

# Guitarist

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## CLASSICAL DAZZLE AND STEEL-STRING SIZZLE

### Start Our Season at Sundin Music Hall



**Edel Muñoz**

*Saturday, Sept. 17th*



**Mark Hanson**

*Friday, Oct. 14th*

*see articles on pages 2 and 3*

*Also in this issue:* Henry Johnston on Xavier Jara at the GFA; Preview of our Local Artists Series; Mark Bussey on OpenStage; News and Notes.

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**E**del Muñoz, a native of Cuba who now makes his home in Milwaukee, Wisconsin, is a rising star in the world of classical guitar. A remarkable string of triumphs in competitions all across the US and beyond have led to an equally remarkable schedule of tours and performances. We're delighted that that schedule still permits him to visit Minnesota for not one but three MGS-sponsored events this September. On Saturday, September 17th, he will kick off our 2011-12 concert series at Sundin Music Hall with a varied program of outstanding favorites from the repertoire (see sidebar for details). That program will also be played the night before, at Crossings at Carnegie in Zumbrota, one of the Greater Minnesota partnerships made possible by the funding we received this season from the Arts Tour Minnesota program of the MN State Arts Board. Visit their website for details about his performance there: [www.crossingsatcarnegie.com](http://www.crossingsatcarnegie.com).

Also that weekend, Muñoz will conduct a masterclass at McNally-Smith College of Music in St. Paul for students enrolled in that school's guitar program. The masterclass is free and anyone is welcome to attend as an audience member. Visit our website for more details.

We're grateful that Muñoz was able to take time (while on tour in Montana!) to respond to our requests for an email interview.

### E-Interview

**Q:** When did you first start to play the guitar and who were your teachers?

**A:** I started to play the guitar at the age of 7 years. First, I played popular music, then I began learning to read music when I entered the conservatory of music in Matanzas Cuba. My first teacher was Arsenio Diaz, followed by Maria Victoria Oliver. I owe to them almost all I know. They were great teachers with an incredible capacity to inspire a love for music. I then went on to continue my studies in the National School of Music in Havana, receiving lessons from Martha Cuervo, Victor Pellegrini, and Jesus Cantero. It is fair to say that I have had masterclasses with numerous teachers from Cuba and all over the world.

**Q:** Why did you choose the guitar?

**A:** Actually, before the guitar, I was singing traditional Cuban music from the age of 5, on television and on National Radio in Cuba. Soon after, I told my parents that I wanted to study the guitar. From then on, the attraction to the guitar was very strong. My parents say that once I started, I never stopped playing the guitar. Maybe I didn't choose the guitar, but rather the guitar chose me.

### Edel Muñoz Concert Program

Sonata in A Major (K 208),

by D. Scarlatti K 208 (1685-1757)

Preludio, Fuga y Allegro (BWV 998),  
by J. S. Bach (1685-1750)

Andante et Rondo No. 2,  
by D. Aguado (1784-1849)

Elogio de la Danza, by L. Brouwer (b. 1939)  
Intermission

#### *Dos piezas cubanas:*

Mirandote, by E. Martin (b. 1956)

Guajira a mi madre, by N. Rojas  
(1921-2008)

Invocacion y Danza, by J. Rodrigo (1901-99)

Sonatina, by F. M. Torroba (1891-1982)

Allegretto

Andante

Allegro

**Q:** How do you put together a concert program like the one you'll play for us?

**A:** In a concert program, I try to play different styles which provide an element of contrast. In this way, the program is more interesting to me. Both modern and traditional styles of music are found in my programs as a result. Of course, I love to include music from my country!

**Q:** You've won a remarkable series of first prizes in competitions all over the US and in other countries. How does preparing for a competition compare with preparing for a concert?

**A:** There really is not much difference. In the competition, they are judging every detail of my performance. In a concert, one may feel a bit more free, as my concentration or energy may change a bit depending on the ambience of the hall. In the end, I try to serve the music to the best of my ability.

**Q:** What do you look and listen for in a classical guitar that is to be used for concert playing?

**A:** I look for a lot of things in a guitar. A powerful sound, good tone, and separation so that each note can be heard equally in all parts of the hall. Of course, it must be comfortable to play for many hours each day. I like a guitar made from natural materials with a happy sound that feels good against my body. Luckily, I have found a great instrument from the great American maker Richard E. Brune.

**Q:** After your concert in Zumbrota on Friday, and your Saturday concert at Sundin Hall, you'll be conducting a masterclass on Sunday

Edel Muñoz, *continued on p. 4*

# Sundin Music Hall Concert Series

**M**ark Hanson is known to many who have studied fingerstyle guitar because of his first-rate instructional books and videos. Now's your chance to hear how it's done, in person! Our second concert of the season is a don't-miss-it chance for anyone with an interest in world-class steel-string guitar to hear one of the masters of the genre, back in his home state for a too-infrequent visit. Come to Sundin Hall on Friday, October 14th, or travel with us to Fergus Falls on Sunday the 16th. Use that Saturday to pick Mark's brain (while you pick your guitar) at his workshops. And read on, to learn more about his many-sided talents and what he has planned for his weekend back in Minnesota.

