Youth Guitarathon



We're happy to announce that we have received a generous grant from the D'Addario Music Foundation that will

allow us to present the Fifth Annual Minnesota Guitar Society Youth Guitarathon on May 15th. Some of the finest young guitarists in Minnesota will assemble to perform in a spectacular afternoon concert featuring a range of guitar styles. The purpose of the Youth Guitarathon is to further the joy and performance of the guitar in the youngest generation of players, ages 6 to 21, in a competition-free environment. Auditions will be held on Saturday, April 16th at Ferguson Hall on the University of Minnesota's West Bank campus. Auditions are simply to select polished performers who are ready for a concert. They are not designed to compare students against each other in any way, or for prize selections. There will be four categories of solo performers—elementary, junior, high school, senior—as well as an ensemble category. Players chosen as a result of the auditions will then perform in the Guitarathon concert on Sunday, May 15th in Lloyd Ultan Recital Hall at the U of M.

Here are the criteria for this year's Guitarathon:

1. ALL styles of guitar performance are allowed and encouraged.
2. All performers (especially electric guitarists): Please prepare the lead part of whatever song you choose to play. Due to technical

and time restraints your instructor must provide the backing rhythm guitar part, live, for the audition and the performance. No recorded music or backing tracks allowed. Also, due to space constraints on stage, no full bands are allowed either (no awesome 8x10 bass rigs or giant drum thrones). Sorry! Bring those friends to watch, though!

3. Your audition piece must be 7 minutes or shorter. If you really want to do a piece that is longer, you must arrange it to fit the time limit (i.e., Led Zeppelin's "Stairway to Heaven" or DragonForce's "Through the Fire and Flames" could be done by cutting out repeated verse or chorus sections).

The audition is free to MGS members. Nonmembers pay a \$15 fee that includes a one-year membership in the MGS.

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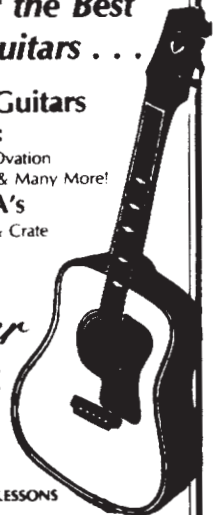
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MGS Youth Guitarathon Registration Form

STUDENT NAME: _____

TEACHER'S NAME: _____

TEACHER'S ADDRESS: _____

PHONE: _____

EMAIL: _____

(Students will perform one piece: with a total length no longer than 7 minutes.)

PIECE: _____

All applications must be in by April 1st

Students will be assigned an audition time one week before the date.

For more info email Chris Becknell: [<msgathon@yahoo.com>](mailto:msgathon@yahoo.com).

Please circle your division (ages as of May 15th)

ELEMENTARY DIVISION (ages 6–8)

JUNIOR DIVISION (ages 9–13)

HIGH SCHOOL DIVISION (ages 14–18)

SENIOR DIVISION (ages 19–21)

ENSEMBLE DIVISION (ages 6–21)

Send your completed application to:

(Non-members please enclose a \$15.00 check made out to Minnesota Guitar Society.)

**MN Youth Guitarathon
PO Box 18248, Minneapolis, MN 55418**

This application is also available on the MGS website.

This activity is made possible by a grant from the D'Addario Music Foundation.

Six- and Twelve-String Original Guitar Music

The next concert in our Local Artists Series features a mainstay of the Minnesota acoustic, steel-string guitar community for some three decades, Mike Salovich. His concert is titled "Six- and Twelve-String Original Guitar Music" in honor of the famous Leo Kottke album, and its inspiring influence, but a listen to Mike's own music, or a short conversation with him, reveals a world-wide range of interests and influences. The concert, on Sunday March 6th at 2 pm in the amphitheater of Woodbury's beautiful indoor Central park, will be a very special event. It's free! It's warm! Don't miss it!