## E-Interview

**Q:** What will you play at your concerts in Minnesota?

**A:** My concerts feature self-composed pieces and arrangements of melodies from the jazz, pop, and folk idioms. I'll sing a song or two, and I'll probably include my pieces that play on *Martha Stewart Living*—but hopefully I will “cook” in a different manner than Martha does when I play them!

**Q:** How do you go about putting a concert program together?

**A:** First and foremost I like to have fun in performance, and for my audiences to enjoy it. So I play a wide variety of music, from slow ballads to blazing fiddle tunes, and tell some funny and pointed stories. I tailor song choices to a particular audience. For instance, in Minnesota I plan to include a sing-a-long about a Scandinavian delicacy—no oxymoron intended! I've always thought that Doc Watson was a master, yet understated, showman—with brilliant guitar playing, fun songs, and interesting stories. So I channel him in performance.

**Q:** You're very well known for your inventive and beautiful arrangements—your book featuring all the songs from the *Wizard of Oz* immediately comes to mind. You're also a composer. Are composing and arranging similar or different kinds of creative processes?

**A:** Thank you. As composers and arrangers of guitar solos, we are telling stories without lyrics, so I think about short-story form, and how to keep my listeners actively engaged through the course of the piece. You don't want them getting bored! My “Arranging” DVD includes a long list of techniques for enhancing an arrangement—key, meter and mode changes, and reharmonization, for instance. When composing, I sometimes dream up a new melody in my head. But a new chord progression, rhythm, or melody can also be suggested by sitting with the guitar and experimenting. That's why I suggest to students that they learn to improvise—to take chances and play things they don't know how to play, without reading them. Serendipity may strike!

**Q:** You're also well-known for your transcriptions, particularly of many of Leo Kottke's best-known songs. Was transcribing part of how you yourself learned to play the guitar?

**A:** When I was a kid I learned to read piano, clarinet and vocal music early on, then was assigned the job of figuring out the chords by ear from records for my junior high rock and roll band.

## Two Guitar Workshops with Mark Hanson

*“Mark is perhaps the best teacher of fingerstyle guitar.”—Pat Donohue*

**WHEN:**

Sat, Oct. 15th (10:30 AM and 1:30 PM)

**WHERE:**

Established Heart Community Church  
562 Snelling Ave. So. in St. Paul

**TO REGISTER:**

Contact Mark Hanson at:

web: [www.AccentOnMusic.com/Calendar](http://www.AccentOnMusic.com/Calendar)

phone: (503) 699-1814

Email: [Info@AccentOnMusic.com](mailto:Info@AccentOnMusic.com)

## Workshop Descriptions

*(bring your guitars—these are “hands-on” workshops)*

### #1. Succeed at Fingerstyle Guitar (10:30 AM to 12:30 PM)

For fingerpickers at all levels. Grammy-winning guitarist and author Mark Hanson explains the techniques and musicianship necessary for playing fingerstyle guitar successfully. First, Mark discusses essential picking-hand techniques, and teaches numerous technique- and speed-building exercises. For the fretting hand, Mark covers smooth chord changes, eliminating squeaks, timing essentials, independent voice movement, and fingerboard visualization. Finally, Mark teaches two beautiful fingerstyle solo arrangements from his *Love Songs* CD: Eric Clapton's “Wonderful Tonight” and the sixties R&B classic “Mercy Mercy Mercy.”

### #2. Arranging Fingerstyle Solos and Building Repertoire (1:30–3:30 PM)

Mark's most recent releases are the *How To Arrange Fingerstyle Guitar Solos* DVD and his jazz standards book/CD *Great American Songbook for Solo Fingerstyle Guitar*. In this workshop, Mark dissects and demonstrates his arranging process, and teaches the 1930s standards “Zing Went the Strings of My Heart” and “Brother Can You Spare A Dime” (in his stunning arrangement from the *Great American Songbook* CD). Bring your guitars, and questions about your own arrangements. There will be time for Mark to offer suggestions on your work.

**Price:** \$35 for each

**Discount:** \$60 if you attend both workshops

That led to transcribing tunes from Paul Simon, Stephen Stills, John Renbourn and Leo Kottke—a much more complicated task! Invariably, each new transcription taught me a new technique, chord, or tuning. Classical guitar studies followed that.

**Q:** Between your concert at Sundin Hall on Friday, and your Sunday concert in Fergus Falls, you'll be doing workshops on Saturday. What happens at your workshops?

**A:** I have two dozen topics for workshops that I have developed

Mark Hanson, *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

Edel Muñoz, *continued from p. 2*

at McNally-Smith College of Music in St Paul. What happens at your masterclasses?

A: In my masterclasses, I always try to offer my students motivation to continue with their studies. It is important that the student sees what is the next step in their progression to become a great player. A good masterclass polishes many musical and technical aspects of the player's art.