Bio

Guitar is Mike Salovich's passion. He's a full-time computer professional who loves playing and composing guitar songs. He does it in all the small cracks between job and family, and he's been lucky enough to perform regularly around the Twin Cities area for the last thirty years. He

started at age 15 and is now to the point where he feels the need to focus and record his music before it is too late. He began guitar in the American Primitive style using fingerpicks in opening tunings. Later he studied classical guitar, lute, and jazz guitar. He's listened to and incorporated "ambient" styles in his music. And most recently he fell in love with Latin and world-beat rhythms, which he hopes could be his contribution to the evolving world of fingerstyle guitar.

He's been a Minnesota Music Award nominee for Best Guitarist and has shared the stage with Pat Donohue, Billy McLaughlin, Dean Magraw, Tim Sparks, Phil Heywood, Glen Helgeson, and Ani DiFranco. He studied American Primitive with Mark and Peter Lang, classical guitar and lute with Charles Pederson at Saint Olaf College, jazz guitar and theory with Dave Peterson at the West Bank School of Music, and Fingerstyle guitar with Tim Sparks. His influences are many: Leo Kottke, John Fahey, Peter and Mark Lang, Joe Pass, John Dowland, Chick Corea, Celia Cruz, Aterciopelados, The Edge. He's been lucky to collaborate with percussionists Marcus Wise, Frank Garcia, Frank Rivera, and Marc Anderson, and he plays hand-made 6- and 12-string guitars built by Brian Applegate. (For info visit his website, <www.applegateguitars.com>.)

His favorite advice comes from John Fahey: "Spend a couple hours alone with a guitar. No guitar can withstand the creativity of a human being. A guitar song is good if it makes you want to get up and dance."

We're betting that Mike's music will make us want to dance in the aisles of the amphitheater at Woodbury's indoor Central Park. Join us on Sunday, March 6th at 2 pm to find out! Mike was kind enough to respond to our request for an email interview. Read on to learn a little more about him and his music.

E-Interview

Q: Your biography lists a wonderful range of influences and interests. What do you feel is the unifying thread in all those styles and sounds you've explored?

A: That's a great question. I enjoy a lot of music, and keep listening and experimenting. Have you heard about Vallanatos from northern Colombia—infectious rhythms with funky accordion? I'm trying right now to figure out how to play that on solo guitar. It's fun, and I think I would be the first!

For all the styles, the grounding reality is the voice of the guitar. Everything gets filtered down to the guitar's 6 strings and the 14 frets for each string—plus the speed and reach of my fingers.

Q: How did you discover luthier Brian Applegate?

A: I met Brian at the Healdsburg Guitar Festival in California. He was sitting next to Charlie Hoffman, another great luthier from Minnesota that I knew. I immediately fell in love with Brian's guitars because they have this articulation and pure wood tone that matched my idiosyncratic style. It's like his guitars are talking! Brian recently built me a baritone 12-string—which I believe in my heart is the best 12-string ever created in the history of the universe! I'll play it at the concert!

Q: What do you like about performing with percussionists?

A: They keep me honest! Besides that, they challenge me and change in real time how my songs are performed. Whether it is Cuban congas, Northern Indian tablas, Puerto Rican or Brazilian hand percussion, they all create grooves that define the background fabric for the songs. If I can hear and follow their rhythmic logic, the music will naturally morph to fit.

Q: Do you perform, or have you in the past, with other instrumentalists (a second guitarist, an oboe player, whatever)?

A: For ten years on the West Bank Pete Mathison accompanied me on bass creating a funky newgrass twist. More recently I've performed with an Elizabethan choir and solo vocalists. But mostly I perform solo, or duo with a world percussionist.

Q: Tell us about the music you'll play at your concert on March 6th.

A: It will be original music performed on naked acoustic guitars. Most of the songs will be uptempo with intricate fingerpicking—in my bid to keep everyone seated for the 60 minutes!

Q: Your bio lists some upcoming CD projects. Do you have any recordings available now?

A: I have three CDs in production. Two should be available this spring and the third in the fall: *States of Energy* with Marcus Wise (March, 2011); *Incipio* (April, 2011); and *Salsa Guitar* (September, 2011). You can hear samples, subscribe to an email list, and watch for the CD release parties by visiting my website.