## Edel Muñoz Bio

Edel Muñoz began his guitar studies at the age of 7 and graduated in 1994 at the National School of Music of Havana. Edel's teachers were Arsenio Diaz, Maria Victoria Oliver, Martha Cuervo, Victor Pellegrini, Jesús Cantero, Isaac Nicola, and Leo Brouwer. He later took courses in Argentina with Eduardo Isaac, in Chile with Luis Orlandini, and in Spain with Alex Garrobé. He also performed in master classes for some of the greatest guitarists of the day. He was only 20 years old when he won First Prize at the prestigious International Competition and Festival de Guitarra de La Habana, presided over by Leo Brouwer. As a concert artist, Edel has performed in major theaters and recital halls throughout Cuba, Central America, South America, the US, Canada, and Europe as solo recitalist, chamber musician, and soloist with orchestras such as the Barcelona Sinfonietta, Miami Symphony Orchestra, and Cuba's National Symphony Orchestra. In 2004, Edel Muñoz and Walfrido Domminguez founded Habana Duet because of their mutual interest in sharing and spreading Cuban music as well as their own music. They performed in Berlin, Madrid, Barcelona, Paris, and elsewhere in Europe. Edel has been invited to such music festivals as the Liege Guitar Festival in Belgium, Guitars of the Worlds Festival in Argentina, Augusts' Festival in Venezuela, the International Guitar Festival of Barcelona, Paracho's Guitar Festival in Mexico, and Havana's International Guitar festival. He has won numerous first prizes and other awards at competitions throughout the world over the last 17 years.

Mark Hanson, *continued from p. 3*

over the years, many of which have turned into books and DVDs. My workshops are hands-on—people bring their guitars and play. To start, I play a tune or two so they can watch and hear me up close. Then I choose a tune that everyone knows, or is easy to follow, and we all play together. That gives me a good idea of people's ability levels, and forces the players to play as an ensemble, which is a skill that some guitar soloists lack. Then I work through the topic for the workshop, field questions, and send them off with plenty of material to learn.

Q: What do you look and listen for in a steel-string guitar to be used for fingerstyle playing?

A: Rich tone, good balance, and playability. I have three great steel-string guitars: a Brazilian rosewood Martin D-28, a mahogany Collings SJ, and an Indian rosewood/Sitka spruce Goodall concert jumbo. Each has wonderful characteristics. The Collings is incredibly well balanced. I used it recently to record a solo version of "Kansas City" in G-flat7 tuning with slide for an upcoming Leiber and Stoller compilation CD. The Goodall and Martin have more bass, and I use them when I play duets or use lowered tun-

ings. I still have a Spanish classical guitar I bought in Barcelona in the seventies, but I don't play it very much.

Q: How often do you get back to Minnesota? Do you ever come here in the winter?

A: My family and I visited my folks in Rochester at Thanksgiving last year - it was about 10 degrees! In Portland, Oregon, I live at the same latitude as southern Minnesota, so it is similar in many ways. But the winters are milder. I traded the snow for the rain!

## Mark Hanson Bio

Growing up a youngster in Minnesota, Mark Hanson studied piano and clarinet, and sang with his family and in numerous choirs through high school. Playing two instruments and singing provided him with performance experience and exposure to great repertoire. It also proved to be a great training ground for learning to speak and read (and play!) the language of music. He started guitar by borrowing his sister's Sears Silvertone acoustic and imitating the folk music on Peter, Paul & Mary, Pete Seeger, and the Kingston Trio records. He also played guitar with the kid who lived over the back fence, performing for hospital patients and church groups. At that point, the Beatles arrived, and guitar became his main non-basketball focus. That duo turned into a junior high rock and roll band, where he learned to play barre chords and keep a steady tempo. Acoustic pop players influenced him considerably during the sixties: Paul Simon, Stephen Stills, the Beatles, and James Taylor. That led to the British greats John Renbourn and Bert Jansch, Chicago blues icon Big Bill Broonzy, and eventually a lasting appreciation for the late jazz virtuoso Joe Pass.

He received a college degree in music from Stanford in the mid-seventies, and began his teaching/performing career. He wrote his first book, *The Art of Contemporary Travis Picking*, in 1985. Years of private teaching had clearly defined a teaching method for alternating-thumb fingerpicking, so he and a partner started Accent On Music and published that first book. Merle Travis himself graciously consented to the use of his name in the title. About this time he began writing for *Frets* magazine, and was hired as an assistant editor in 1986. His position at *Frets* trained him to write clearly, provided an insider's view of the publishing business, and gave him a great Rolodex. He interviewed and wrote cover stories on James Taylor, David Crosby, Leo Kottke, and many other luminaries in the acoustic guitar field. He became a monthly columnist, providing transcriptions and compositions for fingerstyle guitarists. When *Frets* was discontinued in 1989, Hanson continued Accent On Music, which had published his second "Travis Picking" book, *The Art of Solo Fingerpicking*. In the ensuing years he has authored many books, videos, and DVDs, and continues to produce new materials, including two solo CDs for Solid Air Records, released in 2009. Some of his best, finger-busting arrangements are on these recordings, including the jazz standards "Take the 'A' Train" and "Angel Eyes," and pop tunes like "Breakdown" and "Best of My Love." A transcription book for these arrangements was in the works as of 2010 and came to a close. Hanson hosts an annual summer seminar in Portland, Oregon, and also presents concerts and workshops around the country, as he has for over 20 years. He has a workshop repertoire of over two dozen topics. In 2005, Mark was included in the Grammy-winning *Henry Mancini—Pink Guitar* CD from Solid Air Records, which included a trip to the awards ceremony in L.A. and the chance to shake hands with Cyndi Lauper, who presented the award.