Q: Is that how people can get in touch with you?

A: Yes. Please visit <www.mikesalovich.com>. There's an email address. I'm also on Facebook. Many thanks to the Guitar Society for this opportunity to perform.

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Local Artists Series Concert

Four Centuries of Romantic Guitar

Our Local Artists Series continues on Sunday, April 3rd with a solo concert by classical guitarist Jim Falbo. His wonderfully varied program, entitled "Four Centuries of Romantic Guitar," includes transcriptions of pieces originally for piano, standards of the guitar literature, and an original composition. Jim Falbo began playing the guitar 15 years ago when he was inspired by alternative music and heavy metal bands. Under the instruction of local guitarist and accomplished teacher Dean Harrington, Jim also discovered his love for classical music. Today, Jim has expanded his interest in Brahms, Bach, and Chopin to include the symphonies and chamber works of many composers, particularly those from the Romantic Era. Jim's performance at last year's Classical Guitarathon drew rave reviews. You won't want to miss this rare and special concert. Admission is free but seating is limited. Call today to make your reservation (see info below). We're glad Jim took time away from a busy schedule of work (and practicing) to email us the answers to a few questions.



E-Interview

Q: What was your first guitar?

A: I'm not sure what the brand was, but it ended up smashed! It was a classical guitar I borrowed from my parents. I used it for a couple years, but the bridge caved in from the weight of the strings, and I eventually had to hold the bridge down to keep the guitar from snapping. I used to eat popcorn

in between practicing and would drop it in the soundhole, what a headache! I lost my temper with it once it became unplayable and I smashed it over a chair, much like an homage to my early guitar hero Jimi Hendrix.

Q: Some people might see it as quite a leap from alt-rock and heavy metal to Chopin and company in not much more than 10 years. What connections do you see, if any?

A: I had always enjoyed classical music, and discovered J. S. Bach at an early age, but was sort of intimidated by the level of musicianship it would take to play his music, as well as other classical musicians. When I started to play guitar I was inspired by the sincerity and "heart on your sleeve" emotion of 90s grunge and alternative music. I also loved Jimmy Page's style in Led Zeppelin and learned a lot of folk rock. After learning a ton of songs in that genre, I discovered something more challenging in the form of metal music. I loved Metallica and wanted to learn to solo like Kirk Hammett. My guitar teacher (Dean Harrington) introduced me to the styles of Randy Rhoads of Ozzy Osbourne's band and I was blown away by his musicianship and how he incorporated classical music into metal and rock. I would learn a few classical pieces (Capricho Arabe by Tárrega was an early piece I learned) and I would throw that into my repertoire. As I've grown older I mostly play classical guitar now because I like the endless harmonies and chords I can use. The guitar solo in rock has been overdone in my opinion and I enjoy classical guitar over electric any day of the week. I listen to mostly chamber music and symphonies now, and not as much rock or metal. With all that said, I think that both heavy rock and the music that came out of the early to mid 90s are similar to Romantic era music because they

are both very personal and wear their hearts on their sleeve. Both are very honest and sincere forms of music that I enjoy to play.

Q: You close with an original composition. Do you write much?

A: No, I don't play music full-time, it's mostly a hobby now. If I had more time away from work I would write all day. I've only written a couple of pieces. Someday I will sit down and write more.

Q: What was your approach in writing the piece "Sponde dell'infinito?" that you'll play at the concert?

A: I had the idea of the piece etched out in my mind, it really took me around 4 days to complete. It's very heavy and abrasive in the beginning with triplets and a p-i-m (thumb, index, middle) right hand plant technique. I chose the key of g minor because I was really into Chopin's Ballade in g minor (op. 23) at the time and find it to be the most melancholy and mysterious of all keys in music. I use a capo on the third fret and a lot of diminished chords as well.

Q: Do you write only for guitar?

A: Yes, but when I first started writing, I would write for the piano. I'm a novice at the piano though, so I stick to guitar.

Q: Who is your favorite composer?