## GFA 2011 — by Henry Johnston

The annual Guitar Foundation of America (GFA) International Convention and Competition was held this year from June 28th to July 3rd in Columbus, Georgia. My parents, Alan Johnston and Heather MacLaughlin, and I have attended the GFA Convention each year since 2009. The GFA is a great place to see fantastic concerts and great lectures and classes from some of the best guitarists in the world, but the competitions are the focal point of the convention.

The GFA International Concert Artist Competition is one of the most prestigious competitions in the classical guitar world. The first place finisher is awarded \$7,500 and all sorts of guitar paraphernalia (strings, capos, music, etc.). But the real prize people compete for is the international 50-concert tour. The tour takes the performer all over the world, with stops in China, Canada, Mexico, and Europe, but the majority of the concerts take place in the US. If you read the biographies of the performers in the Sundin Music Hall concert series, you'll notice that some of the performers had won GFA in the past year and play here as part of their tour. The most recent GFA winner to pass through Minnesota was Florian Larousse, who played two concerts here, one in Duluth and one at Sundin Hall, last February. The next GFA winner to come to Minnesota will be the Swedish guitarist Johannes Möller next March—he won GFA in 2010.

In recent years, the GFA has held an International Youth Competition, which draws the best young guitarists from all over the world to compete. Young Minnesotan guitarists have had some success in this competition, with one student placing second in the junior division (14 and under) in 2009, and one student having major success this year in Columbus. [Ed. note: the 2nd Prize winner in 2009 was the modest Henry Johnston himself. Read on for the most recent success!]

Three students of Alan Johnston's competed in the senior division (ages 15–18) of the GFA in Columbus. Those students were Austin Wahl, from Minneapolis, Christopher Garwood, from Orono, and Xavier Jara, from Arlington. All three students told me they were happy with the way they played, but only one was able to break through to the final round, and that student was Xavier.

My favorite thing about the GFA is being able to spend a week hanging out with some of my good friends. Austin, Christopher, Xavier, and I are all great friends. This GFA was one of the funnest ones we've attended. The week was filled with "legendary moments," as we like to call them. Some of the more notable moments were swimming in the hotel swimming pool and having "jump contests," pretending to be cats, and spitball fights. But the funniest thing that happened all week was when we were at a local restaurant called "The Cannon" one night after a concert, and Xavier was contemplating what to order for his dinner. In a surprising move, he order a deep fried ham and cheese sandwich served sprinkled in powdered sugar. We were all very surprised

at this because Xavier usually only eats organic-type food. So after a while, the food comes and Xavier's sandwich looked like four ducks bobbing in a lake with their tails sticking up. In other words, it looked really disgusting. Xavier took one bite of his sandwich and immediately got a little green around the gills. After trying to give the sandwich away for a while, he just gave up and lay his head down on the table. We were pretty worried about him, because he had to compete in the preliminaries the next day. His reaction was later explained by him as "food shock."

The finals of the youth competition were held on the last day of the convention, which was a Sunday. Xavier later admitted that he hadn't gotten much sleep the night before, because he was so excited to play the next day. There were four finalists. In performance order, they were John Marcel-Williams, Xavier, Chaconne Klaverenga, and Kyle Comer.

In the final round of the youth finals, Xavier played the Rodrigo Passacaglia, Bach Allegro BWV 998, and the Ponce Sonata Romantica, mvt. 4. Before he came out on stage, I think my friends and I might have been more nervous than he was, but all nervousness was lost when he came out and sat down on the stage, looked

up, and gave a big smile, as if to say "I'm already happy with what I've accomplished, this is just icing on the cake." He went on to give a fantastic, musical performance that earned him a first place finish.

That night, we heard the four finalists of the International Concert Artist Competition. They were, in performance order, Jeremy Collins, from the US, Damien Lancelle, from France, Vladimir Gorbach, from Russia, and Andres Csaki, from Hungary. The third performer, Vladimir Gorbach, was named the winner after a great performance in the final round. He will probably be playing in Minnesota during the 2012–13 Sundin Hall concert series.



MGS member Xavier Jara (second from left) along with the other finalists in the GFA International Guitar Youth Competition (Senior Division), and competition coordinator Risa Carlson (far right).

About the author: Henry Johnston, age 14, is from St. Paul. He began studying guitar at the age of 6 with his father, Alan Johnston. In 2009 he won second place in the Guitar Foundation of America's International Guitar Competition, in the age 14 and under division, and in 2010, he won the Thursday Musical competition in Minneapolis. In April of this year, Henry performed at the Fitzgerald Theatre in St. Paul, as one of the five winners of MN Varsity, Minnesota Public Radio's competition for young classical singers and instrumentalists. Also this past April, Henry was the youngest competitor ever to win first prize in the Schubert Club Competition in the category for guitarists under age 24. Henry has also studied with guitarists Kristian Anderson and Joseph Pecoraro, and has performed in masterclasses with William Kanengeiser, Antigoni Goni, Thomas Viloteau, and Florian Larousse, among others. He is an active chamber musician and has performed frequently with the MacPhail Guitar Quartet, which has been featured at the MGS's annual Classical Guitarathon, as well as on television and radio. Henry performs on a guitar made for him by Stephen Kakos.

# Local Artists Series

Our Local Artists Series has featured dozens of performers over the past 15 years or so, at venues throughout the greater metro area. Again this year, we are proud to showcase some of our region's world-class guitarists and other musicians and are glad to present four concerts, two in Woodbury and two in St. Paul. All concerts are on Sunday afternoons at 2 pm. The two concerts in Woodbury are free, and will last one hour. The concerts at Dreamland Arts in St. Paul will last somewhat longer, and will be free or pay-what-you-wish (donation).



## Guitarist Joe Cruz, Nov. 20th in Woodbury

Joe Cruz is regarded as one of the most versatile and energetic multi-stringed instrumentalists on the Twin Cities music scene today. Throughout his 30-year career, this passionate musician has been involved with numerous groups and recording projects, developing a vast array of styles. On any given night he can be found playing anything from solo acoustic guitar to screaming electric, swinging with a jazz combo, picking mandolin and guitar in a bluegrass band or exploring Latin music on Cuban tres and Puerto Rican cuatro. Also a composer, Cruz has an extensive repertoire of original song and instrumental compositions. In addition to his musical talents, Cruz is an accomplished wood turner and furniture builder. He currently performs a solo act as well as with his trio Scenic Roots, the guitar/vocal jazz duo Cruz with Roxy, and the bluegrass band Pickin' Up Steam. He also plays regularly with fiddler Brian Wicklund and The Barley Jacks, and with blues piano man Scottie "Bones" Miller.



## Kim Sueoka and David Burk, Jan. 15th in Woodbury

Vocalist Kim Sueoka is a soloist and collaborative musician with a special love for chamber music, historical music, and new compositions. She has appeared as a soloist with the Neuss

Chamber Orchestra, Glorious Revolution Baroque, and the National Lutheran Choir. She has been featured on The Schubert Club's Courtroom and Summer Songfest series, previously on the MGS Local Artists Series, The American Composers Forum's SoundCheck series, The Owatonna Arts Center Chamber Music Series, and The Royal Hawaiian Band's Iolani Palace Outdoor Concert Series. She currently sings with The Rose Ensemble, Silver Swan Chamber Ensemble, with pianists Paul Cantrell and Todd Harper, and with guitarist David Burk. She is an adjunct professor of music at Inver Hills Community College and soprano soloist/section leader at St. Paul's Episcopal Church on-the-Hill. Her recent CD, *The River Inside*

of Trees, was released in February. In 2005 Kim received a Cultural Community Partnership grant from the Minnesota State Arts Board for research and performance in Hawaiian historical music. She received a McKnight Performing Artist Fellowship finalist award in 2007. Last summer, with the support of a Minnesota State Arts Board Artist Initiative grant, she began a new concert and recording project of Hawaiian songs on the theme of fresh water, or wai. Originally from Koloa, Kaua'i, Kim currently resides in the Twin Cities, where she has developed a great respect for snow shovels and mittens. She earned a Bachelor of Music degree in vocal performance at the University of Evansville under the instruction of Joseph Hopkins, and completed a masters degree at the University of Minnesota, where she studied with Lawrence Weller. She studied Hawaiian chant and hula with the late Kumu Pohaku Nishimitsu.

David Burk is a multi-instrumentalist performer and composer who specializes in various world-music styles, including African, Caribbean, Latin and various Middle Eastern music. He counts guitar, bass, oud, cuatro, cavaquinho, tres, saz, mandolin, and chumbus among the instruments he plays. Burk has played at various venues throughout North America, Eastern Europe, and the Middle East with performers such as Lorraine Klaasen, Keith Secola, Intergalactic Contemporary Ensemble, Shangoya, Voices of Sepharad, The Georges Lammam Arabic Orchestra, Sattar, Robayat, Ethnic Dance Theatre, Amandla, Cafe Con Leche, Mpambara, Out of Africa, Fuego Flamenco, RaiAction, BraSamba and numerous others. He has also performed with numerous acts who first made their mark in the formative years of rock music, including the Drifters, the Coasters, Tommy Roe, Peter Noone, Spencer Davis, the Platters, the Marvellettes, Bo Diddley, and Frankie Ford, and has played in groups who have opened for the likes of Youssou N'Dour, the Mighty Sparrow, Kanda Bongo Man, Burning Spear, Yellowman, Asleep at the Wheel, NRBQ, Beausoliel, and many others. In 2001, he was awarded a Jerome Travel and Study grant to attend the Arabic Music Retreat at Mount Holyoke College in Massachusetts, where he studied with Simon Shaheen, Dr. Ali Jihad Racy and other prominent Arabic music luminaries. In 2002, he was awarded a

Local Artists Series, *continued on p. 7*

## Guitar Instruction

All styles & ages

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Maple Grove, MN 55424  
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# Local Artists Series