A: Johannes Brahms for sure. I love the power of his symphonies and the delicacy of his late piano work, not to mention his intricate chamber works. He wrote in strict counterpoint but expanded the spectrum of musical expression in the process without sounding too constrained. He is the ultimate Romantic composer and the last great composer of music in my opinion. Not to mention following in Beethoven's giant footsteps was quite a task and he expanded the symphony and chamber music to a greater height.

Q: How did you choose the particular pieces for this concert?

A: I found early that I like sincerity and honesty in music. There is a great element of reflection in the music of many Romantic era composers that I find intriguing. All the pieces are not necessarily from the Romantic era (for instance, the two Bach Preludes) but they all have a feeling of nostalgia and longing that I really enjoy playing. Bach's Preludes are his mostly endearing pieces, and I dare say (much to the chagrin of Baroque purists) very Romantic-era sounding. In Brahms' Intermezzo and waltz there is an element of wanting something in life but not quite having it and maybe feeling a little blue about it. The Dilermando Reis pieces are like love poems and are beautifully crafted, especially for a mid-20th century composer. Also, the Schubert pieces I have selected are both very early Romantic pieces that fluctuate between happiness and sadness in any given piece and almost at a moment's notice. That feeling of melancholy is really present in most pieces I play. I don't really get much out of upbeat dance music written for the guitar and major key pieces. My guitar teacher growing up (Dean Harrington) always knew which pieces I would be interested in by seeing the general mode of the piece (heavy on the aeolian minor key). While I am a guitarist I mostly listen to music not written for guitar and have included some pieces that have been transcribed for guitar (the two by Brahms, Schubert's Serenade, etc).

Jim Falbo at Dreamland Arts

677 Hamline Ave. No., St Paul

Free admission. Seating limited.

Call 651 645-5506 for reservations.

Guitar Shows at the Cedar

March and April will see a new concert series presented at the Cedar Cultural Center, 416 Cedar Ave. S. in the West Bank area of Minneapolis near the University of Minnesota. Entitled "String Energy," the series features a number of great guitarists, including French-Algerian virtuoso Pierre Bensusan on Wed. March 9th. Complete info is available at the Cedar's website, <www.thecedar.org>. Or look for their free newsletter (we'll have copies at our Sundin Hall concerts). Other guitar-related shows in March include NY-jazz icon Marc Ribot, a double bill of Patty Larkin and Willie Porter, and steel-string virtuoso Kaki King. April will see a concert by Adrian Legg and a group concert by 4 artists on the innovative CandyRat Records label.

Minneapolis Guitar Quartet Concert

On Friday, April 1st (no fooling!), at 7:30 pm, the Minneapolis Guitar Quartet performs in concert at the Lakeville Area Arts Center located at 20965 Holyoke Ave. in Lakeville. Tickets are \$15 and may be purchased in advance by calling 952-985-4640 or online at the Lakeville Area Arts Center's web site.

Sendero Flamenco Events

"Gathering of the Gypsies Open Stage" on March 12th and April 23rd from 8 till 11 pm at the Black Dog Coffee and Wine Bar on the corner of 4th and Broadway in Lowertown St Paul. Suggested cover is \$5, for a flamenco and belly dance performance, plus open stage, featuring Sendero Flamenco with guitarists Michael Ziegahn and David Elrod. For more info, visit <www.sendero-flamenco.com>.

Lute Cafe Continues!

Rocky Mjos, lute and theorbo, is the March performer at the Lute Cafe on Friday, March 4, at 7:30 pm, at Madhatter Coffee Cafe and Tea House (943 West 7th Street, St. Paul). No admission charge, but a \$10 (or what you can afford) donation is suggested.