Local Artists Series, *continued from p. 6*

Folk Arts Apprenticeship grant from the Minnesota State Arts Board to study oud with Lebanese multi-instrumental master Bassam Saba (of Simon Shaheen's ensemble Qantara). Working in schools throughout Minnesota and the Upper Midwest, he has co-founded two different education-focused ensembles: Karibuni presents African music and cultural programs, while the group Maqam Ensemble demonstrates these characteristics as they relate to the Arab world. He also co-founded the "ethno-techno" group Redondo, which contemporizes traditional songs from various cultures around the world via modern "sampling" technology. Since 1988, he has produced over 30 different CD releases for various record labels and independent recording artists throughout the midwestern US. He maintains a full teaching schedule, and is also an occasional columnist for *Guitar Player* magazine. A busy songwriter with representation in Nashville, Los Angeles, and New York City, his music is featured on the soundtrack of the Hollywood motion picture *Lush* (released February 2002).

**A description of their concert:** Kim Sueoka (voice, 'ukulele) and David Burk ('ukulele, guitar, lap steel) perform "Nā Mele Wai: Water Songs" in which, according to Sueoka, "modern and ancient sounds unite in this sparkling collection of Hawaiian chants, songs, hulas, and stories about fresh water. The importance of fresh water, or *wai*, is reflected in numerous aspects of Hawaiian culture. *Wai* features prominently in Hawaiian place names, traditional land management systems, *mo'olelo* (storytelling), and *mele* (poetry and songs). This sparkling collection of chants, songs, hulas, and stories illuminate Hawaiian concepts of water as a life-giving resource, a source of enjoyment, and a big player in myths and legends. These captivating texts

## 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.

describe waterfalls, rainfalls, dew and mist, streams and rivers, and early irrigation techniques. There is even a song about the Western lawn sprinkler's debut in the islands ('Ka Wiliwili Wai'). The lyrics, melodies and harmonies of Hawaiian songs about fresh water are absolutely engaging in their own right, and we are even more excited to use this project as an opportunity to encourage Minnesota residents to explore the place of water in their own lives, and to discover more about humanity's shared reverence for water. Like Hawai'i, Minnesota has many place names containing the word water ('minne'). Chants, myths, and legends about water also exist among Minnesota's native populations. We hope to bring these and other connections to light, and to increase public interest in cultural preservation and resource conservation."

### Ben Gateño, Feb. 26th at Dreamland Arts

A native of southern Minnesota, **Ben Gateño** began playing electric guitar at age 13 and began study of classical guitar after a few years of playing only rock music. His early classical training included lessons with former Minneapolis Guitar Quartet member David Crittenden at the Perpich Center for Arts Education. Ben continued on to earn a bachelor's degree at Minnesota State University in Mankato while studying with James McGuire. Immediately after finishing his undergraduate work, Ben attended the Eastman School of Music where he earned master's and doctoral degrees in performance and literature and studied guitar with Nicholas Goluses and performance practice with Paul O'Dette. Ben's awards and honors include the Eastman School of Music's Andres Segovia award, and first prize in the 2004 Boston Classical Guitar Society duo competition. He was also a finalist in the 2003 Winter Guitar Festival competition in Volos, Greece. Gateño has been the recipient of several study grants and fellowships including a fellowship from the Belgian American Educational Foundation that allowed him to study guitar with Antigoni Goni at the Koninklijk Conservatorium in Brussels. Ben joined the Minneapolis Guitar Quartet in 2009.



### David Crittenden, Mar. 18th at Dreamland Arts

Classical guitarist David Crittenden has performed across the United States and is highly regarded as a soloist and chamber musician. He studied in masterclasses with Jose Tomas and Christopher Parkening, in whose class he was voted "outstanding performer." He has composed numerous pieces for the guitar. He performed with the Minneapolis Guitar Quartet for approximately ten years and recorded three CDs with that group. Crittenden was born in Greenville, South Carolina, and attended the University of Georgia, where he majored in Guitar Performance (Classical Guitar) and earned his Bachelor of Music (B.Mus.) in 1982. He received his Master of Music (M.Mus.) degree at Ball State University in Muncie, Indiana in 1984. He returned to the University of Georgia where he earned his doctorate (D.M.A.) in music in 1996. He teaches at Hamline University and at Bethel University in St. Paul, Minnesota.

## MGS 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 will be returning again this fall and we hope you'll make plans to join us! To make it easier to remember our schedule, this year we'll be meeting on the first Sunday of the month (except for holidays in September and January)—check out the list of dates below. We'll be meeting at Coffee Grounds again this year; however, based on feedback from a number of our performers and audience members, we've also got plans in the works for 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?

OpenStage will be held the first Sunday each month (with two holiday-related exceptions) from 2 till 4 pm. Mark the following dates on your calendar for the 2011–12 OpenStage season:

- September 11th (second Sunday of the month!)
- October 2nd - November 6th - December 4th
- January 8th (second Sunday of the month!)
- February 5th - March 4th - April 1st - May 6th

### Where is OpenStage held?

OpenStage is hosted at the Coffee Grounds in Falcon Heights, about 10 minutes from either Minneapolis or St. Paul downtown. Their address is: **The Coffee Grounds**, 1579 Hamline Ave N, St Paul, MN 55108, (651) 644-9959, <[www.thecoffeegrounds.net](http://www.thecoffeegrounds.net)>. They're really easy to get to from Highways 35E/W, 94, or 36!

### Sign me up!

If you'd like monthly email reminders and notices of all OpenStage events, please email <[editor@mnguitar.org](mailto:editor@mnguitar.org)> asking 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)>.

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## Sept 15–18 Guitar Summit in Fergus Falls

The folks presenting the Midwest Guitar Summit in Fergus Falls (an event cosponsored by the MGS for the second year) have some last-minute good news: First, they are really excited because they received a grant from the Lake Region Arts Council that will allow them to offer 50 scholarships for students to attend the Summit. That's 50 high school students, college students, or just anyone who takes regular guitar lessons will get a FULL WEEKEND PASS to the Summit for FREE!! Second, the Best Western Hotel is offering special rates for people who choose to stay there during the Guitar Summit. To learn more, go to <[www.fergusarts.org](http://www.fergusarts.org)>, the website for A Center for the Arts in Fergus Falls (the fine folks who are putting on this extravaganza). But don't wait—the Summit is the third weekend in September. A perfect time for a lovely drive through central Minnesota to hear great guitar, and do a little playing and learning yourself! Plan to stay through Sunday, September 18th, and you can hear the Minneapolis Guitar Quartet there, or...

## Minneapolis Guitar Quartet

As part of a very busy 2011-12 concert season (which we hear will mark the 25th anniversary of the MGQ), the Minneapolis Guitar Quartet will play a concert on Sunday, September 25, 2011, at 4 pm, on the Music and Fine Arts Series at Mount Olive Lutheran Church in Minneapolis. Contact the MGQ through their website, <[www.minneapolisguitarquartet.com](http://www.minneapolisguitarquartet.com)>, for more information.

## Changes at U-MN Guitar Program

Many of our readers and friends already know that Jeff Van retired this past summer. Alongside his international career as a performer and composer, Jeff created the guitar program at the University of Minnesota Twin Cities campus over 30 years ago and he has been a friend, teacher, and mentor to many of us in the MGS. We hope to soon learn more about what he's got planned for the future, and will report it here when we do! Filling Jeff's faculty position at the U is Maja Radovanlija, a native of Serbia who recently completed her doctoral (DMA) program at Indiana University. We hope to have a profile of Dr. Radovanlija in an upcoming issue as well.

## Sundin Music Hall Season

Edel Muñoz - Sat., Sept. 17  
 Mark Hanson - Fri., Oct. 14  
 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  
 Visit our website for more info.



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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.

## Dan Estrem

Dan's latest CD release, available online at the Magnatune website, features three of the Bach cello suites in Dan's own transcriptions for 8-string guitar. As noted on the Magnatune site, "Portions of the suites have been transcribed for a great variety of instruments. There have been several transcriptions for the standard 6-string guitar that require transposing the cello score into the higher range of the guitar. Most of the transcribers have liberally added extra bass notes and harmonies to 'enhance' the comparatively sparse cello score. Daniel Estrem's recordings of the first three suites are in their original keys and are read from the original bass clef (normally guitar music is written in the treble

clef). The extended lower range of the 8-string guitar allows the performer to play the same notes as the cello. Using this approach there is no apparent need to add any extra notes or improve on the composer's score." Visit <[www.magnatune.com](http://www.magnatune.com)> and follow their links to order your copy today!

## Support Our Friends

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

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# Meet the MGS

## What We Are

The Minnesota Guitar Society (MGS) is a 501(c)3 non-profit organization registered with the IRS and the State of Minnesota. The MGS is largely volunteer-run, with one part-time paid staff person, the Managing Director, who is responsible for planning and implementing our programs, promoting concerts and other events, coordinating volunteers, and producing our newsletter. Our decision-making body is a Board of Directors whose members are elected to three-year terms. Officers (president, vice president, treasurer, and secretary) are elected to one-year terms. Officers and board members are listed on page 2 of each issue of our newsletter.

Since its founding in 1985 by Tony Hauser and a group of like-minded fellow guitarists, the MGS has entertained, developed, and educated audiences, supported artists, and promoted musical diversity through concerts by regionally, nationally, and internationally known artists, as well as workshops, education programs, a newsletter, and website. The MGS is supported by the one of the largest dues-paying memberships of the 60+ guitar societies in the U.S. Our members, currently some 280 kind souls,

## Minnesota Guitar Society 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.

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come from practically every socioeconomic group, reflecting the universal, cross-cultural appeal of the guitar. Our mailing list reaches over 1,400 individuals and households in Minnesota, and beyond.

## What We Do

**Sundin Music Hall Concert Series** features artists from classical, flamenco, jazz, new acoustic, and world music styles, on guitar and its cousins the lute, oud, and sarod. No other presenting organization in the Twin Cities regularly features internationally recognized guitarists, especially classical guitarists, in recital and in educational programs. In keeping with our mission statement, each year's concerts feature a range of musical styles and cultures. For over a decade, we have presented these concerts in Sundin Music Hall at Hamline University in St. Paul. Last season, for the first time, we presented concerts outside the Twin Cities metro area. This season, we're partnering with venues and organizations in Fergus Falls, Zumbrota, and Rochester.