Carnaval Brasileiro

The Twin Cities-based band Beira Mar Brasil hosts the "Carnaval Brasileiro 2011" (Brazilian Carnival) party at the Fine Line Music Café in downtown Minneapolis on Friday and Saturday, March 11th and 12th at 9 pm, and on Saturday, March 12th at 2 pm (an all-ages matinee). Led by guitarist/vocalist Robert Everest, Beira Mar Brasil is a 10-piece group steeped in the sounds of Brazil—samba, baião, frevo, and other dance-inducing styles

of the country's varied regions. For this celebration of the holiday that claims to be the world's largest party, Dandara (a Carnival singer and Sambista extraordinaire from Bahia) returns by popular demand for the fifth straight year. Also on the bill are Brazilian food and drink, authentic Carnival masks by Brazilian artisan Gorette, face and body painting, Brazilian percussion ensembles Batucada Do Norte and Drumheart, and professional Brazilian samba dancers Edilson Lima and Vanessa Luiz, returning to Minneapolis for their third year. The Fine Line is at 318 N. 1st Ave. in downtown Minneapolis, telephone (612) 338-8100. Tickets are \$15 in advance (\$20 at the door) for the 21+ evening shows, or \$10 in advance (\$15 at the door) for the all-ages Saturday matinee, and are available at the Electric Fetus in Minneapolis or online. Visit <www.roberteverest.com> for tickets or for more information. The annual Carnaval celebration in Rio de Janeiro has roots dating back to the 1700s. Like Mardi Gras, the Carnaval is an all-out party with music, masks, face and body painting, dancing, food, and drink—a final blowout before Lenten traditions kick in. This Minneapolis edition of Carnaval falls a week after it is celebrated in Brazil, allowing for special guests to attend. (This activity is made possible, in part, by funds provided by the Metropolitan Regional Arts Council from an appropriation by the Minnesota Legislature.)



CD Release Vihuela Concert

The Chambure Vihuela Quartet (Edward Martin, Phillip Rukavina, Rockford Mjos, and Tyler Kaiser) with soprano Carrie Henneman Shaw will

present a CD release concert for *Canto y Danza* on Saturday, March 26, 2011, 7:30 pm, at The Baroque Room, 175 E. 4th St., Suite 280, St. Paul. For the first time since the 16th century a matched set of four vihuelas will be heard to play the polyphonic instrumental fantasias and vocal music from the golden age of the Spanish Renaissance. The music for this program has been taken from all of the seven surviving books of vihuela music, with at least one piece from each book being represented. Following a recent discovery of the "Chambure" vihuela, the concert and recording features an exact matching set of "Chambure" vihuelas entirely strung in gut, crafted by Duluth luthier Daniel Larson. All musical arrangements are by Tyler Kaiser. For more info call (651) 705-6772 or visit <www.thebaroqueroom.com>.

Ticket and CD info available on the Gamut Music web site: <www.gamutstrings.com/catalog.html?&Vl=81&Tp=2>.

News and Notes, *continued on p. 8*

Q.

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News and Notes, *continued from p. 7*

Workshops at the Crossings in Zumbrota

Stringed instrument workshops with Brian Wicklund, Joe Cruz, Joel Arpin, and Kevin Rowe on Saturday, May 7 will provide a rare opportunity to learn new techniques and expand your possibilities on fiddle, mandolin, guitar, or bass with masters of the craft. Here's what is offered (\$35 each or \$60 for both classes by same instructor): Classes with Brian Wicklund: 1-2:30 pm: Bluegrass Fiddle. 2:30-4 pm: Bluegrass Mandolin. Classes with Joe Cruz: 1-2:30 pm: Introduction to Finger Style Guitar. 2:30-4 pm: Blues for Guitar.

Classes with drummer/percussionist Joel Arpin: 1-2:30 pm: Intro to World Percussion/Percussion Ensemble. 2:30-4 pm: The Cajón/Adapting Rhythms. Class with Kevin Rowe: 1-4 pm: Bass Intensive (\$60). All the classes culminate in a jam session at 4 pm. Then see Brian Wicklund and the Barley Jacks in concert that night! Crossings at Carnegie is at 320 East Ave. in Zumbrota. For more info call (507) 732-7616 or visit <www.crossingsatcarnegie.com>.

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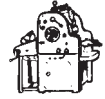
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A Private Concert

[Ed. note: *Last November, after a concert by the Minneapolis Guitar Quartet in Moorhead, MGQ member Joe Hagedorn was approached by an audience member who introduced herself and told him the following story, which he asked her to write down for our readers. We thank Dr. Condell for sharing this lovely memory with us.*]

The Private Concert

In 1979, my late husband, Prof. James F. Condell, and I were living in Madrid, where he studied classical guitar at the Royal Conservatory and I was Visiting Professor at Schiller College. That year was the fiftieth anniversary of the first guitar concert presented in the United States by Maestro Andrés Segovia.

The concert tour of sold-out performances by Maestro Segovia across the U.S. was enthusiastically received by admiring audiences. Despite his renown as one of the greatest guitarists in the world, he was humbled by the reception he was given. To express his appreciation, he played a private concert at the White House for President and Mrs. Carter.

Upon his return to Madrid, Maestro Segovia called the U.S. Ambassador to Spain, the Honorable Terence A. Todman, to

November 19, 2010
Dear Mr. Hagedorn,
It was a rare treat hearing your concert last Saturday at the Moorhead Public Library. As promised, here is my reminiscence about our private Segovia concert in Madrid in June of 1979.

Sincerely,
Yvonne C. Condell

convey his gratitude for the hospitality accorded him during his tour. He asked to call on Ambassador and Mrs. Todman at the embassy residence, to play a few numbers for them and their family or house guests.

We received a call from Ambassador Todman, who asked if I could keep a secret. I assured him that I could. He asked us to join him, Mrs. Todman, and Los Señor Segovia for refreshments and music. Ambassador Todman said he thought that Maestro Segovia would perhaps play two or three numbers for us. When we gathered, however, Maestro Segovia gave an extended presentation that included the following:

Fernando Sor: Variations on a Theme by Mozart
(from *The Magic Flute*), op. 9

Isaac Albéniz: Suite Española No. 1, Granada
Federico Torroba: Suite Castellana, Fandanguillo
Manuel Ponce: Petite Valse

Francisco Tárrega: Recuerdos de la Alhambra

The Todmans, my husband, and I all witnessed a rare and wonderful event—a private concert by the master—that I have never forgotten. I have relived many times that memorable day in June of 1979.

Biographical Notes

Dr. James F. Condell (1921-98) was Professor and Department Chair of the Psychology Department at Moorhead State University from 1965 until his retirement in 1992.

Dr. Yvonne C. Condell is Professor Emerita of Biology and Multidisciplinary Studies at Moorhead State University, where she served on the faculty from 1965 to 1995. She continues to reside in Moorhead.

MINNESOTA GUITAR SOCIETY (MGS) AUDIENCE/MEMBERS/FRIENDS SURVEY

Help the MGS improve our support of guitarists and guitar music in Minnesota. Mail the completed survey to our PO box, or bring it to an MGS Sundin Hall concert in March or April, and receive a TREAT as our thanks!

1. Are you a high school or college student? Yes No
2. Are you a Minnesota Guitar Society member? Yes No
3. Do you play guitar? Yes No

4. What styles of music do you most enjoy hearing? (check as many as apply)
- Classical Jazz Flamenco Acoustic finger-picking Lute Blues Other styles: _____

What world instruments related to guitar do you enjoy hearing? (circle any/all)

pipa kora oud balalaika sitar Other: _____

5. Where do you prefer to get information about MGS programs? (check as many as apply)
- MGS home page MGS on-line events calendar MGS postcards MGS newsletter
- Radio Newspaper Friends Other: _____

6. Which social networking sites do you use? Facebook Twitter MySpace None Other: _____

7. Please check how much each of the following influences you to come to an MGS Sundin Hall concert:

	<u>A lot</u>	<u>Some</u>	<u>A little</u>	<u>None</u>
• Artist's reputation	_____	_____	_____	_____
• You've enjoyed past MGS Sundin Hall concerts	_____	_____	_____	_____
• The music that will be played	_____	_____	_____	_____
• You've enjoyed recordings of the artist	_____	_____	_____	_____
• Other: _____	_____	_____	_____	_____

8. How important is it to have artists from outside the United States included in the Sundin Hall series?

(please circle the appropriate level): Very important Nice to have Isn't important to me.