**Local Artists Concert Series.** Each year, we present concerts that showcase guitarists based in Minnesota, in a variety of styles at various stages of their careers. We present these free concerts in locations throughout the Twin Cities metro area.

**OpenStage.** This monthly event is a structured but informal way for guitarists of any level to experience the joy of playing for each other. Begun in 2002 at the initiative of MGS member the late Dennis Burns, the gatherings have taken place at locations throughout the Twin Cities, and are now hosted by MGS board member Mark Bussey.

The **Annual Youth Guitarathon** gives serious young students a positive and educational performing experience. It features an audition process with a panel of experienced judges leading to a concert featuring performances by the strongest applicants in five categories.

**Newsletter.** Our free, bimonthly newsletter is distributed throughout Minnesota. Individual copies are mailed to our members.

**Community and school outreach.** Each season, visiting concert artists give masterclasses and workshops in schools or at neighborhood centers. These events are free and open to the public.

**Website.** Now in its seventh year, [www.mnguitar.org](http://www.mnguitar.org) provides information about our programs and concerts, a calendar of guitar-related activities in the metro area, and links of interest. Back issues of our newsletter are there, free of charge.

## How We Do It

**Members and donors.** Our most important support is our membership. Audience members. Society members. Student memberships. Family memberships. Memberships at every level. Members help two ways: their financial support itself guarantees we can continue; and our strong membership support demonstrates to other funders how well we serve our community.

**Volunteers.** Most of what we do is made possible because people donate their time. For the first dozen years of the Society, all the work was done by volunteers. Steve Rings created the first part-time paid position in the late 1990s, and wrote the grants that funded it. But we always need another volunteer. See the sidebar!

**Grants.** We've depended on grants for over a decade to provide a fourth or more of our annual income. Thanks to those who wrote the Legacy Amendment and to the voters who approved

*Meet the MGS, continued on next page*

it in 2008, Minnesota has a new model of sustained funding for the arts. New grant programs from the State Arts Board and Regional Arts Council make it possible, and necessary, for us to expand our Sundin concert series to include performances by visiting artists throughout Minnesota, and expand our Local Artists Series to partner with more organizations in the Twin Cities metro area. To help us plan how to implement and sustain this expansion, we got an "organizational development" grant last November that let us hire a consultant and develop a strategic plan for the next three years, based on a survey of our audience and membership in March and April. We will share results of that survey in our next issue.

What do you want our Society to look like? How will you help make it happen? Stop by the info table at the next concert. I'll be there. Or email me your thoughts, questions, or suggestions at <editor@mnguitar.org>. Get involved, stay informed—and don't forget to practice!

—Paul Hintz

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## Have Fun with the MGS—Volunteer!

We have the busiest season in our history planned for 2011–12. Two full concert series, with performances in three cities besides St. Paul, an array of workshops and masterclasses, OpenStage...

Our members are what make all this possible. If you're a friend of the MGS, but haven't joined or haven't renewed your membership, please do so! If you're a member, thank you. If you're a friend or member, and would like to do more...we need help, from small tasks to large:

**Distribute our newsletter.** Time commitment: 2 to 4 hours every other month. Deliveries to stores and schools, or bundling issues to mail, or labeling the individual 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.

If interested in any of these opportunities, or if you have other suggestions, please call MGS Managing Director Paul Hintz at (651) 699-6827 and leave a message, or email <editor@mnguitar.org>. Thanks!

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Websites include  
The Minnesota Guitar Society and  
The Minneapolis Guitar Quartet  
Email: [amy@amyltton.com](mailto:amy@amyltton.com)

**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:** Alhambra 8P cedar top classical. Mint condition, owned and taken great care of for only a year (bought new in March 2010). Very responsive, warm, and balanced concert level sound for a great price: \$1,400. Contact Jim at 651-283-8901 for more info.

**GUITARS FOR SALE:** 1978 R. L. Mattingly concert classical handmade in California, solid cedar top, solid Brazilian

rosewood back & sides, Sloane "Fish Scale" Tuners, ebony fretboard, 660 mm scale length, French polish: \$2,800. 1982 Post-Guild-Mark VII Carlo Greco concert classical handmade in New York, solid German spruce top, 150+ year old straight-grained solid Brazilian rosewood back & sides, Landstorfer/Reischl tuners, Spanish cedar neck, ebony fretboard, 650 mm scale length, nut 51 mm: \$2,800. Call 651-292-4929

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**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](mailto: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.

Classified Ads, *continued on p. 12*

Classified Ads, *continued from p.11*

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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.

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 at 651-644-8262.

FOR SALE: Stereo effects processor. Endless possible combination of effects and programmability within effects. Mint condition. \$130. Contact George at 651-481-1639 or email <georgepseifert@gmail.com>.

GUITAR FOR SALE: 2009 New Masters Landler II, spruce top, maple back and sides, elevated fingerboard, dual sound ports, 12 hole tie block, \$650. Contact Steve Ulliman at 715-748-2457 or <kabuslu@tds.net>.

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## The Minnesota Guitar Society

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