9. How often have you attended the following? On a scale of 1-5, how would you rate the ones you have attended? (5 = "really great" and 1 = "didn't like at all")

	<u>More than once</u>	<u>Once</u>	<u>Never</u>	<u>Rating (5-1)</u>
• Sundin Hall Concert Series	_____	_____	_____	_____
• Classical Guitarathon	_____	_____	_____	_____
• Youth Guitarathon	_____	_____	_____	_____
• Jazz Guitarathon	_____	_____	_____	_____
• Acoustic Guitarathon	_____	_____	_____	_____
• Flamenco Guitarathon	_____	_____	_____	_____
• Lute Summit	_____	_____	_____	_____
• Open Stage	_____	_____	_____	_____
• Local Artists Series	_____	_____	_____	_____

10. We'd be interested in additional comments you'd like to make regarding any of your rankings above:

11. Please rank your preferred concert times from 5 = "most preferred" to 1 = "least preferred": **Rank (5-1)**

Saturday evening _____ Sunday matinee _____ Sunday evening _____

Friday evening _____ Weekday afternoon _____ Other (specify): _____

12. Does distance prevent you from attending more MGS events? Yes No

MGS SURVEY, continued on next page

MGS Survey

13. Rate MGS's website and newsletter from 5 = "Very useful" to 1 = "not useful at all": Website ____ Newsletter ____

14. We'd really like to hear your additional comments about our newsletter and website:

15. We'd like to hear about 1 or 2 things you have most valued about an MGS event during the last year. (For example, discovering a new artist; chance to hear a well-known artist; music played; location, etc.)

16. What could we change to make our activities more enjoyable for you? (For example: location; program timing, length, or content).

17. Are there other kinds of programs/activities you'd like to see MGS offer?

We'd also like to know more about our audiences, members, and friends:

18. Are you: Male Female

19. How old are you? Under 30 Between 30 and 50 Over 50

20. What's your zip code? _____

21. To be on our mailing list for future events, please enter your name and contact info:

NAME: _____

ADDRESS: _____

PHONE: _____ E-MAIL: _____

22. Your input is important to us! If you have any other feedback or ideas for MGS, please let us know.

23. If you play guitar, the following questions are for you:

a) How many guitars have you owned (total)? _____

b) How many guitars does your significant other think you own? _____

c) Have you ever been on Antiques Roadshow with a guitar? (yes / no)

d) Have you ever listed a guitar as a dependent on a tax return? (yes / no)

Thank you for completing this survey! Bring it to the Sundin Hall concert on March 19 (Eden-Stell Duo,) or April 30 (Stephen Bennett) and receive a TREAT! Or mail it to: MGS / PO Box 14986, Mpls, MN 55414.

Minnesota Guitar Society Mission Statement

To promote the guitar, in all its stylistic and cultural diversity, through our newsletter and through our sponsorship of public forums, concerts, and workshops.

To commission new music and to aid in its promotion, publication, and recording.

To serve as an educational and social link between amateur and professional guitarists and the community.

To promote and help create opportunities for Minnesota guitarists and players of related instruments.



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Classified Ads are free to MGS members. Place ad by mailing (please type or print clearly) to: MGS, PO BOX 14986, Mpls., MN 55414 or send an email to: <editor@mnguitar.org>. Please limit ads to a 6-line maximum. Ads will run for a maximum of 6 issues (1 year) unless renewed. Ads are due the 15th of each odd-numbered month for the next issue.

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

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

GUITAR FOR SALE: 1978 R. L. Mattingly Concert Classical Guitar: Handmade In California, solid cedar top, solid Brazilian rosewood back & sides. \$2,800. Call 651-292-4929.

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>.

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>.

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>.

Classified Ads, *continued on p. 12*

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: 2008 Francisco Navarro Garcia, Bouchet model; cedar top, cocobolo b&s: \$3,200. 1995 Epiphone Riviera jazz electric semi-hollow body: \$400. Contact Jeff Lambert at 952-546-1429 or <jeffguitar@gmail.com>.

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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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.

The Minnesota Guitar Society

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